

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI
VA ADABIYOTI UNIVERSITETI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI DSc.03/2025.27.12.Fil.41.01 RAQAMLI
ILMIY KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI**

TO‘LABOYEV OLIM OLTINOVICH

RAUF PARFI SHE’RIYATI POETIKASI

10.00.02 – O‘zbek adabiyoti (XX asr o‘zbek adabiyoti va hozirgi adabiy jarayon)

**FILOLOGIYA FANLARI DOKTORI (DSc) ILMIY DARAJASINI OLISH
UCHUN YOZILGAN DISSERTATSIYA
AVTOREFERATI**

TOSHKENT – 2026

**Filologiya fanlari doktori (DSc) dissertatsiya avtoreferati
Mundarijasi**

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TOSHKENT – 2026

Fan doktori (DSc) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2025.3.DSc/Fil1052 raqam bilan ro‘yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume) Ilmiy kengashning veb sahifasida (www.tsuull.uz) va “Ziyonet” Axborot ta’lim portalida (www.ziyonet.uz) joylashtiriladi.

Ilmiy maslahatchi:

Karimov Bahodir Nurmetovich,
filologiya fanlari doktori, professor

Rasmiy taqrizchilar:

Jo‘raqulov Uzoq Haydarovich,
filologiya fanlari doktori, professor

Quronov Dilmurod Haydaraliyevich,
filologiya fanlari doktori, professor

Yo‘ldoshev Qozoqboy Boybekovich,
pedagogika fanlari doktori, professor

Yetakchi tashkilot:

O‘zR FA O‘zbek tili, adabiyoti va folklor instituti

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti huzuridagi DSc.03/2025.27.12.Fil.41.01 raqamli ilmiy kengashning 2026-yil “_____” may soat _____ dagi majlisida bo‘lib o‘tadi (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-12-44 (www.tsuull.uz).

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (_____-raqam bilan ro‘yxatga olingan). Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko‘chasi, 103. Tel.: (99871) 281-42-44; faks: (99871) 281-12-44 (www.tsuull.uz).

Dissertatsiya avtoreferati 2026-yil “_____” _____ kuni tarqatildi.
(2026-yil “_____” dagi _____ raqamli reyestr bayonnomasi)

Sh.S.Sirojiddinov
Ilmiy darajalar beruvchi ilmiy kengash
raisi, filol.f.d., akademik

Q.U.Pardayev
Ilmiy darajalar beruvchi ilmiy kengash
ilmiy kotibi, filol.f.d., professor

N.A.Jabborov
Ilmiy darajalar beruvchi ilmiy kengash
qoshidagi ilmiy seminar raisi, filol.f.d., professor

KIRISH (Doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahonda insonning insonday yashab qolishi uchun moddiy boyliklarning o‘rni qancha bo‘lsa, insoniyat tarixining uzoq qa‘ridan kelayotgan ma‘naviy zahiraning ahamiyati undan kam emas. Bu zaxirada insonning aqli, ruhiyati, ma‘naviyati darj etilgan. Chunki ularning namoyon bo‘lish shakli bu san‘atdir. Agar ijodkorda ezgulik, haqiqat, e‘tiqod mezonlari shakllangan bo‘lsa, u tomonidan yaratilgan yaratilqlar inson qalbini poklashga, tuyg‘ularini tarbiyalashga, ma‘naviyatini tozartishga, aqlini peshlashga va ruhoniy kamolotiga xizmat qiladi. San‘atning mana shunday vazifa bajaradigan turlaridan biri bu so‘z san‘ati, ya‘ni adabiyotdir.

Dunyoda so‘z san‘atining she‘riyat turi o‘zining musiqiyligi bilan qalbgaga yanada yaqin turadi. Agar u go‘zallik, haqiqat va iymon nuri bilan yo‘g‘rilgan bo‘lsa, insonni haqiqiy ma‘naviy-ruhiy kamolotga boshlaydi. Zero, haqiqiy ijodkorning vazifasi ham shundan iboratdir. Milliy adabiyotimizda bunday adiblar ko‘p. Rauf Parfi zamonaviy o‘zbek adabiyotining mana shunday shoirlaridan biri. U o‘z ijodi bilan millatning ma‘naviy-ruhiy yaxlitligiga, estetik zavqining kamolotiga, haqparvarlik va vatanparvarlik tuyg‘ularining shakllanishiga xizmat qilgan ijodkoridir. Bunga uning she‘rlari guvoh.

Mamlakatimizda haqiqiy ijodkor, qanchalik bekamu ko‘st bo‘lmasin, o‘zi yashagan zamonga, jamiyatga nisbatan muxolif fikr bilan yashaydi. Bu uning o‘sha jamiyatdan kir izlashidan emas, uning fitratida o‘zi bilan birga tug‘ilgan ideal jamiyat bilan real jamiyat orasidagi tafovut bilan bog‘liq. Birinchidan, uning estetik olamida o‘sha ideal jamiyat bo‘lmasa, u real jamiyatga munosabat bildirish olmaydi. Munosabat bildirish undan jasorat talab qiladi. Ikkinchidan, agar u ijodkor bo‘lsa, uning munosabati badiiyat talablari asosida bildiriladi, bu esa ijodkordan mahorat talab qiladi. Demak, ma‘lum bo‘ladiki, haqiqiy ijodkorda ham jasorat, ham mahorat jamlanishi lozim bo‘ladi. Ma‘lumki, san‘atning, jumladan, so‘z san‘atining ham, asosiy vazifasi o‘quvchiga haqiqatni aytishdan tashqari, unga estetik zavq bera bilishdir. Badiiy adabiyotning mana shunday estetik zavq beradigan jihati uning poetik jihati, albatta. Hamonki, “Adabiyot, san‘at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashar”¹ ekan, bugungi yangilanayotgan adabiyot, ularda aks ettirilgan badiiy obrazlarning milliy an‘analarimizga bog‘liqligi, uning vazifasi va o‘rnini o‘rganish o‘zbek adabiyotshunosligi oldida turgan muhim hamda dolzarb muammolardandir.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta‘limni yanada takomillashtirish to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktyabr-dagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr yetish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib

¹ Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи газетаси. – Тошкент, 2017. – № 153.

qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2018-yil 5-apreldagi PQ-3652-son "O'zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarorlari, O'zbekiston Respublikasi Prezidentining 2017-yil 3-avgustdagi O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzasi, 2020-yil 20-mayda Toshkent shahridagi Adiblar xiyoboniga tashrifi chog'ida adabiyotning ta'sir kuchini oshirish bo'yicha topshiriqlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo'nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish" ustuvor yo'nalishiga muvofiq ravishda bajarilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy tadqiqotlar sharhi². Bugungi zamonaviy estetikada "poetika" so'zi ikki xil ma'no kasb etadi: 1) adabiyot qoidalari; 2) ijodkorning badiiy mahorati. Ikkinchi ma'nodagi "poetika" – adabiyotshunoslikning asosiy masalalaridan bo'lib, badiiy matnni badiiyat qoidalari asosida tadqiq etadi. Badiiyat esa badiiy adabiyotning bosh xususiyati. Shuning uchun ham "poetika" tushunchasi va uning estetik unsurlarini ko'rsatish, ularning individual ijodkor shaxsiyati, dunyoqarashi, muhiti, bilimi, estetik ideali, badiiy tili kabi omillarda namoyon bo'lib, poetik olamiga xos betakrorlikni ta'minlashi bilan bog'liq muammolarni ilmiy tadqiq yetish bo'yicha jahonning ko'plab yetakchi ilmiy markazlari va oliy ta'lim muassasalarida, jumladan, University of Indiana, University of Michigan, University Columbia (USA), Istanbul Universitesi, Ankara Universitesi (Turkie), Universitt Humboldt, Universitt Bonn, Universitt Frie (Germany), Ctraenl Asian Studies Instite, Parij University (France), Cambridge University (Greet Britain), Moskva davlat universiteti, Sankt-Peterburg davlat universiteti (Rossiya Federatsiyasi), O'zR FA O'zbek tili, adabiyoti va folklori instituti, O'zbekiston Milliy universiteti, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti (O'zbekiston) filologlari tomonidan ilmiy tadqiqotlar olib borilmoqda.

Jahon adabiyotshunosligida she'rshunoslik sohasida XX asr lirikasining o'ziga xos xususiyatlarini aniqlashtirish, davrlashtirish, she'r shakli va mazmunida yuz bergan o'zgarishlar mohiyatini ko'rsatish, poetika hamda ijodiy individuallik masalalari singari ustuvor yo'nalishlarda ilmiy izlanishlar olib borilmoqdaki, o'zbek adabiyotshunosligi ham bu borada bir chetda qolib ketgan emas. Rauf Parfi

² Ushbu ilmiy muammoga oid quyidagi elektron manbalar e'tiborga loyiq: <https://arts.unimelb.edu.au/nceis>; <https://www.westernsydney.edu.au>; <https://slc.umd.edu/persian/about>; <http://nelc.uchicago.edu>; <https://nelc.osu.edu>; <http://ut.ac.ir>; <https://www.amu.ac.in>; <http://www.du.ac.in/du>; <http://www.istanbul.edu.tr/tr>; <http://gazi.edu.tr>; <https://www.ankara.edu.tr>; <https://www.orientalstudies.az/ru>; <http://literature.az/?lang=aze>; <http://www.kaznu.kz/ru>; www.iaas.msu.ru; <https://www.ivran.ru>; <https://spbu.ru>; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; <http://oriental-studies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institutyazyka-literatury-vostokovedeniya-i-pismennogo-naslediya-im-rudaki>; <http://tashgiv.uz/ru>; <http://navoiy-uni.uz/uzk>; <http://www.samdu.uz>.

she'riyati poetikasi masalasi ham o'zbek adabiyotshunosligidagi mana shunday katta loyihaning ajralmas bir qismidir.

Rauf Parfi she'riyati poetikasi masalasi bugun xorijda ham qizg'in o'rganilmoqda. Masalan, Amerikalik olim Edvard Olvort, Turkiyadagi Niyde universitetining professori Hikmat Korash 2008-yilda shoir ijodi bo'yicha doktorlik dissertatsiyasini himoya qildi va tadqiqotini "O'zbek shoiri Rauf Parfi" nomi bilan nashr ettirdi³. Shuningdek, turkiyalik fan doktori Husayn O'zboyning "Men olamdan o'tdim" degan maqolasi ham chop etildi⁴. "Turk adabiyoti" deb nomlangan nufuzli jurnalning to'liq bir soni Rauf Parfi ijodiga bag'ishlangan va unda turk hamda o'zbek olimlarining o'nga yaqin ilmiy maqolalari e'lon qilingan⁵.

Muammoning o'rganilganlik darajasi. Dunyo adabiyotshunosligida she'riyatni poetik nuqtayi nazardan tadqiq etishda juda katta tajriba bor. Bu tajribaning avvali mashhur Aristotelning "Poetika"sidan boshlangan. Asrlar o'tishi bilan she'rshunoslik degan bu fan rivojlanib, takomillashib bordi. Dunyo tillari va ayniqsa, rus tilida yaratilgan fundamental tadqiqotlar, darslik va lug'atlar jahon she'rshunosligini yangi bosqichga ko'tara oldi, deya olamiz. Bu borada G.Shengeli, V.Jirmunskiy, L.Timofeyev, B.Tomashevskiy, B.Eyxenbaum, L.Ginzburg, V.P.Grigorev, M.Polyakov, N.K.Gey, M.Xamrayev kabi ijodkor va olimlarning kitoblari⁶, V.D.Skvoznikov, L.I.Timofeyev, V.Ye.Xalizev, O.I.Fedotov, N.D.Tamarchenko singari adabiyotshunoslarning adabiyot nazariyasiga oid darsliklari va adabiy istilohlar sharhiga bag'ishlangan lug'at hamda ensiklopediyalar⁷ alohida ahamiyatga ega.

³ HIKMET KORAŞ. ÖZBEK ŞAIRİ RAUF PARFİ. – KONYA, Kömen Yayınevi, 2009. – 620 s.

⁴ HÜSAYIN ÖZBAY. "Men Alemden Ötdim" // Kardeş kalemler, Ocak, 2007. – S. 34-41.

⁵ Sobirova M., Babahanova D. Duygularının Şairi: Rauf Parfi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 4-8; Kuranov Dilmurad. Rauf Parfi'nin Efsunlu Soneleri // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 9-15; Güzel Begim. Rauf Parfi'nin Şiirlerinde İsyanın Müziği // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 16-20; Alim Altunbek. Rauf Parfi Sonelerinin Kanonik Doğası // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 21-24; Laylo Şaripova. Aşkın Olağanüstü İfadesi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 25-30; Ekber Sabirdinov. Rauf Parfi'nin Şiirlerinde Şekil ve Anlam Arayışı // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 31-35; Nurbay Cabbarov. Rauf Parfi'nin Şiirinde Millî Kurtuluş Gayesi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 36-39; Sabit Avezov. Rauf Parfi'nin Eserlerinde Türkistan Kaygısı // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 40-43; Ümide Resulova. Bir Söz Sanatçısı Olan Rauf Parfi'nin İç Dünyası // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 44-48; Dilrabo Kuvvatova, Rahima Şaripova. Rauf Parfi'nin Şiirinde Doğa Sembollerinin Sanatsal Yorumu // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 49-54.

⁶ Шенгели Г. Техника стиха. – М.: СП, 1960; Жирмунский В.М. Теория стиха. – Л.: СП, 1975; Тимофеев Л. И. Слово в стихе. – М.: СП, 1987; Томашевский Б.В. Краткий курс поэтики. – М.: КДУ, 2006; Томашевский Б.В. Стилистика и стихосложение. – Л., 1959; Эйхенбаум Б.М. – Л.: СП, 1969; Гинзбург Л. О лирике. – М.-Л.: СП, 1964; Григорьев В.П. Поэтика слова. – М.: Наука, 1979; Поляков М. Вопросы поэтики и художественной семантики. – М.: СП, 1978; Гей Н.К. Художественность литературы. Поэтика. Стиль. – М.: Наука, 1975; Хамраев М. Пламя жизни. – Т.: Издательство литературы и искусства имени Гафура Гулама, 1988.

⁷ Сквозников В.Д. Лирика // Теория литературы. Роды и жанры литературы. – М.: Наука, 1964. – С. 173-237; Тимофеев Л.И. Лирика // Основы теории литературы. – М.: Просвещение, 1976. – С. 356-369; Хализев В.Е. Лирические произведения // Введение в литературоведение. Под редакцией Г.Н.Поспелова. – М.: Высшая школа, 1988. – С. 257-270; Хализев В.Е. Лирика // Теория литературы. – М.: Высшая школа, 1999. – С. 308-316; Федотов О.И. Лирика // Основы теории литературы. В двух частях. Часть 2. Стихосложение и литературный процесс. – М.: Владос, 2003. – С. 164-173; Тамарченко Н.Д. Лирика // Теория литературы. В двух томах. Под ред. Н.Д.Тамарченко. Том 1. – М.: АКДЕМІА, 2004. – С. 333-360; Литературный

Shuningdek, o‘zbek adabiyotshunosligida ham zamonaviy she‘r ilmiga oid qator tadqiqotlar, darslik va qo‘llanmalar hamda lug‘atlar yaratilganki, bular zamonaviy she‘rshunosligimizning muhim yutuqlari hisoblanadi. Bu borada, ayniqsa, I.Sulton, M.Qo‘shjonov, T.Boboyev, O.Sharafiddinov, U.To‘ychiyev, U.Normatov, A.Rasulov, S.Sodiq, I.G‘afurov, J.Kamol, M.Ibrohimov, B.Nazarov, B.Sarimsoqov, N.Rahimjonov, H.Mirhaydarov, I.Haqqul, S.Meli, D.Quronov, A.Sher, B.Karimov, N.Jabborov, A.Ulug‘ov, U.Hamdani kabi olimlarning tadqiqotlari alohida ahamiyatga ega⁸. E‘tiborni bevosita ilmiy tadqiqotimiz mavzusi bo‘lmish Rauf Parfi she‘riyatiga oid tadqiqotlar⁹, monografiyalar¹⁰, darsliklar¹¹ va ilmiy maqolalarga¹² qaratadigan bo‘lsak, bu borada ham mo‘l-ko‘l adabiyotlarga duch kelamiz.

энциклопедический словарь. – М.: Советская энциклопедия, 1987; Квятковский А.К. Поэтический словарь. – М., 1964; Словарь литературоведческих терминов. – М.: Просвещение, 1974.

⁸ Адабий турлар ва жанрлар. Уч жилдлик. 2-жилд. Лирика. – Т.: Фан, 1992. – 248 б.; Султон И. Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – 392 б.; Бобоев Т. Шеър илми таълими. – Т.: Ўқитувчи, 1996. – 344 б.; Quronov D. Adabiyot nazariyasi asoslari. – Т.: Navoiy universiteti, 2018. – 480 б.; Шарафиддинов О. Ижодни англаш бахти. – Т.: ШАРҚ, 2004. – 640 б.; Норматов У. Ижод сеҳри. – Т.: ШАРҚ, 2007. – 352 б.; Расулов А. Бетакрор ўзлик. – Т.: MUMTOZ SO‘Z, 2009. – 288 б.; Солиқ С. Ижоднинг ўттиз лаҳзаси. – Т.: ШАРҚ, 2005. – 320 б.; Гафуров И. Мангу латофат. – Т.: ШАРҚ, 2008. – 464 б.; Иброҳимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши (1917-1930 йиллар). – Т.: Фан, 1983. – 224 б.; Камол Ж. Сайланма. Олти жилдлик. Тўртинчи жилд. Шеър санъати. – Т.: Янги аср авлоди, 2022. – 448 б.; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Т.: BOOKMANY PRINT, 2022. – 252 б.; Назаров Б. Ижоднинг жон томири. – Т.: Tafakkur tomchilari, 2022. – 624 б.; Ҳаққул И. Шеърят – Руҳий муносабат. – Т.: Адабиёт ва санъат, 1990. – 240 б.; Мели С. Сўзу сўз. – Т.: SHARQ, 2020. – 528 б.; Тўйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Т.: Янги аср авлоди, 2011. – 512 б.; Мирҳайдаров Х., Мирҳайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – 128 б.; Карим Б. Истиқлол адабиёти: назм ва наср. Монография. – Т.: Firdavs-shoh nashriyoti, 2021. – 146 б.; Жабборов Н. Замон. Мезон. Шеърят. – Т.: Гафур Ғулом, 2015. – 304 б.; Шер А. Гўзаллик ёғдуси. – Т.: Файласуфлар, 2017. – 224 б.; Улуғов А. Қалб қандили. – Т.: Akademnashr, 2013. – 288 б.; Ҳамдам У. Янги ўзбек шеърятини. – Т.: ADIB, 2012. – 304 б.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли лугати. – Т.: Ўқитувчи, 1979. – 376 б.; Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. – Т.: Akademhashr, 2010. – Б. 400.

⁹ Акрамов Б. Ҳозирги ўзбек лирикасида поэтик образ муаммоси. Филол. фан. д-ри ... дисс. – Т., 1991. – 258 б.; Норбоев Б.Ж. Ҳаётни поэтик талқин этиш таомиллари ва маҳорат муаммолари (60-80-йиллар ўзбек лирикаси мисолида). Филол. фан. д-ри ... дисс. – Т., 1996. – 256 б.; Жумабоева Ж. XX аср ўзбек шеърятинида психологик тасвир маҳорати. Филол. фан. д-ри ... дисс. – Т., 2000. – 254 б.; Қосимов Я. Ўзбек шеърятинида поэтик фикрнинг янгиланиш жараёни. Филол. фан. номз. ... дисс. – Т., 1998. – 156 б.; Ҳамдам У.А. XX аср ўзбек шеърятини бадиий тафаккур тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри ... дисс. автореф. – Т., 2017. – 70 б.; Аҳмедов Х.Х. Ўзбек адабиётида насрий шеър. Филол. фан. номз. ... дисс. – Т., 1995. – 150 б.; Ражабов Д.З. Бадиий образ ва ритмнинг ўзаро муносабати (70-80 йиллар ўзбек шеърятини мисолида). Филол. фан. номз. ... дисс. – Бухоро, 1998. – 150 б.; Қурбонбоев И.А. 90-йиллар шеърятинида образлилик. Филол. фан. номз. ... дисс. – Т., 2005. – 152 б.; Маматова А.Н. Ўзбек адабиётида сарбаст шеърнинг шаклланиши ва унинг бадиий-эстетик хусусиятлари. Филол. фан. номз. дисс. – Т., 2000. – 156 б.; Раҳмонова С.Р. Ўзбек сонетлари: поэтик структура ва бадиий образ. Филол. фан. номз. ... дисс. – Т., 2010. – 154 б.; Саидганиева Г.Ш. Истиқлол даври лирикасида строфика ва ритмнинг поэтик образ яратишдаги ўрни. Филол. фан. номз. дисс. – Т., 2011. – 152 б.; Фазлиддинов Б.Қ. XX аср ўзбек фалсафий-интеллектуал шеърятини (Гафур Ғулом, Асқад Мухтор ва Рауф Парфи ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Т., 2019. – 54 б.; Дедаханова М.А. Модерн шеърятда маъно кўчишининг лингвокогнитив аспекти (Рауф Парфи ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Т., 2021. – 60 б.; Matyoqubova G.R. Rauf Parfi asarlari qo‘lyozmalarining matniy-qiyosiy tadqiqi. Filol. fan. b. fals. dokt. ... diss. – Т., 2024. – 170 б.

¹⁰ Акрам Б. Юрак кирралари (Рауф Парфининг ижод олами). – Т.: Ziljl buloq, 2020. – 160 б.; Ғаниев И. Рауф Парфи Ўзтүрк дунёси. – Т.: Мухаррир, 2021. – 732 б.; Улуғов А. Рауф Парфи – ҳассос шоир. – Т.: Мухаррир, 2024. – 392 б.; Рауф Парфи замондошлари хотирасида. – Т.: ADABIYOT, 2023. – 338 б.

¹¹ Каримов Н. Рауф Парфи // XX аср ўзбек адабиёти тарихи. Дарслик. – Т.: Ўқитувчи, 1999. – Б. 512-528; Sodiq S. Yangi o‘zbek adabiyoti tarixi. Darslik. – Т.: O‘QITUVCHI, 2019. – Б. 680-697; Yo‘ldoshev Q. Rauf Parfi

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy tadqiqot ishlari bilan bog'liqligi. Tadqiqot Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasiga muvofiq "Hozirgi adabiy jarayon va poetika masalalari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi Rauf Parfining XX asr o'zbek adabiyotidagi o'rni, shoir she'riyatining mavzular ko'lami, poetik mahorati, badiiy kashfiyotlarini she'rlari misolida ochib berishdan iborat.

Tadqiqotning vazifalari:

shoir Rauf Parfining ilmiy biografiyasini yaratish va uning ijodkor sifatida shakllanishida xizmat qilgan omillarni aniqlash;

Rauf Parfi ijodining mavzular ko'lamini o'rganish va adabiy-estetik qarashlari va jahon adabiyotining shoir ijodiga ta'siri masalalarini ilmiy asoslash;

shoir ijodidagi she'riy janrlar va ularning poetik xususiyatlarini ochib berish;

sarbast, erkin va nasriy she'r kabi she'riy shakllarning hamda Rauf Parfi qo'llagan poetik vositalarning shoir ijodidagi o'rni va o'ziga xosligini aniqlash;

she'r poetikaning muhim xususiyatlaridan bo'lgan vazn va badiiy tasvir vositalari yordamida shoir poetik mahoratini ko'rsatib berish.

Tadqiqotning obykti sifatida shoir Rauf Parfining "Sabr daraxti" (1986), "Sakina" (2013) va ikki jildlik "Saylanma" (2022) sidan foydalanildi.

O'zturk // N.Karimov, B.Nazarov, U.Normatov, Q.Yo'ldoshev. ADABIYOT. 11-sihf uchun darslik. – T.: O'QITUVCHI, 2004. – B. 337-355; Karim B. Rauf Parfi // Boqijon To'xliyev, Bahodir Karim, Komila Usmonova. ADABIYOT. 11-sinf uchun darslik-majmua. – B. 80-86.

¹² Мухтор А. Шеър – шоирнинг ижтимоий виждони // "Шеър – шоир виждони. – Т.: MUMTOZ SO'Z, 2011. – Б. 156-166; Шукрулло. Халқ юкини кўтарган шоир // Бухоро мавжлари, 2015. 4-сон; Қаюмов А. Халқ ёдида шундай қолади // Адабиёт газетаси, 2023. 25-сентябр (19-20); Назаров Б. Янгича фикрлаш муждалари // Ўзбек тили ва адабиёти. – Т., 1988. 2-сон; Раҳимжонов Н. Маҳорат кирралари // Давр ва ўзбек лирикаси. – Т.: Фан, 1979. – Б. 110-155; Yana o'sha muallif. Бадий дид ва эстетик савия // Бадийят – бош мезон. – Т.: Akademnashr, 2016. – Б. 167-178; Yana o'sha muallif. "Дарё мавжларига ёзилмиш ғазал..." // Жаҳон адабиёти. – Т., 2011. 11-сон; Ғафуров И. Олтин шафтолилар // Ёшлик. – Т., 1984. 3-сон; Аваз Ч. Изланиш излари // Яшил сўқмоқ. Сайланма. – Т.: SHARQ, 2020. – Б. 313-331; Yana o'sha muallif. Рухиятни покровчи шеърият // Яшил сўқмоқ. Сайланма. – Т.: SHARQ, 2020. – Б. 331-364; Ҳаққул И. Ўлмас ва унитилмас шоир // Ҳаёт, адабиёт ва абадият. – Т.: Тафаккур, 2019. – Б. 252-260; Yana o'sha muallif. Англаш ва ҳис этиш санъати // Катта йўл бошида. – Т.: Ёш гвардия, 1987. – Б. 7-26; Азим У. Рауф Парфи. Эссе // Жаннатмакон. – Т., 2012. 3-сон; Акрамов Б. Моҳият ва руҳият образлари // Шарқ юлдузи. – Т., 1987. 9-сон; Yana o'sha muallif. Рухият мусаввири // Шарқ юлдузи. – Т., 1994. 1-2-қўшма сонлар; Шукуров Н. Шеъриятда гражданлик руҳи // Шарқ юлдузи. – Т., 1976. 5-сон; Баҳриддин А. Рауф Парфи: "Мен куйиниб сўзлайман, холос..." // Жаннатмакон. – Т., 2007. 6-сон; Йўлдошев Қ. Рауф Парфи // Ёник сўз. – Т.: Янги аср авлоди, 2006. – Б. 368-385; Малик Т. Муқаддас шеърият лашкари // Ёзувчининг бахти ва бахтсизлиги. – Т.: Sharq-ziyo-zakovat, 2017. – Б. 266-287; Қосим Я. Рауф Парфи ва ҳозирги ўзбек шеърияти // Ўзбек тили ва адабиёти. – Т., 2024. 5-сон. – Б. 21-26; G'aniyev I. Kim u fikr sochayotgan olamga? / "Zamonaviy she'riyatni o'rganishning dolzarb masalalari" mavzusidagi Rauf Parfi tavalludining 80 yilligiga bag'ishlangan konferensiya. – Т.: FAN, 2023. – B. 120-135; Ҳамдамов У. Тадриж // Бадий тафаккур тадрижи. – Т.: Янги аср авлоди, 2002. – Б. 144-149; Эшонкул Н. Рауф Парфи нигоҳи // МЕНдан "МЕН"гача. – Т.: Akademnashr, 2014. – Б. 425-433; Мирзаев Ҳ. Ўзбек шеъриятида сонетлар туркуми // Ўзбек тили ва адабиёти. – Т., 2007. 1-сон; Мирзо М. Шоир // Райҳон иси. – Т.: Янги аср авлоди, 2011. – Б. 151-165; Раҳмат Р. Жаннат соғинчи // Адабиётдан чиқиш. – Т.: Akademnashr, 2015. – Б. 31-41; Ulug'ov A. Hassos shoir / "Zamonaviy she'riyatni o'rganishning dolzarb masalalari" mavzusidagi Rauf Parfi tavalludining 80 yilligiga bag'ishlangan konferensiya. – Т.: FAN, 2023. – B. 51-79; Фазлиддин Б. Сўз салтанати // XX аср ўзбек адабиёти масалалари. – Т.: Фан, 2012. – Б. 215-225; Вафо Файзуллох. Мен сувман ҳали ҳеч ким ичмаган // Ҳақ ва ҳақиқат ҳаёли. – Т.: Мухаррир, 2022. – Б. 233-247; Файзуллаева О. Рауф Парфи ижодида сонет // Ўзбек тили ва адабиёти. – Т., 2007. 4-сон; Чоршаъм. "Хотира дафтарим"дан // Бухоро мавжлари, 2015. 4-сон.

Tadqiqotning predmetini Rauf Parfi she'rlarining mavzular ko'lami, ularning janrlari, poetik shakllari, she'rlarda qo'llanilgan vazn va poetik usullar talqini tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda analitik, qiyosiy-tipologik, biografik, sotsiologik, psixologik, germenevtik va struktural tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Rauf Parfining tarjimai holiga oid ma'lumotlar va she'riyatidagi biografik unsurlarni parallel tekshirish natijasida shoir ilmiy biografiyasi yaratilib, uning ijodkor sifatida shakllanishida xizmat qilgan omillar aniqlangan va zamon, ijodkor, she'riyat kesimida uning o'zi yashagan davrga munosabati dalillangan;

shoir ijodining mavzular ko'lami aniqlangan va bugunga qadar adabiyotshunoslik e'tiboridan chetda qolib kelayotgan Turkiston birligi g'oyasi bilan bog'liq she'rlari hamda o'z yurtidan quvg'inga uchragan qirimlilar fojeasi haqidagi "Qirim xayollari" turkumi asarining g'oyaviy-badiiy xususiyatlari ilmiy asoslangan;

Rauf Parfining adabiy-estetik qarashlarini asoslash orqali uning ijodiy konsepsiyasi aniqlangan va ushbu konsepsiyaning shakllanishiga xizmat qilgan jahon hamda milliy adabiyotning ta'siri masalalari isbotlangan;

shoir o'z ijodiy faoliyati davomida foydalangan she'riy janrlar aniqlangan va Rauf Parfi tomonidan o'zbek she'riyatiga ilk marotaba olib kirilgan poetik janrlar va she'riy shakllar tekshirilib, ularning o'ziga xos badiiy xususiyatlari misollar bilan dalillangan;

sarbast, erkin va nasriy she'r kabi she'riy shakllarning Rauf Parfi ijodidagi o'rni aniqlangan, ularning poetik nuqtai nazaridan bir-biriga o'xshash, farqli va o'ziga xos jihatlari isbotlanib, Rauf Parfi o'z she'rlarida istifoda etgan vazn turlari va ularning poetik xossalari hamda shoir qo'llagan badiiy tasvir vositalari yordamida shoirning poetik mahorati ochib berilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilgani, qo'llanilgan ilmiy usullar va nazariy ma'lumotlarni berishda aniq ilmiy manbalarga tayanilgani, tahlilga tortilgan materiallarning ilmiy metodlar vositasida asoslangani, nazariy fikr va xulosalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani, adabiyotshunoslikning zamonaviy ilmiy konsepsiyalari asosida tahlil va talqin qilingani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati adabiyotshunoslikning muhim jihati bo'lgan ijodkorning badiiy mahoratini, she'r poetikasi masalalarini o'rganish va o'rgatishda, zamonaviy o'zbek she'riyati va ayniqsa, Rauf Parfi ijodi ustida ilmiy tadqiqotlar olib borishda ahamiyatligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati ishdagi amaliy tavsiyalar, ilmiy natijalar, muayyan xulosalar bundan keyin Rauf Parfi ijodi va she'r poetikasi muammolari doirasida amalga oshiriladigan tadqiqotlar uchun asos bo'lishi, ilmiy xulosalar darslik va o'quv qo'llanmalar yaratishda ilmiy-nazariy manba sifatida xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Rauf Parfi she'riyati poetikasi tadqiqi bo'yicha olingan ilmiy natijalar asosida:

Rauf Parfining tarjimai holiga oid ma'lumotlar va she'riyatidagi biografik unsurlarni parallel tadqiq etish natijasida shoir ilmiy biografiyasi yaratilgani, uning ijodkor sifatida shakllanishida xizmat qilgan omillar o'rganilgani va zamon, ijodkor, she'riyat kesimida uning o'zi yashagan davrga munosabati belgilanganiga oid xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258-raqamli "O'zbek adabiyotining ko'p tili (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 23-yanvardagi № 04/1-354-sonli ma'lumotnomasi). Natijada Rauf Parfining tarjimai holiga oid ma'lumotlar va she'riyatidagi biografik unsurlar tahliliga oid yangi ilmiy materiallar bilan boyitilgan;

shoir ijodining mavzular ko'lami aniqlangani va bugunga qadar adabiyotshunoslik e'tiboridan chetda qolib kelayotgan Turkiston birligi g'oyasi bilan bog'liq she'rlari hamda o'z yurtidan quvg'inga uchragan qirimlilar fojeasi haqidagi "Qirim xayollari" turkumi tadqiq etilganiga doir xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarga mo'ljallangan IL-402104474 raqamli "Bolalar abiyoti.uz" elektron platforma va uning mobil ilovasini yaratish" nomli loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 23-yanvardagi № 04/1-355-sonli ma'lumotnomasi). Natijada elektron platforma shoir ijodining mavzular ko'lami aniqlanganiga oid materiallar va Rauf Parfining yangi she'rlari bilan boyishiga xizmat qilgan;

Rauf Parfining adabiy-estetik qarashlarini tadqiq etish orqali uning ijodiy konsepsiyasi o'rganildgani va ushbu konsepsiyaning shakllanishiga xizmat qilgan jahon hamda milliy adabiyotning ta'siri masalalari asoslanganiga doir xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PF-201912258-raqamli O'zbek adabiyotining ko'p tili (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" nomli loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2026-yil 23-yanvardagi № 04/1-354-sonli ma'lumotnomasi). Natijada loyiha Rauf Parfining adabiy-estetik qarashlarini tadqiq etish orqali uning ijodiy konsepsiyasi o'rganildgani va ushbu konsepsiyaning shakllanishiga doir yangi ilmiy xulosalar bilan boyishiga erishilgan;

shoir o'z ijodiy faoliyati davomida foydalangan she'riy janrlar aniqlangani va Rauf Parfi tomonidan o'zbek she'riyatiga ilk marotaba olib kirilgan poetik janrlar va she'riy shakllar o'rganilib, ularning o'ziga xos badiiy xususiyatlari misollar bilan dalillanganiga oid xulosalardan Respublika Ma'naviyat va ma'rifat markazining 2024-yil 4-yanvarda tasdiqlangan "Ma'naviyat-ma'rifiy ishlar samaradorligini oshirish va sohani rivojlantirish

bo'yicha chora-tadbirlar dasturi"ning VII yo'nalishida belgilangan "Uzluksiz ta'lim tizimida ma'naviy komillikka erishish va ma'rifatli yoshlarni tarbiyalashga doir chora-tadbirlar" yo'nalishi doirasidagi 53-band ijrosini bajarishda foydalanilgan (Respublika ma-naviyat va ma'rifat markazi huzuridagi ijtimoy-ma'naviy tadqiqotlar markazining 2026-yil 22-yanvardagi 10/58-sonli ma'lumotnomasi). Natijada ilmiy takliflar, xulosalar va amaliy tavsiyalar Rauf Parfining XX asr o'zbek adabiyotidagi o'rni, uning poetik mahorati, badiiy tafakkuri va adabiy kashfiyotlarini keng jamoatchilikka yetkazish, shuningdek, ma'naviy-ma'rifiy targ'ibot jarayonlarining mazmunini boyitishga yordam bergan;

sarbast, erkin va nasriy she'r kabi she'riy shakllarning Rauf Parfi ijodidagi o'rni aniqlangani, ularning poetik nuqtai nazaridan bir-biriga o'xshash, farqli va o'ziga xos jihatlari isbotlangani, Rauf Parfi o'z she'rlarida istifoda etgan vazn turlari va ularning poetik xossalari aniqlangani hamda shoir qo'llagan badiiy tasvir vositalari yordamida shoirning poetik mahorati, usta san'atkor sifatidagi kashfiyotlari ko'rsatib berilganiga doir xulosalardan "O'zbekiston tarixi" telekanalida efirga uzatilgan "Vaqt mashinasi" ko'rsatuvi ssenariysini yozishda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "Ma'rifat" ijodiy birlashmasi" davlat muassasasi tarkibidagi "O'zbekiston tarixi" telekanalining 2026-yil 21-yanvardagi 15-33/57-sonli ma'lumotnomasi). Natijada talatomoshabinlarning Rauf Parfining hayoti va ijodi, yangi e'lon qilinmagan she'rlari haqidagi bilimlari yanada boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobat siyasi. Tadqiqot natijalari 7 ta respublika, 3 xalqaro ilmiy-amaliy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarning e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 1 ta monografiya, 25 ta maqola e'lon qilingan. Jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarda 15 ta maqola, jumladan, 11 tasi respublika hamda 4 tasi xorijdagi ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, har biri ikkitadan faslni o'z ichiga olgan olti bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 243 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati, respublika fan va texnologiyalari rivojlanishining ustivor yo'nalishlariga mosligi, xorijiy ilmiy tadqiqotlar sharhi, muammoning o'rganilganlik darajasi, tadqiqotning maqsadi va vazifalari, obyekt va predmeti, tadqiqot usullari, ilmiy yangiligi, amaliy natijalari, ishonchliligi, nazariy va amaliy ahamiyati, amaliyotga joriy etilishi, aprobat siyasi, e'lon qilingan ishlar va tadqiqot tuzilishi ko'rsatilgan.

Dissertatsiyaning birinchi bobi "**Rauf Parfining hayot va ijod yo'li**" deb nomlanadi. Bobning asosiy maqsadi turli manbalarda kelgan shoirning hayotiga oid ma'lumotlarni uning she'rlarida uchraydigan hasbi hollari bilan parallel o'rganish nitijasida Rauf Parfining ilmiy biografiasini yaratish. "**Shaxs va shoir sifatida shakllanishi**" deb nomlangan dastlabki faslida shoirning oilaviy muhiti,

bolalik, o'smirlik, talabalik va katta hayotga qadam bosgan ilk davri qalamga olingan. Shuningdek, bu davr Rauf Parfi ijodining dastlabki bosqichini ham o'z ichiga oladi.

Shoirning otasi Parfi Muhammadamin Norquchoq va onasi Sakina Isomuhammad qizi asli Farg'onaning Vodilidan bo'lib, kolxozlashtirish yillari Toshkent viloyati Yangiyo'l tumaniga kelib qolishgan. Asli ismi Tursunboy bo'lgan shoirimiz Rauf Parfi mana shu Yangiyo'l tumaniga qarashli Sho'ralisoy qishlog'ida tug'ilib, voyaga yetgan. Darvoqe, shoirning aynan shu tug'ilgan yili bilan chalkashliklar bor. Biz ushbu faslda shu masalaga ham aniqlik kiritishga harakat qildik.

Rauf Parfi ilk marotaba "Tasvir" (1973) kitobiga kiritgan "Eng uzoq yozilgan tarjimai holim" she'rida "*Tavalludim: 40...*" degan edi. Oradan o'n sakkiz yil o'tib, ya'ni 1991-yili ("Yoshlik", 9-son) shoir ushbu she'rni qayta nashr ettirib, yuqoridagi misraga shunday o'zgartish kiritdi: "*Tavalludim: qirq uch, mezonning yigirma yettisi...*". Aynan shu jurnalning 1993-yil 1-sonida bosilgan "Tarjimai holim"da ham yana shu sana – 1943 takrorlanadi. Mana shu ma'lumotlardan boshlab shoirning tavallud sanasi "1943" bo'lib qoldi. To'g'ri, bu ma'lumotlarni kerakli nashrlarga Rauf Parfining o'zi bergan. Lekin u tug'ilgan sana masalasidagi o'zgarma va haq gapni she'rlarida aytib ketadi. Biz bir nechta she'rlariga asoslanib, shoirni tavallud sanasi 1940-yil degan xulosaga keldik. Mana, fikrimizga asos bo'lgan o'sha she'rlar:

1. Rauf Parfining "Meni ta'qib qilar shoir degan nom..." deb boshlanuvchi she'rida: "*Ay sen, ay, oltmishini tepgan yosh shoir*" misrasiga duch kelamiz. She'r tagida "25. 09. 2000" sanasi qo'yilgan. Ostida "2001" sanasi qo'yilgan "Hazil" she'rini esa: "*Biz-chi, biz ne qildik, biqsib, olayib? / Oltmishga ham kirib chiqdik lallayib*", so'zlari bilan yakunlaydi. Ko'rinib turibdiki, shoir o'zini 2000-yilda oltmishga kirib, 2001-yilda bu yoshdan chiqqan hisoblamoqda.

2. Rauf Parfi 1965-yilda yozgan ikkita she'rida o'sha yili necha yoshda ekanligini aytib o'tadi. Birinchisi, "Abdullajon marsiyasi". Shoir unda: "*Yigirma besh yoshdaman men ham*"¹³, desa, aynan shu yili yozilgan yana bir she'rini: *Cheksiz-cheksiz / daqiqalardan iboratdir / mening chorak asrlik umrim*,¹⁴ deb boshlaydi. "Chorak" – yuzning to'rt dan biri, ya'ni yigirma besh. Bulardan ma'lum bo'ladi, Rauf Parfi 1965-yilda yigirma besh yoshda ekan.

3. Shoirning 14-raqamli daftarida kuyidagi misralarga duch kelamiz: "*O'n sakkiz yosh – parcha hayot. Varaqlanar o'n sakkiz yosh, Bir kitob singari boshdan*"¹⁵. Bor-yo'g'i yetti misradan iborat ushbu "o'n sakkiz yosh" jumlasini to'rt marta takrorlangan. She'r tagida esa "1958" sanasi qo'yilgan.

4. 1-daftarning 6-betida esa shunday muhim bir she'rga duch kelamiz: *Kelajagim o'ylayman, / Yetti sinf bitirdim-ku. / Xayollarga botaman... / Dirijorlik yaxshi-ku...*¹⁶ Uch banddan iborat ushbu she'rning yozilish sanasi ko'rsatilmagan.

¹³ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 167.

¹⁴ O'sha kitob. – В. 177.

¹⁵ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 30.

¹⁶ Чоршамъ Рўзиевда сақланаётган Рауф Парфи архиви. 1-дафтар, 6-бет.

Lekin ushbu daftarga 1954-yil yozish boshlangan. Shoirning bergan tartibiga ko'ra bu 4-raqamli she'r. Demak, ma'lum bo'ladiki, "Kelajagim o'ylayman..." deb boshlangan she'r 1954-yilda yozilgan bo'lib, qalbi kelajak orzulariga to'la Tursunali shu yili "yetti sinf bitir"gan. Bu uning 1947-yili – yetti yoshida maktab borganiga guvohlik beradi. Agar u 1943-yil tug'ilganida edi, yetti emas, to'rt yoshida maktab borgan bo'lar edi. Bu esa hech bir jihatdan mantiqqa sig'maydi.

Xullas, Rauf Parfining she'rlariga quloq tutadigan bo'lsak, uning tug'ilgan sanasi 1940-yil ekanligi ma'lum bo'ladi. Bu fikrni shoirni yoshlik yillaridan tanigan yaqinlari ham tasdiqlaydi.

Rauf Parfi she'r yozishni erta boshladi. Shoir o'zining "Tarjimai hol"ida uning sanasini "53. 5 mart" deb ko'rsatadi. Rauf Parfining ilk uslubiy izlanishlari ham 50-yillar so'ngiga borib taqaladi. Shoirning "Men shod bo'lsam...", "Nozli shabboda jo'shar...", "She'rim befusun" kabi mashqlari fikrimizga dalil. Shu yillardan boshlab yosh Tursunali she'riy turkumlar ham bita boshladi.

1959-yil Tursunali SAGU ("O'rta Osiyo davlat universiteti" so'zlarining ruscha qisqartmasi, keyinchalik ToshDU va hozirda O'zbekiston Milliy universiteti)ning sharqshunoslik fakultetiga hujjat topshiradi. Lekin qishloq maktabida chet tili o'qitilmagani bois, bo'lajak shoir fransuz tili imtihonidan o'tolmaydi. 1960-yilda esa yosh shoir mazkur universitetning o'zbek filologiyasi fakultetiga o'qishga kirdi. Talabalik yillari uning uchun ham shaxs, ham shoir sifatida shakllanish yillari bo'ldi.

1965-yil Rauf Parfi ToshDU ni bitirdi, lekin "Markscha-lenincha falsafa" fanidan davlat imtihonini topshira olmagan bois unga oliy ma'lumotli diplom berilmadi. Natijada shoir tayinli bir tashkilotga ishga kira olmadi. Rauf Parfining "Hujjat" (1965) she'ri faqat qog'ozga asoslangan o'sha jamiyat ustidan isyon edi. Shu yili shoir o'zining birinchi she'riy to'plamiga tartib berdi. Uning nomi "Erk" edi. Kitob qo'lyozmasi nashriyotda yo'qoldi.

Rauf Parfi 1966-yilda shoir Shukrulloning ko'magi bilan Aziz Qayumov raislik qilayotgan O'zbekiston kinomotografiyasi davlat qo'mitasiga ishga kiradi. Shoir bu tashkilotda besh yil ishlaydi va unga Chilonzor Oqtepasidan kvartira beriladi. Rauf Parfining o'g'li Shuhrat (1968) hamda qizi Muqaddas (1970) aynan shu uyda dunyoga kelishgan.

Bobining ikkinchi fasli "**Ijodiy kamolot yo'lida**" deb nomlangan. 60-yillarning ikkinchi yarmiga kelib, Rauf Parfi ijodi adabiy jamoatchilikning e'tiborini torta boshladi. Bularning dastlabkisi shoir Asqad Muxtorning "oq yo'l"i bo'ldi. Shundan keyin Rauf Parfining she'riy kitoblari birin-ketin chiqa boshladi. 1969 da "Karvon yo'li" nashrdan chiqqan bo'lsa, 1970 da "Aks sado" chop etildi. Bu kitoblarni tanqidchilik iliq kutib oldi. "Sharq yulduzi" jurnalining 1970-yil 2-sonida Q.Kenjaboevning "Ruhiyat suvratlari" deb nomlangan taqrizi bosilgan bo'lsa, shu jurnalning 1971-yil 6-sonida shoirning "Aks sado" to'plamiga N.Xolliyevning "Izlanish yo'llarida" maqolasi e'lon qilindi. Garchi bulardan keyin shoirning "Tasvir" (1973), "Xotirot" (1975), "Ko'zlar" (1977) kitoblari chop etilgan bo'lsa-da, uning ijodida chinakam burilish 80-yillarning boshidan boshlandi. 1981-yildan Rauf Parfi ijodida ijtimoiy-siyosiy ruh kuchaydi. Shoirning "Turkiston yodi", "Muktibodh duosi", "Aleksandr Blok", "Lutfixonim. "Uyg'on,

bolam”, “Qadimgi turkulardan”, “Vatan” kabi she’rlari shunday deyishimizga asos bo’ladi.

1982-yil Rauf Parfi Boltiqbo‘yi respublikalarida safarda bo’ladi. Latviyada turib Litva va Estoniya respublikalariga ham borib keladi. Juda ko‘p she’rlari va suhbatlar tarjima etilib, ularning gazeta va jurnallarida bosiladi. Hatto “Qaytish” kitobi shoira va mutarjim Li Seppel tomonidan eston tiliga tarjima etilib, keyinchalik Estoniyada kitob holida chop etiladi¹⁷. Bu Boltiqbo‘yi safari Rauf Parfining she’riyati barobarida, shaxsiyatiga ham iz qoldirdi. Shoir Boltiqbo‘yidan “Latoniya” nomli bir she’riy turkum bilan qaytdi.

80-yillarning ikkinchi yarmiga kelib Rauf Parfi siyosiy-ijtimoiy hayotda ancha faollashdi. Shoir millat manfaati ko‘zlab tashkil etilgan xalq harakatlariga a‘zo bo‘ldi. Turli xil muammolar ko‘tarib chiqilgan mitinglarda ishtirok etdi, ba’zilarida nutq so‘zlad, she’rlar o‘qidi.

1990-yil Rauf Parfi bisotida birgina she’r bor. Uch banddan iborat bu she’r quyidagi misralar bilan boshlanadi:

So‘nmas ruhimizda matonat aslo,

Ajdodlar sharafi abadiy yashar.

Mukarram ziyosan, ey turkiy Dunyo,

Qo‘llagil, Allohim, qo‘llagil, Bashar.

So‘nmas ruhimizda matonat aslo¹⁸.

Ikkinchi bandning misralardan birida “Yolg‘iz panohimiz, chorlar Istiqlol”, deydi shoir. Demak, bu she’r milliy Mustaqillik haqida. Lekin u Mustaqillik bayrami sifatida e‘lon qilingan 1991-yil 1-sentyabrdan emas, Mustaqillik Deklaratsiyasi qabul qilingan 1990-yilning 20-iyunidan keyin yozilgan¹⁹.

1995-yilda yana o‘sha Turkiyaning Bursasida turkiy xalqlarga mansub shoirlarning navbatdagi anjumani bo‘ladi. Anjumanda diniy ruhdagi munajatlar tanlovi e‘lon qilingan edi. Rauf Parfi o‘zining “Munajat” (“Tavba”) she’ri bilan birinchi o‘ringa loyiq topiladi. Lekin pasporti yo‘qolgani uchun shoirning o‘zi anjumanda ishtirok eta olmagan, uning she’rini shogirdi To‘ra Mirzo anjuman hay‘atiga taqdim etgan edi²⁰.

1997-1999-yillarda Rauf Parfi “Jahon adabiyoti” jurnalida she’riyat bo‘limining yetakchi muharriri lavozimida ishladi. Jahon adabiyoti namunalaridan o‘zi ham bir qator tarjimalar e‘lon qildi, shuning barobarida, boshqalarni ham bu ishga da‘vat etdi.

Rauf Parfi hayotining so‘nggi ikki yilida barakali ijod qildi. Shoirning “Yo‘lovchi”, “U dunyoga, onamga maktub”, “Shuursiz she’r tajribalari”,

¹⁷ Rauf Parfi. Sonaarataja. – Tallin: EESTI RAAMAT, 1887.

¹⁸ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 326.

¹⁹ Мустақиллик Декларатсияси ҳақида қаранг: Қаҳрамон Ражабов. Ўзбекистон XX асрда. Икки жилдлик, иккинчи жилд (1939-2000). – Т.: ФАН, 2024. – Б. 466-481.

²⁰ Мустақиллик Декларатсияси ҳақида қаранг: Қаҳрамон Ражабов. Ўзбекистон XX асрда. Икки жилдлик, иккинчи жилд (1939-2000). – Т.: ФАН, 2024. – Б. 466-481.

“Siyovush”, “Tuhmat – 1985”, “Toshtemir Qahramon o‘g‘li she‘rlaridan”, “Thakurning oxirgi she‘ri”, “Alaniya” kabi turkumlari va bir qator sonetlari aynan shu – XXI asr bo‘lag‘asida dunyoga keldi. Shoir so‘nggi she‘rlaridan birida: “Men sizga bir dunyo dunyo qoldirdim, Men sizga qoldirdim qonli she‘rimni”²¹, degan edi. Darhaqiqat, o‘zidan keyin yuzlab she‘rlar, yigirmaga yaqin hikoya, bir qator adabiy maqola va suhbatlar qoldirdi.

Rauf Parfi 2005-yilning 28-martida dunyodan o‘tdi. Toshkent shahridagi “Minor” qabristonida dafn etildi. Uning safdoshlaridan biri Miraziz A‘zam shoir vafotidan keyin yozilgan maqolasida “Shaxsan men uni o‘zbek she‘riyatining ornomusi deb bilaman. Va u jahonning istagan burchagida jahonshumul shoirlar davrasida tippa-tik tura oladigan shoirimiz edi”²², deyishi bilan naqadar haq edi. Rauf Parfi betakror she‘riyati uchun 1991-yil Xalqaro Mahmud Koshg‘ariy, 1992-yil Xalqaro “Nilufar” va 1999-yil O‘zbekiston Xalq shoiri mukofotlari, 2025-yilda esa “Fidokorona xizmatlari uchun” ordeni bilan taqdirlandi. Shoir Rauf Parfi zamonaviy adabiyotimizga, millatimizning ruhiy-ma‘naviy yuksalishi yo‘lida qilgan xizmatlari bilan ushbu mukofotlarga munosib edi.

“**Rauf Parfi she‘riyatining ba‘zi mavzulari**” deb nomlangan ikkinchi bob, asosan, ikki mavzuni o‘z ichida qamrab olgan: birinchisi, parchalangan Turkiston qayg‘usi, ikkinchisi, o‘z yurtidan quvg‘inga uchragan qirimlilar hasrati. “**Rauf Parfi she‘riyatida Turkiston mavzusi**” nomi ostida berilgan dastlabki faslda shoirning shu mavzuni o‘z qamroviga olgan she‘rlari tahlilga tortiladi.

“*Ona Turkistondir turklarning toji...*”. Shoir Rauf Parfining “Dorning og‘ochi”²³ (1988) she‘rida Turkistonga shunday ta‘rif berilgan. Lekin, afsuski, turk millatlari mana shu “toj”ni boy berishgan edi. Rauf Parfi she‘rlariga e‘tibor berilsa, mana shu yo‘qotishning alamu hasratlari, uni qayta qo‘lga olishga da‘vatu orzularini tuyasan kishi.

Rauf Parfi “Turkiston yodi” (1981) she‘rini Turkiston mavzusidagi birinchi she‘rim, deydi. Lekin “Vatan haqida Bernd Ientshga maktubim” (1973) she‘riga diqqat qilsak, parchalangan Turkiston dardi Rauf Parfi ijodida o‘tgan asrning 70-yillaridan boshlanganini kuzatish mumkin. Avvalo, savol tug‘iladi, nega olmon shoiriga? Fransuzgamas, inglizgamas yoki boshqasigamas?.. Chunki Rauf Parfi Vatan masalasida aynan olmon shoiri bilan hamdard edi, taqdiridosh edi. Negaki, Bernd Ientsh Olmoniyasini ikkiga va Rauf Parfi Turkistonini beshga bo‘lib tashlagan ham bitta yovuz davlat edi. Shuning uchun ham o‘zbek shoirining bu she‘riy maktubi aynan olmon shoiriga yozilgan.

Rauf Parfining eng katta orzusi parchalangan mana shu Turkistonni yana butun ko‘rish edi. U yurtning farovonligini va millatning taraqqiyotini shunda ko‘rdi. Buning uchun, avvalo, Turkiston kengliklariga bahoriy havo baxsh etib, millatni uyg‘otish kerak. Shoirning “Lutfixonim. “Uyg‘on, bolam”, “Ona Turkiston”, “So‘nmas ruhimizda matonat aslo...”, “Abdurauf Fitrat” kabi she‘rlari shu maqsadda yozilgan.

Shuningdek, Rauf Parfining “Dorning og‘ochi”, “O‘zingni ayama,

²¹ Rauf Parfi. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 386.

²² Миразиз Аъзам. Жудолик // Оила ва жамият, 2005. 31 март – 6 апрел сонлари.

²³ Rauf Parfi. Сайланма. Икки жилдлик. 1-жилд. – Т.: Muharrir, 2022. – Б. 321.

borayotgan ildiz”, “Tuhmat – 1985”, “Adashgan ruh” she’rlarida ham Turkiston birligi dardi bilan birgalikda Istiqlol qayg’ulari ham o’z ifodasini topgan. Bugun Turkistongina emas, butun Turkiy xalqlar birligi milliy siyosatimizning kun tartibida turibdi. Afsus, Shoirimiz bu kunlarni ko’rmay o’tib ketdi. Lekin u So’zi bilan shu Kunlarni chorlab, orzulab, shu Kunlarning xizmatini qilib o’tdi.

Mazkur bobning **“Rauf Parfining “Qirim xayollari” turkumi**”da vatanidan quvg’inga uchragan qirimlilarning fojeali taqdirleri o’z ifodasini topgan. Quvg’unga uchragan qirimliklar mavzusi o’zbek adabiyotida Rauf Parfi ijodidan boshlanadi. Buning o’z sabablari bor. Birinchidan, shoirning oilasi yurtidan haydalgan qirimliklar bilan yaqin aloqada edi²⁴. Ikkinchidan, shoir talabalik yillarida qirimlik Ayder Osmon ismli kursdoshi sabab ularning siyosiy harakatiga qo’shib qoladi. Shoir shu yillari (1964-1965) yigirmata she’rdan iborat **“Qirim xayollari”** turkumini yozadi. Shoir arxivida tarqoq holdagi mashinka nusxalar orasidan **“Oddiy kasrlar”, “Vatan”, “Hijrat”, “Boqchasaroy fontani”, “Qani otlan, qani otlan...”, “Qadrdon, sendadir xayolim...”, “Shafiqa, sitamgar raqqosa...”** kabi she’rlar ostida **“Qirim xayollari”** nomli turkumdan yozuvi bor. Dissertatsiyada turkumga mansub **“Vatan”, “Hijrat”, “Oddiy kasrlar”, “Bog’chasaroy fontani”, “Sen uxlab yotibsan...”, “Hijratda ona allasi”** she’rlarni tahlilga tortdik.

Rauf Parfining yurtidan haydalgan qirimlilar mavzusidagi so’nggi she’ri – **“Hijratda ona allasi”** 1973-yilda yozilgan. Shundan keyin shoir bu mavzuga boshqa qaytmadi. Lekin o’zbek adabiyotida uning tomonidan boshlab berilgan ushbu mavzu davom ettirildi, an’ana paydo bo’ldi. Abdulla Sherning **“Boqchasaroy balladasi”, “Qaysi asr, qay yilu oydan...”, “Dostondan so’ng”, “Qizil shalonlar”, “Qirimdagi ijod uyida”, “Ikki o’q”** she’rlari, Xurshid Davronning **“Qoratog’ daftari”** turkumi va Usmon Qo’chqorning **“Quvg’in”** dostoni she’riyatimizning mana shu yo’nalishdagi yorqin namunalar hisoblanadi.

“Rauf Parfining badiiy ijodga oid qarashlari” deb nomlangan uchinchi bob ham ikki fasldan iborat. **“Shoirning adabiy-estetik qarashlari”**ga bag’ishlangan birinchi faslda Rauf Parfining adabiyot nima, uning jamiyatdagi vazifasi nimadan iborat, shoir kim, she’rning yaralish jarayoni bilan bog’liq jihatlar tahlilga tortilgan.

Rauf Parfi lug’atida eng ko’p takrorlanadigan so’zlardan biri **“so’z”**dir. Bu, albatta, badiiy so’z – adabiyot, xossatan, she’riyat ma’nosida. Shoir ijodida so’z mana shunday keng ma’noda qo’llaniladi. U **“So’zlar”** nomli she’rida: **“So’zlar kerak Bosh Harblarda yaralangan, Bosh harflardan yaralgan So’zlar”,** – deydi. Bu bilan shoir adabiyotning bosh vazifasiga urg’u beradi. Bosh harflardan yaralgan so’zlar, bu – ERK, INSON, IYMON, VATAN, MILLAT, HAQIQAT... Va, aynan, shu tushunchalar yo’lidagi kurash – **“Bosh Harblar”**dir. Rauf Parfi nazdida adabiyot mana shunday katta harflardan yaralgan tushunchalar yo’lidagi kurashlarga yarashi kerak. Uning uchun adabiyot shunchaki ko’ngilxushlik emas, shuningdek, ijodkor ham shunchaki darbadar – bemaqsad chopadigan **“daryo”** emas.

²⁴ Bu haqda qarang: Раҳимжон Раҳмат. Шоир Рауф Парфи билан суҳбат // Адабиётдан чиқиш. – Т.: Akadennashr, 2015. – Б. 69.

Rauf Parfining 60-yillar ijodida esa “qushcha” obrazi paydo bo‘ladi. Mana, shunday she‘rlaridan biri: *“Bir qushcha derazam yonida, O‘ltirar parishon va g‘arib”*²⁵, – deb boshlanadi. Bundan oldingi “To‘rg‘ayga” nomli she‘ridagi to‘rg‘ay obrazi bilan ushbu qushchani qiyoslaydigan bo‘lsak, birinchi farq shoir bilan ular orasidagi masofada ko‘rinadi: to‘rg‘ay osmonda, qushcha shoir derazasi yonida. Ikkinchi farq ularning kayfiyati bilan bog‘liq: to‘rg‘ayning kuylari sho‘x, nafis, “yuraklari xush”, shuningdek, u ko‘k yuzida parvoz etib yurgan erkin va zavqli qush. Qushcha-chi? *“O‘ltirar parishon va g‘arib, Yig‘laydi, ko‘zlari yonadi...”* Uning qalbida bir dard bor. Lirik qahramon qushchani dardini bilgisi keladi, lekin bilolmaydi, faqat unga hamdard bo‘la oladi, unga qo‘shilib yig‘laydi. O‘sha 60-yillarda yozilgan she‘rlaridan birida Rauf Parfi qushchani yana tilga oladi: *“Bir qushcha sayraydi mening ruhimda, Men sening ismingni bilmayman, Qushcham”*. Endi qushcha deraza oldida emas, shoirning ruhida sayrayapti. Bu – Rauf Parfi ruhiyatidagi Shoirlik edi. Endi Rauf Parfi nomli Shaxs bilan Shoirlik bir vujudda yashayapti. Lekin shunda ham shoir “qushcha”ni tanimaydi: *“Men sening ismingni bilmayman, Qushcham!”* deydi. Chunki insoniy aql bilan uni tanishning, anglashning iloji yo‘q, u his qilinadi, xolos. Agar shoir ijodidagi qush obrazini tadrijiy o‘rgansangiz, ushbu poetik obraz dinamikasini kuzatasiz. Bu – Rauf Parfi ruhiyati zamirida tomir otgan Shoirlikning o‘sishi. Shoirning 1994-yilda yozilgan bir she‘rida: *“Achchiq chirqiraydi noma‘lum bir qush”*²⁶, deyiladi. Demak, shungacha ham bu qush “noma‘lum”ligicha qolmoqda. Farqi, birinchidan, “qushcha” endi “qush”ga aylandi. Ikkinchidan, endi u “yig‘lamaydi”, balki “chirqiraydi”, chirqiraganda ham “achchiq chirqiraydi”. Shoir umrining oxirlarida yozilgan bir she‘rida esa:

*Yo‘q, men qushman, chala so‘yilgan qushman,
Aytilmagan bir So‘zim bor bo‘g‘zimda,*²⁷ –

deydi. E‘tibor berayapsizmi, endi shoirning o‘zi qushga aylanib bo‘ldi, bo‘lganda ham “chala so‘yilgan qush”ga. U chala bo‘g‘izlangan. Endi “achchiq chirqirash”dan ham mahrum u. Lekin shu holatda ham bo‘g‘zida aytadigan So‘zi bor. Ana shu So‘z Rauf Parfini umrining oxirigacha yondirib kuylatdi. Bu – Haq So‘z edi. Shoirning ixtiyori o‘zida emas edi, uni mana shu So‘z boshqarardi. Shuning uchun ham Rauf Parfi: *“So‘zlamayman deyman. So‘zlayman. / So‘zlarimning ortidan ergashaman / Qaro go‘rgacha”*²⁸, deydi.

Rauf Parfi she‘rlarida ilhom haqida ham to‘xtaladi, U shoirga ba‘zan yoqimli yomg‘ir, ba‘zan unga munkayib qolgan choldan navqiron yigitga eviruvchi kuch-quvvat bo‘lib, ba‘zida bir qo‘lida xanjar, bir qo‘lida marjonu zumradlar bilan keladi.

Xullas, Rauf Parfi ijodida poetik so‘z bilan bog‘liq bir qator holatlar o‘z ifodasini topgan: 1) badiiy so‘zning ta‘rifi; 2) shoirlikning qush timsolida lirik qahramon ruhiyatiga evrila borish dinamikasi; 3) badiiy so‘z yaratilish jarayonidagi ijodkor ruhiy holati va ilhomning o‘ziga xos tabiati. Bularning

²⁵ O‘sha kitob. – B. 101.

²⁶ O‘sha kitob. – B. 337.

²⁷ O‘sha kitob. – B. 357.

²⁸ Рауф Парфи. Туркистон руҳи. – Т.: SHARQ, 2013. – Б. 246.

barchasi Rauf Parfi adabiy-estetik qarashlarini yaxlit bir konsepsiya sifatida bizga taqdim etadi.

Bobning ikkinchi fasli **“Shoir poetik ijodining takomilida jahon adabiyotining o‘rni”** deb nomlanadi. Unda bu adabiyotning shoir ijodiga ta’siri masalasi yoritiladi.

Rauf Parfi, rus tilini yaxshi bilganligi uchun ham, dunyo xalqlari adabiyoti bilan juda erta tanisha boshladi. Shoirning ruschadan tarjimalari 1955-yildan boshlangan. Rauf Parfi muhabbat qo‘ygan jahon ijodkorlaridan biri Vilyam Shekspir edi. Shoir 1965-yilda uch sonetdan iborat **“Hamlet”** she’rini yozdi. Ba’zi she’rlariga Shekspir asarlaridan epigraflar oldi. Rauf Parfiga kuchli zavq bergan va ruhlantirgan shoirlardan yana biri – Jorj Bayrondir. Shoirning o‘z e’tiroficha, **“Manfred”**dagi ozod ruh unga qattiq ta’sir qilgan. Rauf Parfining Bayron shaxsiyati va she’riyatiga ruhiy yaqinligi uning **“Bayronning so‘ngi safari”** she’rida ham ko‘ringan.

Rauf Parfi murojaat qilgan dunyo adabiyoti vakillari uch jihatdan: yo Ozodlik tuyg‘usi bilan, yo Vatan qayg‘usi bilan, yoxud estetik tamoyillari bilan shoirga yaqin turadi. Ba’zan ularning uchalasi ham mujassam bo‘lib kelgan. Chililik shoir Pablo Neruda Rauf Parfiga mana shunday rishtalarning har biri bilan bog‘liq. Shuning uchun ham shoirimiz uning nafaqat she’riyati, balki shaxsiyatiga ham katta hurmat bilan qaragan edi. Uning **“Pablo Neruda o‘limiga”** she’ri bunga dalil. She’rda R.Parfi uni **“Chilining oppoq tongi”**, **“Ozodlikning so‘ngisiz osmoni”**, hatto, Ozodlik osmonining quyoshi degan so‘zlar bilan ta’riflaydi.

“Bas, mening uchta pirim bor, – deydi Rauf Parfi bir maqolasida, – Yassaviy pirim, Navoiy pirim, Thakur pirim”²⁹. Shoir jahon adabiyoti namoyandalariidan birortasini bu darajada ulug‘lamagan. Yassaviyu Navoiylar, shak-shubhasiz, milliy-ma’naviy yo‘limizning o‘zgarimas mayoqlari. Thakur esa istibdod iskanjasidan o‘z millatini olib chiqish yo‘llarini yoritgan daho ijodkor. U o‘zining nafaqat yurtu millatiga muhabbati, balki shu vatanning milliy ozodligi yo‘lidagi jasorati bilan ham Rauf Parfiga ustoz. Rauf Parfi ijodiga qaraydigan bo‘lsak, uning Thakurga bag‘ishlangan she’rlari va uning ta’siriida yozilgan baytlari borligining guvohi bo‘lamiz.

Rauf Parfi o‘zbek o‘quvchisini jahon adabiyoti namoyandalari bilan ikki usulda tanishtirdi: birinchisi, ular haqida ma’lumot berish vositasida (she’r, maqola va adabiy suhbatda), ikkinchisi, asarlarini tarjima qilish orqali. Shoirning tarjima g‘aladonida bir epopeya (N.Hikmat **“Inson manzaralari”**), ikki doston (M.Hodiy **“Hayot sadolari”**, A.Tvardovskiy **“Xotira huquqi”**), bir dramatik doston (Bayron **“Manfred”**), uchta pyesa (Ya.Solovich **“Kumush sirtlon”**, G.Oster **“Maymunjonga salomlar”**, U.Saroyan **“Ey, kim bor?”**), ikkita hikoya (Ye.Gusalo **“Uchrashuv”**, T.Miura **“Sabr daryosi”**), shuningdek, dunyo she’riyatidan to‘rt yuzga yaqin lirik she’rlar tarjimasini borligi ma’lum bo‘ladi.

“She’riy janrlar poetikasi” deb nomlangan to‘rtinchi bobning birinchi fasli **“Rauf Parfi she’riyatining asosiy janrlari”** haqida. Rauf Parfi ijodining ilk bosqichlaridan boshlab turli she’riy janr va shakllarda o‘z qalamini sinay boshladi.

²⁹ Рауф Парфи. Сайланма. Икки жилдлик, иккинчи жилд. – Т.: Muharrir, 2022. – Б. 119.

Shoirning ilk lirikasiga e'tibor berilsa, barmoqning turli vaznlarida, sarbastning rang-barang shakllarida, hatto mumtoz she'riyatning g'azal, muxammas, mustahzod, ruboiy, tuyuq kabi janrlarida ham o'z qalamini sinaganining guvohi bo'lamiz. Shoir Usmon Qo'chqorning "Rauf Parfi g'azaliga muxammas"i³⁰ g'azalnavislik shoirning keyingi ijodiy faoliyatida ham davom etganini ko'rsatadi. Lekin Rauf Parfi birorta g'azalini, ko'ngli to'lmagan bo'lsa kerak, kitoblariga kiritmagan. Rauf Parfining "Deyin, xayoling-la kechurda hayot..." deb boshlangan muxammasi Alisher Navoiyning "Unutmagilki, to'ljay bedod, Mani bir noma birla qilmading yod" matla'li g'azaliga bog'lagan. Yetti bandlik ushbu taxmis ostida "1959. 12. 14" sanasi qo'yilgan. Shoir 80-90-yillarga kelib Abdulla Qodiriy, Abdulhamid Cho'lpon, Usmon Nosir kabi shoirlarning g'azallariga ham muxammaslar yozdi.

Shoir, shuningdek, epitafiya, rondo, rondel, tanka, xokku kabi Yevropa va yapon she'riyatiga mansub janrlarda ham ijod qilgan. Rauf Parfi o'z ijodiy faoliyati davomida eng ko'p foydalangan she'riy janr, bu – sonet. Shoir sonetga ancha erta qo'l urdi. Uning ilk sonetlari 1958-yilga tegishli. Rauf Parfi sonetlari o'zining poetik mukammalligi va mavzular rang-barangligi bilan o'ziga zamondosh shoirlar sonetchiligidan alohida ajralib turadi. Ijodkor adabiy merosi tarkibida 127 ta sonet mavjud bo'lib, shulardan 121 tasi shoirning o'zi hayotligida chop etilgan, oltitasi esa eski daftarlarda qolib ketgan.

Rauf Parfi sonetlariga adabiyotshunosligimizda S.Mamajonov, B.Nazarov, A.Sher, B.Mixaylichenko, Chori Avaz, H.Mirzayev, D.Quronov kabi adabiyotshunos va ijodkorlar o'z munosabatlarini bildirgan bo'lsalar, S.Rahmonova, O.Fayzullayeva kabi tadqiqotchilar bu sonetlarni maxsus tadqiq etishga harakat qildilar³¹. Rauf Parfi sonetlarini ikki guruhga – yakka va turkum sonetlarga ajratish mumkin. Shoirning 127 ta sonetidan 43 tasi yakka, 84 tasi turkum ichidagi sonetlar hisoblanadi. Turkumlarda ikkitadan oltitagacha sonet bor. "O'zbek she'riyatida sonetlar turkumi" nomi bilan maqola e'lon qilgan tadqiqotchi Hamid Mirzayev: "Rauf Parfi sonetlar turkumini Usmon Nosirdan so'ng yuqori cho'qqiga ko'tardi. Uni yangi belgilar bilan to'yintirdi, falsafiy mushohada ko'lamini kengaytirdi"³², – deydi. Bu Rauf Parfi sonetlar turkumiga berilgan munosib bahodir.

Bobning ikkinchi fasli "**Rauf Parfi marsiyalari poetikasi**" deb nomlangan. Shoir ijodida marsiyalar talaygina. Shuning barobarida, ularning shakli va poetik xususiyatlari ham xilma-xil. 1955-yilning qish-qirovli dekabr kunlaridan birida Rauf Parfining otasi vafot etadi. Shu munosabat bilan shoir bir emas, to'rtta

³⁰ Usmon K'chqor. Og'ir karvon. She'rilar. – T.: Adabiyot va san'at, 1991. – B. 10-11.

³¹ Mamajonov S. Davr oxanlari, asrimiz obrazi, zamona-miz portreti // ЎТА, 1988. 2-сон; Назаров Б. Янгича фикрлаш муждалари // ЎТА, 1988. 2-сон; Шер А. Ғазалдан униб чиққан гул // Ғўзаллик ёғдуси. – Т.: Файласуфлар, 2017. – Б. 206-220; Михайличенко Б.С. Поэтика узбекского сонета. – Самарканд, 1999. – С. 51-60; Чори Авaz. Изланиш излари // Бахтиёрлик шу эмасми? – Қарши: Насаф, 1992. – Б. 30-31; Раҳмонова С. Ўзбек сонети: поэтик структура ва бадиий образ. – Т.: Фан, 2008; Файзуллаева О. Ҳозирги ўзбек шеърлятида сонет жанрининг бадиий хусусиятлари (Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация). – Т., 2011; Мирзаев Х. Ўзбек шеърлятида сонетлар туркуми // ЎТА, 2007. 1-сон. – Б. 65-68; Файзуллаева О. Рауф Парфи ижодида сонет // ЎТА, 2007. 4-сон. – Б. 56-58; Kuranov D. Rauf Parfi'nin Efsunlu Soneleri // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 9-15.

³² Хамид Мирзаев. Ўзбек шеърлятида сонетлар туркуми // ЎТА, 2007. 1-сон. – Б. 66.

marsiya yozgan: “Dadamga marsiya” (1955), “1955-yil 3-dekabr xotirasi” (1958), “Otam xotirasiga” (1960) va “Xayr, dada...” (1962) she’rlari. Rauf Parfi otasi vafotidan yetti yil o‘tgandagina “Xayr, dada...” marsiyasida u bilan vidolashadi, shungacha undan ko‘nglini uzolmaydi, otasizlikka ko‘nikolmaydi ham.

Mana shu – 1962-yildan keyin Rauf Parfi ijodida marsiya janrining turli shakllari yaratila boshlandi. “Isikava Takuboku xotirasiga”³³ (1962) “Nozimning sadosi” (1963) marsiyalarida shoir marsiyalariga xos bir xususiyat yarq etib ko‘zga tashlanadi. Bu Isikava Takuboku xotirasida yozilgan she’r Takuboku yo‘lida yozilganidek, Nozim Hikmatga bag‘ishlangan marsiya ham Nozim Hikmat uslubida yaratilganidir. Keyinchalik biz bu poetik hodisani “Oybek xotirasiga” (1968), “Pablo Neruda o‘limiga” (1973), “Nikolay Rubsov xotirasiga” (1977) marsiyalarida ham kuzatamiz

Rauf Parfining “Abdullajon marsiyasi” she’ri 1965-yili yozilgan. “Abdullajon marsiyasi” o‘ziga xos poetik xususiyatga ega. U uch qismdan iborat. Vazniga e’tibor bersak, birinchi qism boshqa, ikkinchi va uchinchi qismlar boshqa vaznda. Birinchi qism qo‘sh vaznli bo‘lib, toq misralarning o‘lchovi 4+4 bo‘lsa, juft misralar 4+3 o‘lchamida. She’rning ikkinchi va uchinchi qismlari esa to‘qqizlik turkumning 4+5 vaznida. She’r vaznlarining har xil bo‘lishi uning yaralish o‘rni bilan bog‘liq. Shoirning guvohlik berishicha, “ayrim satrlar o‘shanda (ya’ni, poezdda kelishda – O.T.) tug‘ilgan”. Ayni qismdagi “Qushlar, qushlar, qator-qator”, “O‘ynar bo‘ron, o‘ynar bo‘ron”, “Yo‘llar uzun, yo‘llar uzun”, “Poezd chopar, poezd chopar”, “Bo‘zlar osmon, bo‘zlar osmon”, “Yel yig‘laydi, el yig‘laydi” takrorlarning kelishi ham shpallardan chiqayotgan tovushlarning takroriga hamohang. She’rning ikkinchi va uchinchi qismlari esa Abdullajonning qabri ustida yaratilgan.

Rauf Parfining “Oybek xotirasiga” (1968) she’ri o‘zbekning ulug‘ adibi Muso Toshmuhammad Oybekning vafotiga yozilgan. She’r har bandi besh misrali ikki banddan iborat. Marsiya simvolistik she’rning go‘zal namunasi. She’rdagi *tog‘, buloq, o‘tloq, chiroy, nur, oy* kabi so‘zlar poetik ramzlardir. *Tog‘* – adib yashab ijod etgan ijtimoiy muhitni, oydin buloq – o‘sha tog‘u toshlar orasidan qaynab chiqayotgan uning ilhomi va iste’dodini, shivirlayotgan o‘tloq – yashnab turgan hayotni, buloqdagi sobit chiroy – u ijodiy iste’dodning o‘lmasligi va fayziyobligini, nur – ijodkor o‘y-fikrlarining oydinligini, suvda suzayotgan oy esa mangulik sari ketayotgan ijodkorning o‘zini anglatadi. She’r so‘nggiga qadar mana shunday simvollar asosida yaratilgan.

“Habib Abdulla xotirasiga” deb nomlangan marsiya akademik Habib Abdullaev vafoti munosabati bilan yozilgan. She’r yuqoridagi nom bilan birinchi marotaba shoirning “Tasvir” (1973) kitobiga kiritilgan bo‘lsa, 1997-yilda Rauf Parfi uni qayta ishlab, uchta sonetdan iborat yangi variantini yaratdi. Bu variant “Yer farzandi” nomi bilan shoirning “Tavba”, “Turkiston ruhi” va “Sakina” kitoblaridan o‘rin olgan.

Rauf Parfining navbatdagi marsiyasi “Nikolay Rubsov xotirasiga” (1977) deb nomlanadi. Nikolay Rubsov (1936-1971) – rus shoiri. She’r sarbastda

³³ Рауф Парфи. Сайланма. Икки жилдлик, иккинчи жилд. – Т.: Muharrir, 2022. – Б. 70.

yoʻzilgan, oʻn besh satrdan iborat. *“Qor ostida koʻklam, tun qoʻynida tong, Oʻlim haqidagi oʻylardir – hayot”* misralari bilan boshlanadi. Rauf Parfida 60-yillardayoq antisovet kayfiyat paydo boʻlgani – fakt. U sovet jamiyatiga qahraton qish, zimiston tun deb qaragani – aniq. Nikolay Rubsov va uning kabi bu tuzumga qarshi harakatdagilarning fikrini esa *“Qor ostida koʻklam, tun qoʻynida tong”* deydi shoir. Bu bilan Rauf Parfi jamiyatda yangi bahor va yangi tongning belgilarini koʻradi. Fikrimizni sheʼrning keyingi misralari ham tasdiqlaydi: *“Koʻzlarimni yumsam, Koʻringay bir nuqta, Qizarib borar tobora”*. Oʻsha tobora qizarib borayotgan nuqta shoir koʻzlariga koʻrinayotgan yangi tongning ol shafaqlari edi.

Oʻtgan asrning 60-70 yillarida “gitarali odam” deb nom qozongan bir qoʻshiqchi bor ediki, uni butun dunyo tanirdi. Rauf Parfining “Viktor Xaraning soʻnggi qoʻshigʻi” (1973) marsiyasi shu qoʻshiqchining xunta tomonidan fojeali oʻlimi munosabat bilan yozilgan... Shoirning “Pablo Neruda oʻlimiga” (1973) marsiyasi yuqorida toʻxtanilgan davlat toʻntarishining yana bir qurboni haqida. Dunyo tanigan shoir, Nobel mukofoti sovrindori, Viktor Xaraning ustoz Pablo Nerudaning oʻlimi erkparvar qoʻshiqchi vafotidan bir hafta oʻtib – 23-24 sentyabrda yuz berdi. Sheʼrida Rauf Parfi Pablo Nerudani *“Chilining oppoq tongi”*, *“Ozodlikning soʻngsiz osmoni”*, hatto, Ozodlik osmonining quyoshi degan soʻzlar bilan alqaydi. Afsus, uni oʻldirdilar: *“Ufqning boʻyniga sirtmoq – dor tashlab”*, *“oʻldirdilar qora mashʼal tutgan qora shaytanat”*... 1973-yilning 23-24-sentabrlarida yuz bergan ushbu voqea Neruda yurtidan millionlab chaqirim uzoqlikda yashayotgan bir oʻzbek shoirining qalbida ham aks-sado berdi.

Rassom Shuhrat Abdurashid Rauf Parfining yaqin doʻstlaridan biri edi. Uning “Shuhrat Abdurashid mozorida” (1980) marsiyasi shu rassom doʻstining vafoti munosabati bilan yozilgan. Toʻrt bandedan iborat bu sheʼr sarbastda bitilgan. Birinchi bandedagi “Doʻstlaringga” kalimasi ikkinchi bandeda “Xotiningga”, uchinchi bandeda “Vataningga” soʻzlari bilan almashib keladi. Band strukturasi oʻzgarmagan – har biri uch misradan iborat. Birinchi va uchinchi bandlarning ilk misralarida “Oʻlgan oʻldi. Ketdi”, uchinchi misralarida “Bilmadim” soʻzlari aynan takrorlanib kelgan. Qisman oʻzgarishni har bandning ikkinchi misrasida kuzatish mumkin. Toʻrtinchi band bulardan farq qiladi: *“Hammasini qilishar / Oʻlmaganlar. / Oʻlgan oʻldi. Ketdi”*. “Oʻlgan oʻldi. Ketdi” satri endi band boshidamas, soʻnggida keladi. Sheʼr kompozitsiyasiga eʼtibor beradigan boʻlsak, juda sodda – faqat tezis va sintezdan iborat. Yaʼni 1-3-bandlarda poetik fikr ilgari suriladi va toʻrtinchi bandeda xulosa yasaladi.

Rauf Parfining bizgacha yetib kelgan barcha marsiyalari uning qalbiga yaqin insonlar haqida. Lekin shoir sheʼrlari orasida “marsiya” nomi berilgan yana bir qator manzumalar borki, ular biz tadqiq etayotgan marsiyalardan mutlaqo farq qiladi. Bunga shoirning “Xudbinga marsiya”, “Tuvakning oʻlimiga marsiya”, “Mamatning quturgan iti uchun marsiya”, “Oʻtkirning quyoni uchun marsiya”, “Haqberdining baytali uchun marsiya” sheʼrlari kiradiki, bular hajviy yoʻlda yozilgan va ular kishilarning vafoti munosabati bilan yoziladigan marsiya janriga aloqasi yoʻq.

“Rauf Parfi ijodida she’riy shakllar” nomli beshinchi bobning ilk fasli shoir sarbastlarining poetik tabiati haqida. Rauf Parfi she’riyatining poetik shakllaridan biri sarbastdir. Sarbast so‘zi garchi forscha bo‘lsa-da, istiloh o‘laroq bizga turk adabiyotidan kirib kelgan. Bu so‘zning lug‘aviy ma‘nosi ba‘zi adabiyotlarda “ozod” deyiladi³⁴. “Farhangi zaboni tojik”da “sarbast” so‘zi bo‘lmasa-da, uning “sarbasta” shakliga “1) po‘shida, mahkam, basta; 2) pinhon, maxfiy; mubham, nosareh” ma‘nolari berilgan va “suxan sarbasta guftan” iborasiga “bo parda suxan kardan, bo ramzu kinoya gap zadan” deya izoh berilgan³⁵. Bundan anglashiladiki, sarbast yopiq, yashirin, maxfiy ma‘nolarini anglatib, sarbast gap aytish degani, fikrni pardalab gapirish, ramz va qochirimlar vositasida ifodalash, degan ma‘nolarni anglatadi. Ma‘lum bo‘ladiki, “sarbast” so‘zi fransuz va rus tillaridagi istilohiy ekvivalenti “verlibr” va “svobodnyy stix” so‘zlari kabi lug‘atda “ozod” ma‘nosini anglatmasa-da, atama sifatida sarbast she’rning mohiyatini ifodalaydi.

Rauf Parfining “Ehtimol tushunmabsan...” (1961) deb boshlanuvchi she’ri uning estetik olamida yangi bir she’riy shakllar kirib kelayotganidan dalolat beradi. Bu sarbast yo‘li edi. She’rda shunday misralarga duch kelamiz:

*Sen yangi tovushdan cho‘chima,
Quloq sola berma
Vazn va qofiyaga,
Qo‘y, eski qanot bilan uchma!
Bas endi riyo qilmoq –
Bu hijo deb, bu turoq deb,
Osilmoq qoidaga³⁶.*

Ushbu parchada Rauf Parfi she’riyatimizga “yangi tovush” kirib kelayotganidan xabar beradi. Uning nazdida, vazn va qofiya an’anaviy she’riyatning ikki va ayni paytda, eski qanoti. Endi bu bilan uchib bo‘lmaydi. Hatto shoir uning davri o‘tgan, deb biladi, “bu hijo, bu turoq” deb she’rning vazniga yopishib olishni “riyo qilmoq” deb ataydi. Bu o‘tgan asrning 60-yillarida she’riyatda yangi tong otayotganini bildirardi. Bu tongning o‘zbek she’riyatidagi ilk sayroqi qushi Rauf Parfi edi.

Erkin she’rda chaqiriq, da’vatkorlik, ritorika kuchli bo‘ladi. Sarbast esa bu jihatdan uning teskarisi. Unda sokinlik, mulohaza, mushohada bor. Rauf Parfi “Nikolay Rubsov xotirasiga” nomli sarbast-marsiyada “Sokin, og‘ir she’rlar yozmoq bo‘laman sha’ningga”, – deydi. Shoir bu yerda “sokin” deganda sarbastni, “og‘ir” deganda marsiyani nazarda tutadi. Muhimi shundaki, Rauf Parfi ushbu misrada sarbast poetikasiga xos bo‘lgan muhim bir xususiyatga, ya’ni uning tabiatiga xos sokinlikka urg‘u beradi.

Shuningdek, ushbu faslda dunyo adabiyotida modernistik she’riyatning asosiy she’riy shakli bo‘lmish sarbastning paydo bo‘lishi, fransuz adabiyotidagi uning ijodkorlari, turk sarbastchligidan milliy she’riyatimizga kirib kelishi, uning milliy she’riyatimizdagi namoyandalari, adabiyotshunosligimizda bu she’riy

³⁴ Маматова А.Н. Ўзбек шеърлятида сарбаст. – Т.: UWED, 2000. – Б. 22.

³⁵ Фарҳанги забони тожики. Жилди II. – М.: Советская энциклопедия, 1969. – С. 202.

³⁶ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 65.

shaklga oid qarashlar va tadqiqotlar ustida fikr yuritilgandan so‘nggina shoir Rauf Parfining sarbastlari, uning poetik xususiyatlar tahlilga tortildi. Xulosa shuki, milliy she‘riyatimizda sarbastning qonuniy o‘rin tutishida, takomilida, poetik jihatdan o‘ziga xos shaklu shamoyil kasb etishida, mavzu va uslub jihatidan rang-barang bo‘lishida shoir Rauf Parfining ulkan xizmatlari bor.

Bobning ikkinchi fasli **“Rauf Parfi erkin va nasriy she‘rilarning badiiyati”** deb nomlandi. Erkin she‘r ham, nasriy she‘r ham dunyo she‘riyatining faol poetik shakllaridan hisoblanadi. Adabiyotshunosligimizda erkin va nasriy she‘r shakllari haqida bir qator tadqiqotlar yaratilgan³⁷.

Shoir Rauf Parfi istifoda etgan she‘riy shakllardan biri, bu, albatta, erkin she‘rdir. Shoirning she‘r kitoblariga kirgan o‘n to‘qqizta erkin she‘rlaridan aksariyati 1963-1965-yillarda, birgina “Vetnam haqida qo‘shiq” 1967, “Pablo Neruda o‘limiga”, “Viktor Xaraning so‘nggi qo‘shig‘i”, “Vatan haqida Bernd Ientshga maktubim” kabi she‘rlari esa 1973-yilda yozilgan. Ko‘rinib turibdiki, shoir bu poetik shaklga ijodiy faoliyatining ma‘lum bir yillaridagina murojaat qilgan. Qizig‘i shundaki, Rauf Parfi erkin she‘rlarining o‘z mavzusi va o‘z ohangi bor. Shoirning dunyo bilan, unda istiqomat qilayotgan insoniyat bilan tuzgan poetik bitimining asosi erkin she‘rlarida o‘z ifodasini topgan. Shoir *“Kuch-quvvat bag‘ishlar erkin she‘rimga / Unli tovushlarning sohir qo‘shini”*³⁸, satrlarida “unli tovushlar” deganda adabiyotdagi bosh mavzularni nazarda tutadi. Bular: inson erki, vatan ozodligi, haqiqat, adolat... Darhaqiqat, bu she‘rlarning qahramonlari adolat va insoniy erku ozodlik uchun kurashgan Nozim Hikmat, Pablo Neruda, Viktor Xara, Luis Moran kabi shaxslardir.

Faslda “Shodlik”, “Shamollar”, “Cheksiz-cheksiz daqiqalardan iboratdir...”, “Oddiy kasrlar”, “Vaqt”, “San‘at tushunchasi”, “Baxt va tashvish”, “Oddiy gap” kabi erkin she‘rlarning uslubi, kompozitsion o‘ziga xosliklari, ularda uchragan gradatsiya, takror, ritorik murojaat, ritorik so‘roq kabi poetik figuralar, leksikasiga xos xususiyatlar ustida fikr yuritildi va kerakli xulosalar taqdim etildi.

Erkin she‘rda vazn va qofiya erkin bo‘lib, bandlardagi misralar miqdori ham turlicha bo‘lsa, nasriy she‘rda she‘rga xos shu uchta unsur ham ishtirok etmaydi. Yanada soddaroq aytsak, erkin she‘rning matni she‘riy qolipda kelsa, nasriy she‘rning matni nasriy qolipda bo‘ladi. Uning “she‘r” deyilishiga asos shuki, birinchidan, ijodkorning tuyg‘u va kechinmalari ifodalanadi, ikkinchidan, she‘riy ko‘chimlardan unumli foydalanadi, uchinchidan, poetik sintaksisda yoziladi. Adabiyotshunosligimizda nasriy she‘rga oid B.Sarimsoqov³⁹, H.Ahmedov⁴⁰, A.Mamatova⁴¹ kabi olimlarimizning tadqiqotlari bor. Nasriy she‘r ham oz bo‘lsa-

³⁷ Тўйчиев У. Ўзбек шеър системаси. – Т.: Фан, 1981. – 48 б.; Бобоев Т. Шеър илми таълими. – Т.: Ўқитувчи, 1996. – 344 б.; Мамажонов С. Услуг жилолари. – Т.: Адабиёт ва санъат, 1972. – 220 б.; Шукуров Н. Услуглар ва жанрлар. – Т.: Адабиёт ва санъат, 1973. – 172 б.; Иброҳимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши (1917-1930 йиллар). – Т.: Фан, 1983. – 224 б.; Мирҳайдаров Х., Мирҳайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – 128 б.; Маматова А. Ўзбек шеърятисида сарбаст. – Т.: UWED, 2000. – 140 б.; Аҳмедов Х. Ўзбек адабиётида насрий шеър. – Т.: BOOKMANY PRINT, 2023. – 108 б.

³⁸ Рауф Парфи. Сайланма. Икки жилдлик, иккинчи жилд. – Т.: Muharrir, 2022. – Б. 375.

³⁹ Саримсоқов Б. Ўзбек адабиётида сажъ. – Т.: Фан, 1978. – Б. 9-11.

⁴⁰ Аҳмедов Х. Ўзбек адабиётида насрий шеър. Монография. – Т.: BOOKMANY PRINT, 2023.

⁴¹ Маматова А.Н. Мансур шеър сифатлари // Ўзбек шеърятисида сарбаст. Монография. – Т., 2000. – Б. 97-118.

da, Rauf Parfi ijodida ham uchraydi. Uning ilk nasriy she'rlari 1978-yilda yozilgan bo'lib, birinchi marotaba shoirning "Qaytish" (1981) kitobidan o'rin olgan. Ular to'rtta: "Sira ko'nika olmaydilar onam shaharga...", "U dengizni sevadi...", "So'zlar", "Sevgilimning porloq-porloq ko'zlarini..." deb boshlanadigan asarlaridir. "Sabr daraxti"da ular bittaga ko'paygan: "Uldiz Berzinsh so'zlarni qattiq sevar...". Faslda yuqorida nomlari zikr etilgan nasriy she'rlar tahlilga tortildi va poetik xususiyatlari ko'rsatib berildi.

Xullas, erkin va nasriy she'r shakllari Rauf Parfi she'riyatida alohida o'rin tutadi. Garchi ularning adadi unchalik ko'p bo'lmasa-da, shoirning san'atkorligi va tuyg'ularining go'zalligi bois, mazkur she'riy shakllar poetik xususiyatlarga boyligi va uslubiy rang-barangligi bilan ajralib turadi.

Dissertatsiyaning "**Rauf Parfi she'riyatining poetik xususiyatlari**" deb atalgan so'nggi – oltinchi bobi ham ikki fasldan tarkib topgan. Birinchi fasl "**Rauf Parfi she'rlarida vazn**" deb nomlanadi.

Dunyo adabiyotshunosligida she'riy vaznlar bilan bog'liq ko'plab tadqiqotlar borligi aniq. Biz, asosan, rus⁴² va o'zbek⁴³ tillarida chop etilgan ba'zi manbalardan foydalandik. Ularning aksariyatida nazmiy o'lchovlar beshga bo'lib o'rganiladi. Bular: sodda vazn, qo'shma vazn, murakkab vazn, erkin vazn va aralash vazn. Rauf Parfi she'riyatida bularning deyarli barchasini kuzatish mumkin. Sodda vaznda she'rdagi barcha misralar vazn nuqtai nazaridan bir xil o'lchovda bo'ladi. Masalan, Rauf Parfining "Onamga xat" she'rining birinchi bandiga e'tibor qarataylik:

Eshitdim, onajon, xafa emishsan, – 11

Kechir, oylab senga yozolmadim xat. – 11

Garchi muhabbatdan tilardim ehson, – 11

*Yorug' kunlarimga bo'lgandim ilhaq.*⁴⁴ – 11

Ko'rinib turibdiki, she'riy parchadagi har bir misra 11 bo'g'indan iborat. She'r oxirgi misrasigacha shu o'lchovda. Mana shunday bir vaznda yozilgan she'rga sodda vaznli she'r deyiladi. Adabiyotshunoslikda misralari bir xil vaznda kelgan bunday she'rlarni izosillabik (bo'g'inlar miqdorining tengligi) she'r deb ham yuritiladi⁴⁵. She'rshunos olimlarimizning kuzatishlaricha, barmoq tizimidagi

⁴² Жирмунский В. Введение метрику // Теория стиха. – Л.: СП, 1975. – С. 5-231; Томашевский Б.В. Стихосложение // Стилистика и стихосложение. – Л., 1959. – С: 293-493; Тимофеев Л. Слово в стихе. – М.: Советский писатель, 1987; Хамраев М. Бармак // Пламя жизни (о системе стихосложения тюркоязычных народов). – Т.: литературы и искусства, 1988. – С. 56-84.

⁴³ Тўйчиев У. Бармоқ системасида ритм // Ўзбек совет поэзиясида бармоқ системаси. – Т.: Фан, 1966. – Б. 26-105; Султон И. Бармоқ системаси асослари // Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – Б. 301-314; Тўйчиев У. Ўзбек шеър тузилиши // Адабиёт назарияси. 2-том. – Т.: Фан, 1979. – Б. 337-397; Бобоев Т. Бармоқ шеър тизими // Шеър илми таълими. – Т.: Ўқитувчи, 1996. – Б. 16-63; Афоқова Н. Жадид шеърятти поэтикаси (вазн ва қофия муаммолари). – Т.: Фан, 2005; Мирхайдаров Х., Мирхайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010; Quronov D. Adabiyot nazariyasi asoslari. – Т.: Navoiy universiteti, 2018.

⁴⁴ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Муҳаррир, 2022. – Б. 205. Bundan keyin Rauf Parfining shu ikki jildligidan olingan ko'chirmalardan keyin qavsda rim raqamida saylanmaning jildi, arab raqamida esa ko'chirma olingan sahifasi ko'rsatib boriladi – *muallif*.

⁴⁵ Bu haqda qarang: Хотамов Н., Саримсоков Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи, 1983. – Б. 134.

milliy she'riyatimizda uch bo'g'indan o'n yetti bo'g'ingacha she'rlar mavjud⁴⁶. Rauf Parfi ijodida sodda vaznning beshlik (3+2, 2+3), yettilik (4+3, 3+4, 2+5, 5+2), sakkizlik (4+4, 5+3, 6+2), to'qqizlik (3+3+3, 4+5, 5+4, 6+3, 7+2), o'nbirlik (6+5) turkumlariga duch kelamiz.

Rauf Parfi ijodida, shuningdek, sodda vaznning o'nto'rtlik va o'nbeshtlik turkumlari ham borki, bularda turoqlar soni ikkita emas, to'rttaga o'zgaradi. Masalan:

Bir tomonda / xalq esa // bir tomonda / amaldor, – 4+3/4+3

Yoki:

Shivirlaydi / oyog'imda // yashab o'tgan / xazonlar, – 4+4/4+3

Yuqoridagi she'riy parchadan ko'rinib turibdiki, har bir misra vazn jihatdan teng ikkiga – 7+7 ga bo'linadi, lekin shu yettiliklarning ichida ham yana turoqlar bor. She'rshunoslikda mana shu yettilik va uning ichidagi turoqlarning alohida nomi yo'q. Bu yettilikni turkum desak, misrani butun emas, bir qismini tashkil etmoqda, turoq desak, uning ichida yana turoqlar bor. Shu ehtiyojdan kelib chiqib, shu yettilik va uning ichidagi turoqlarni nomlashga zarurat sezamiz. Bizningcha, yuqoridagi she'riy parchaning birinchi, ikkinchi turoqlarini sodda turoqlar, shu ikki turoqning qo'shiluvidan yuzaga kelgan yettilikni esa qo'shma turoq deb atasak, maqsadga muvofiq bo'ladi. Ba'zan o'nbirlik turkum ham to'rt turoqdan tarkib topgan bo'lishi mumkin.

She'rdagi sodda turoqlarning bo'g'ini qancha kam bo'lsa, she'r shuncha o'ynoqi va ohang nuqtai nazaridan jozibador bo'ladi.

Qo'sh vazn deb ikki vaznning almashinib kelishidan yuzaga kelgan she'r vazniga aytiladi. Bu she'rning toq misrasi bir vaznda, juft misrasi boshqa vaznda keladi. Adabiyotshunosligimizda bugunga qadar “qo'shma vazn” deb atalib kelingan atamani, biz til tabiatidan kelib chiqib, “qo'sh vazn” deyishni lozim topdik. Shoir Rauf Parfi ijodida ham qo'sh vaznda yozilgan she'rlar talaygina. Masalan, shoirning to'rt misradan iborat “Shabnam” she'ri aynan shu vaznda yozilgan:

Umring juda / qisqa bo'lsa ham, – 4+5

Dunyoga shaffoflik / bo'lib to'lasan. – 6+5

Sen jamiki / ko'zlarga malham, – 4+5

*Iliq tabassuming / bilan o'lasan*⁴⁷. – 6+5

Ko'rib turganingizdek, she'r ikki vaznda yozilgan: uning toq misralari to'qqizlik (4+5), juft misralari esa o'nbirlik (6+5) turkumda. Shuningdek, “Abdullajon marsiyasi”ning birinchi qismi, “Men kelganda xasta edi...”, “Oydinlik”, “Yodingdami, sevgilim, bir kun...”, “Tavfiq Fikrat kitobiga yozuv” she'rlari qo'sh vaznda yozilgan go'zal namunalar hisoblanadi.

Rauf Parfi she'rlarida uchraydigan yana bir vazn turi, bu – murakkab vazndir. Qo'sh vaznda ikki o'lchovli misralar ishtirok etsa, murakkab vazndagi she'rning misralari uch va undan ortiq o'lchovli bo'ladi. Manbalarda “undan ortig'i”ning chegarasi ko'rsatilmagan. Shoir ijodida murakkab vaznda yozilgan

⁴⁶ Qarang: Tўйчиев У. Ўзбек совет поэзиясида бармоқ системаси. – Т.: Фан, 1966. – Б. 97-99; Мирхайдаров Х., Мирхайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – Б. 49-51.

⁴⁷ Рауф Парфи. Сайланма. Икки жилдлик, биринчи-жилд. – Т.: Мухаррир, 2022. – Б. 96.

she'rlardan birir "Ona, mening haqim ko'p" deb boshlanadi. O'n olti misradan iborat bu she'rda 3, 5, 6, 7, 11 lik turkumlar ishtirok etgan. Misralardagi vaznning mana shunday xilma-xilligi uchun ham bunday she'rlarni murakkab vaznli she'rlar deyiladi.

She'rshunoslikka oid kitoblarda nazmiy o'lchovning erkin vazn va aralash vazn turlari ham farqlanadi. Bularning har ikkalasini ham murakkab vaznga kiritsak to'g'ri bo'ladi, degan fikrdamiz. Birgina erkin vazn degan tushunchaga e'tibor qarataylik. Nafsilamrini aytganda, erkin vazn degan alohida bir she'riy vazn yo'q, aslida. Lekin erkin she'r degan poetik shakl bor⁴⁸. Bu poetik shakl, nafaqat vaznda, balki bandda va qofiyalanish tizimida ham erkin. Demak, ma'lum bo'layaptiki, erkin she'rning erkinligi faqat vazn bilangina bog'liq emas ekan. Hamonki, shunday ekan, erkin she'rning vazniga alohida e'tibor qaratish shartmikan? Unda sarbastning vaznini nima deymiz? Bizningcha, erkin she'r va sarbastga she'riy shakl sifatida qarab, ularning vaznini murakkab vazn ichida o'rganganimiz ma'qulroq ko'rinadi. Chunki she'rshunoslikdagi erkin vazn, aralash vazn tushunchalarining murakkab vazndan ajratib turadigan katta ritmik xususiyati yo'q. She'rshunoslikka oid kitoblarda nazmiy o'lchovning erkin vazn va aralash vazn turlari ham farqlanadi. Bularning har ikkalasini ham murakkab vaznga kiritsak, to'g'ri bo'ladi, degan fikrdamiz.

Shuningdek, vazn bilan bog'liq yana shunday poetik hodisalar borki, Rauf Parfi she'riyati ham ulardan xoli emas: 1) qo'sh undosh bilan tugagan bir (*umr, qasr, jabr, qabr, xayr, hukm, ufq, she'r, asr, daxl, kibr ajr, hajr, zulm, hayf, mehr, sehr, sabr, aks, dahr, dayr, asl, fasl, harf*), ikki (*front*) va uch (*Manfred*) bo'g'inli so'zlarda vazn taqozosi bilan ikki undosh orasida bir qisqa "i"ning orttirilishi; 2) she'r vazni talabiga ko'ra ba'zi xorijiy so'zlardan biror bo'g'in tushirib qoldirilishi (*matbaachi – matbachi, ayuhannos – ayhannos*) holatlari; 3) barmoqda yozilgan "Hijratda ona allasi" she'rida refren sifatida takrorlarib kelgan "*Nido qildim, nido / lar qildim, alla, // Seni yo'qdan bino / lar qildim, alla*"⁴⁹ misralaridagi "nidolar" va "binolar" so'zlarining vazn talabiga ko'ra aruzdagi kabi ikki qismga bo'linishi; 4) shoir she'rlarida ba'zan vazniy saktaliklarning yuz berishi.

Bobning ikkinchi fasli "**Rauf Parfi she'rlarining ba'zi poetik vositalari**" deb nomlanadi. She'rning poetik hodisa sifatida namoyon bo'lishida ishtirok etgan poetik vositalar she'rshunoslikda, asosan, ikkiga ajratiladi: ko'chim (trop)lar, poetik figuralar. Ko'chimlar ma'noga tegishli bo'lsa, figuralar, asosan, shakl bilan bog'liq. Adabiyotshunos T. Boboyev ko'chimlarni uch turga bo'ladi⁵⁰. Bular: 1) komparativ (o'xshash) troplar (o'xshatish, sifatlash, majoz, metafora, jonlantirish, apostrofa, simvol (ramz), alligoriya); 2) kontigual (qorishiq) troplar (metonimiya,

⁴⁸ Adabiyotshunos N. Shukurovning quyidagi so'zlari ham bizning fikrlarimizni tasdiqlab turibdi: "Erkin vazn terminiga nisbatan erkin she'r termini kengroq tushunchani qamrab olishini nazarda tutish kerak. Erkin vazn termini faqat she'riy misralardagi bo'g'inlar miqdorining mazmun talabiga ko'ra o'zgarib turishini taqozo etuvchi poetik elementni anglatadi. Erkin she'r esa vazn erkinligidan tashqari qofiyalar, qofiyalash, bandlash sistemasidagi erkinliklarni ham qamrab oluvchi tushuncha, aniqrog'i, mana shu elementlarning muayyan erkinliklari asosida vujudga keluvchi she'riy formadir" (*Shukurov Nuriddin. Uslublar va janrlar. – T.: Adabiyot va san'at, 1973. – B. 143*).

⁴⁹ Рауф Парфи. Сайланма. Икки жилдлик, биринчи-жилд. – Т.: Мухаррир, 2022. – Б. 243.

⁵⁰ Бобоев Т. Шеър илми таълими. – Т.: Ўқитувчи, 1996. – Б. 199-235.

mubolag‘a, litota, sinekdoxa, perifraz); 3) kontrast (zidlov) troplar (kinoya, antifraz, sarkazm, oksimoron). Poetik figuralar esa yana shu olimimiz tomonidan “She’riy nutq sintaksisi” sarlavhasi ostida besh turga bo‘lingan⁵¹: 1) *kuchaytiruvchi figuralar* (gradatsiya, ritorik so‘roq, ritorik murojaat, ritorik xitob, badiiy takrorlar (anafora, epifora, refren, halqa, raddau-matla), musoviyat tarafayn, tardu aks, musalsal); 2) pasaytiruvchi figuralar (ellipsis, sukut, bo‘lish, qate’); 3) ohangdosh figuralar (parallelizm, so‘z o‘yini); 4) zidlov figura (antiteza); 5) o‘zgartiruvchi figuralar (inversiya, ko‘chuv, anakoluf). Bulardan tashqari, she’r fonetikasi bilan bog‘liq alliteratsiya va assonans kabi tushunchalar ham borki, bularning barchasi she’rning poetik hodisa bo‘lishini ta’minlashda asosiy “qon tomir”lari bo‘lib hisoblanadi. She’rda ular ifodaning ta’sirchanligi va nutqning emotsionalligini oshirishga xizmat qiladi.

Tabiiy, Rauf Parfi she’riyati ham mana shunday poetik vositalardan xoli emas. Ba’zan ular yakka, ba’zida esa qorishiq holatda keladi. Biz Rauf Parfi she’riyatini kuzatadigan bo‘lsak, juda ko‘p o‘rinlarida bir nechta poetik vositalarni qorishiq holda kelganining guvohi bo‘lamiz.

Shuningdek, Rauf Parfi o‘z she’rlarida **xiazm (tardu aks), metafora, oksimoron, antiteza, perifraz, vazifasini o‘zgartirish, tavtologiya, zulqofiyatayn, tardu aks, poetik parallelizm, anafora** kabi poetik vositalardan unumli foydalandiki, bular o‘quvchiga estetik zavq berishga, qalbini poklashga, tafakkuri va tasavvurida yangi ufqlar ochishga xizmat qiladi.

XULOSA

She’riyat – millatning ruhiy-ma’naviy va hissiy darajasini, kayfiyatini ko‘rsatuvchi o‘ziga xos barometr. Ayniqsa, uning ijodkori hassos, haqparast va nozik qalb shoir bo‘lsa, bemalol uning she’rlari vositasida o‘sha jamiyatga aniq tashxis qo‘yish mumkin. Rauf Parfi yaqin o‘tmishdagi mana shunday shoirlarimizdan biri. Uning she’rlari vositasida biz o‘tgan asrning ikkinchi yarmi, yangi asr boshlarida millat qalbida kechgan tuyg‘ular, iztiroblar, orzular va ularga bog‘liq fojealarni his qilishimiz mumkin. Aslida, bu shoir she’rlariga e’tibor qaratishdan asl maqsad ham shu: uning vositasida millat qalb oynasiga nazar solish, orzu va armonlarini his qilish, dardiga darddosh bo‘lish. Dissertatsiyada, birinchidan, shoir ijodiga aynan shu nuqtai nazardan yondashildi. Ikkinchidan, o‘sha milliy dardni qay usul va qanday badiiy vositalar, qaysi poetik janrlar orqali badiiy tadqiq etdi, shularni o‘rganish edi. Ishda mana shunday maqsadlardan kelib chiqib, Rauf Parfi she’riyatining poetik xususiyatlari tadqiq etildi va quyidagi xulosalarga kelindi:

1. Rauf Parfining shoir sifatida shakllanishida unga alohida mehr va e’tibor qaratgan ota-onasining, adoqsiz ertaklar aytib, ularni qog‘ozga ko‘chirtirgan ammasi Xosiyat bibining, zamonasining ochiq ko‘zli va uyg‘oq qalbli so‘fiy shoiri Abdurahmon Vodiliyning ulkan xizmatlari bor. Shuningdek, shoir tomirlarida shayx Shomil armiyasiga ko‘ngilli askar bo‘lib ketgan ona tomonidan bir bobosining va mutasavvif shoir Huvoydoga borib ulanadigan ota

⁵¹ Бобоев Т. Шеър илими таълими. – Т.: Ўқитувчи, 1996. – Б. 270-305.

tomon ajdodining qoni oqayotganini ham esdan chiqarmaslik lozim. Chunki bularning barchasi Rauf Parfining shaxs va shoir sifatida shakllanishida alohida o'rni bor.

2. Har qanday ijodkorning biografiyasiga oid ma'lumotlar tartibga solinmas ekan, uning ijodi ustida olib borilgan tadqiqotlar xato xulosalarga olib boraveradi. Adabiyotshunosligimizda Rauf Parfi tarjimai holi bilan bog'liq mana shunday chalkashliklar bor edi. Bular – uning tavalud sanasi, maktabni bitirib, yetuklik attestatini olgan yili, shundan bir yil o'tgach, SAGUning sharqshunoslik fakultetiga hujjat topshirib, o'qishga kirolmagani, faqat shundan keyingina ushbu universitetning filologiya fakulteti kunduzgi talabasi bo'lib, 1965-yilda ushbu fakultetni tugatgani bilan bog'liq muammolarga aniqlik kiritildi.

3. Shoarning hassos qalbi yaydoq cho'ldagi bir butaga ilib qo'yilgan torli cholg'u asbobiga o'xshaydi. U sal epkini "his qiladi" va atrofga ogohlantiruvchi sado taratadi. Haqiqiy shoir ham xuddi shunday: davr "epkin"ini hassoslik bilan qabul qiladi va qalbidan sado qaytaradi. Shoirdagi o'sha sado she'r shaklida dunyoga keladi. Rauf Parfining hassos qalb torlarini qattiq chertgan sovuq epkinlardan biri 1962-yilda Rossiyaning Novocherkassk shaharchasida yuz bergan hodisalar bo'ldi. Shoarning 60-yillarning birinchi yarmida yozilgan "Asrdosh bulbul" va "Qirim xayollari" turkumidagi she'rlari jamiyatda erkinlik yo'qligini, siyosat zulmga asoslanganini, ijodkor bulbulga o'xshab qafasda yashayotganini ko'rsatsa va "Baynalmilal" she'rida bu qattol zamonga muqobil o'laroq shaxs erki va millat mustaqilligi g'oyasini ko'taradi.

4. Har bir inson qalbi bosh barmog'ining izlari kabi betakror. Endi shu qalb uyg'oq, pokiza tuyg'ular maskani va estetik didi baland bo'lsa uning egasi, albatta, ijodkor bo'ladi. Ijodkorga esa hech kimnikiga o'xshamagan o'sha tug'yonli qalbning kechinmalarini oppoq qog'ozga ko'chirish imkoniyati va mas'uliyati mavjud. Uning estetik talabida yana "kuylanmagan bir kuy" istagi bo'lsa, nur ustiga nur. Demak, u birovlarining yo'lidan yurishni istamaydi, o'ziga yangyo'l ochadi. Buning uchun yangi shakliy izlanishlar qilishdan, ijodiy eksperimentlar o'tashdan cho'chimaydi. Shu tariqa u o'ziga yangi ijodiy yo'l ochadi va bu uning qalb ehtiyoji bilan yuzaga chiqadi. Biz Rauf Parfi ijodiy evolyusiyasini kuzatsak, ilk davri aynan shunday kechganining guvohi bo'lamiz. Asqad Muxtorning unga yozgan "oqfotiha"si, shoarning "Karvon yo'li" va "Aks sado" kitoblariga yozilgan taqrizlar Rauf Parfi ijodini o'z davrining adabiy tanqidchiligi iliq kutib olganligiga dalolat qiladi.

5. Rauf Parfining vatan tushunchasi ham o'ziga xos. U vatan deganda Turkistonni tushunadi. Uning dardi parchalangan Turkiston, orzusi esa Turkiston birligiga erishish. R.Parfining 1981-yilda yozilgan "Turkiston yodi" she'ri bilan boshlangan bu mavzu shoir umrining oxiriga qadar davom etdi. Ushbu mavzudagi uning she'rlari, 1982-yilgi Boltiq bo'yi safari, mazkur o'nyillikning ikkinchi yarmida yuz bergan oshkoralik va demokratik siyosat Rauf Parfining 80-yillar ijodida juda katta o'zgarishlar yasaganiga, shoir yuragi tubida tutab yotgan milliy va ijtimoiy-siyosiy tuyg'ularini alangalatib yuborganiga hamda milliy istiqloлга bo'lgan ishonchning qat'iylashishiga olib kelganiga guvohlik beradi.

6. Rauf Parfining siyosiy ideali Milliy istiqlol edi. Shuning uchun ham u 1990-yilning 20-iyunida qabul qilingan Mustaqillik Deklaratsiyasini qizg'in qabul qildi, "So'nmas ruhimizda matonat aslo..." she'rida uni olqishladi va "yolg'iz panohimiz" deb atadi. Lekin 1991-yildan keyingi mustaqillik siyosati uni qanoatlantirmadi. Mustaqillik bilan bog'liq uning xayollari puchga chiqdi. Bu ijodiga ham ta'sir qildi. Shoirning 2000, 2002-yillarda bittadan, 1992, 1995, 1996-yillarda esa umuman she'r yozmagani, mavjud she'rlarida esa juda katta tushkunlik va umidsizlikning bo'yi anqib turgani shunday xulosa chiqarishimizga asos bo'ladi.

7. Hech bir shoirga sen falon mavzuda yoz, falon mavzuda yozma, deb ko'rsatma berib bo'lmaydi. Agar shunday bir qoida yaratilsa, bu ijodkor uchun zararli qoida bo'lardi. Chunki bunday adabiyotda samimiylik bo'lmaydi. Samimiylik esa adabiyotning bosh elementi. Usiz adabiyot, ayniqsa, she'riyat jonsiz tanaga o'xshab qoladi. Shoir mavzuni o'ylab topmaydi. U qalbini iztirobga solgan dardlarini she'rga soladi. O'tgan asrning 60-yillarida Rauf Parfining qalbini iztirobga solgan dardlardan biri vatanidan quvg'inga uchragan qirimlilar fojeasi edi. Bu fojea uning qalbini iztirobga soldi. Fojeaga oid uning she'rlari esa shoir qalbidan kechgan kechinmalarining samimiy ifodasi. Bu mavzuni o'zbek she'riyatida Rauf Parfi boshlab berdi va u haqiqiy qalb tuyg'ulariga qorilgani uchun ham o'ziga safdosh shoirlar ijodiga ham ta'sir qildi.

8. Haqiqiy shoirlar umummilliy tafakkurning peshqadam vakillari hisoblanadi. Ularning nozik va inja qalblari jamiyatdagi bahor epkinlarini birinchi bo'lib his qiladilar. Aynan shuning uchun ham bu epkinlarning ilk "boychechak"lari ularning daftarlarida ko'z ochadi. Rauf Parfi Turkiston birligi mavzusidagi ilk she'rlarini yozgan 1981-yildan qariyb qirq yillar o'tgandan keyin, bu masala davlat siyosati darajasida kun tartibiga qo'yildi. Bu – nima? Xolis yuraklar orzusining ro'yobga chiqishimi, yoki poetik so'z qudratimi, yoxud haqiqiy ijodkorning valiyona bashoratlarimi? Balki bularning barchasidir.

9. Haqiqiy askar o'z qurolining nima maqsadda ko'tarib yurganini, bu qurolning nimalarga qodir ekanini va ko'tarib yurgan bu quroli bilan uning vazifasi nimalardan iboratligini yaxshi biladi. Rauf Parfi ham adabiyotimizdagi o'z "qurol"ining kuchini his qilgan va o'z vazifasini teran anglagan "askar"larimizdan biri. Uning she'r va shoir haqidagi qarashlaridan biz buni bilib olamiz. Bu qarashlarning asosiy manbasi uning she'rlari bo'lib hisoblanadi. Shoir she'rlarida "so'z" adabiyot, xossatan, she'riyat ma'nosida keladi. U: "So'zlar kerak Bosh Harblarda yaralangan, Bosh harflardan yaralgan So'zlar", – deydi. Bu bilan shoir adabiyotning bosh vazifasiga urg'u beradi. Bosh harflardan yaralgan so'zlar, bu – erk, vatan, millat, haqiqat... Va, aynan, shu tushunchalar yo'lidagi kurash – "Bosh Harblar"dir. Rauf Parfi nazdida adabiyot mana shunday katta harflar bilan yoziladigan tushunchalar yo'lidagi kurashdir.

10. Har bir shoir qalbi serjilo va rang-barang tuyg'ularga boy bo'ladi. Har bir tuyg'u esa shoirdan o'ziga mos va xos bo'lgan shakl va ohang talab qiladi. Agar shu "libos" an'anaviy she'riyatda bor bo'lsa, xo'p-xo'p, bo'lmasa, shoir unga yangi "libos"ni chetdan izlaydi yoki yangidan yaratadi. Mana shu tariqa she'riyatda yangilanish yuz beradi. Demak, bu shoirning istagi, xohishi bilan emas,

undagi tuyg'ularning rang-barangligi bilan bog'liq ekan. Rauf Parfi milliy she'riyatimizni mana shunday xilma-xil she'riy janrlar va poetik shakllar bilan boyitgan ijodkorlarimizdan hisoblanadi. O'zbek she'riyatiga rondo, rondel, xokku, tanka, kabi jahon she'riyati janrlarining, sarbast singari poetik shakllarning kirib kelishi bevosita Rauf Parfi nomi bilan bog'liq. Shoir she'riyatida bu poetik janr va shakllarning paydo bo'lishi esa ijodkor qalbida qaynagan tuyg'ularning serjiloligi bilan bog'liq.

11. Rauf Parfining ilk lirikasiga e'tibor berilsa, uning barmoqning turli vaznlarida, sarbastning rang-barang shakllarida, folklor janrlaridan alla, mumtoz she'riyatning g'azal, muxammas, mustahzod, ruboiy, tuyuq, Yevropa she'riyatining epitafiya, rondo, rondel, sonet, yapon she'riyatiga xos xokku va tanka janrlarida ham o'z qalamini sinaganining guvohi bo'lamiz. Rauf Parfi o'z ijodiy faoliyati davomida eng ko'p foydalangan janr bu – sonet. Rauf Parfi ham klassik, ham shekspirona sonet shakllarida samarali ijod qildi. Bundan tashqari, u o'zbek sonetchiligiga satirik ruhni olib kirdi va bu bilan o'zbek sonetining g'oyaviy ko'lami hamda pafosi doirasini kengayishiga xizmat qildi.

12. Marsiya – xalq lirikasiga oid janrlardan biri. Lekin Rauf Parfi marsiyalari shaklan rang-barang: ular barmoqda, sarbastda va erkin vaznda yozilgan. Shoir o'z marsiyalarida poetik takrorlar, epitetlar, tashbehlar, syurrealistik tasvirlar va har xil kompozitsion shakllardan foydalandiki, bularning barchasi marsiyalarning kuchli emotsionalligi va badiiy pishiqligini ta'minlab kelgan. Rauf Parfi marsiyalarining shakliy rang-barangligi va satirik pafosi milliy she'riyatimizdagi an'anaviy marsiya janrining ufqlarini kengaytirdi.

13. Adabiyotshunosligimizda erkin she'r va sarbast ko'pda farqlanmaydi. Aslida, bular alohida-alohida she'riy shakllardir. Erkin she'rda chaqiriq, da'vatkorlik, ritorika baland pardalarda bo'lsa, sarbast bu jihatdan uning teskarisi. Unda sokinlik, mulohaza, mushohada kuchli. Rauf Parfi sarbastlarida ohangdorlikni ta'minlab turgan asosiy unsurlardan biri poetik takrorlardir. Takrorning anafora, epifora kabi turlaridan shoir o'z sarbastlarida unumli foydalangan. Qofiyada daf'atanlik doimiy ravishda estetik zaqning manbai hisoblanadi. Rauf Parfi sarbast she'rlarida qofiyaning mana shu turi salmoqli o'rin tutadi. Milliy she'riyatimizda sarbastning qonuniy o'rin tutishida, takomilida, poetik jihatdan o'ziga xos shaklu shamoyil kasb etishiga, mavzu va uslub jihatidan rang-barang bo'lishida shoir Rauf Parfining ulkan xizmatlari bor.

14. Erkin she'rning ham o'ziga xos poetik xususiyatlari bor. Gradatsiya, takror (ayniqsa, misralar takrori) kabi poetik figuralar, kompozitsion o'ziga xoslik hamda ilm-fan va texnikaga oid atamalarning qo'llana olishi ushbu she'riy janrning o'ziga xos poetik xususiyati hisoblanadi. Erkin she'rga xos yana bir poetik xususiyat unda ritorikaning kuchliligi. U she'rda ba'zan ritorik murojaat ko'inishida bo'lsa, ba'zida ritorik so'roq shaklida namoyon bo'ladi. Erkin she'rda vazn va qofiya erkin bo'lib, bandlardagi misralar miqdori ham turlicha bo'lsa, nasriy she'rda she'rga xos shu uchta unsur ham ishtirok etmaydi. Yanada soddaroq aytsak, erkin she'rning matni she'riy qolipda kelsa, nasriy she'rning matni nasriy qolipda bo'ladi. Uning "she'r" deyilishiga asos shuki, birinchidan, ijodkorning

tuyg‘u va kechinmalari ifodalanadi, ikkinchidan, she‘riy ko‘chimlardan unumli foydalanadi, uchinchidan, poetik sintaksisda yoziladi.

15. She‘r ikki qanotdan iborat bo‘lsa, shubhasiz uning biri – qofiya, ikkinchisi vazndir. Rauf Parfi o‘z ijodiy faoliyati davomida barmoq tizimining sodda vazn, qo‘sh vazn va murakkab vaznli shakllarida ijod qilgan. Shoir o‘z she‘rlarida sodda vaznning beshlik, yettilik, to‘qqizlik, o‘nbirlik, o‘nto‘rtlik va o‘nbeshlik turkumlarning turli variantlaridan foydalangan. She‘rshunosligimizda bugunga qadar ikki vaznli she‘rga “qo‘shma vazn” deyish noto‘g‘ri ekanini ta‘kidlagan holda, uni “qo‘sh vazn” deb atash maqsadga muvofiq deb hisoblaymiz. Katta vaznli (o‘nto‘rtlik, o‘nbeshlik, o‘noltilik) turkumlarda ikki xil hajmdagi turoq – yakka va jamlovchi turoqlar mavjud bo‘lib, she‘rshunoslikda bular nomlanmagan. Shu zaruratdan kelib chiqib, bir turoqni sodda turoq, ikki va undan ortiq sodda turoqni o‘zida jamlagan turoqni esa qo‘shma turoq deb nomlashni lozim, deb o‘ylaymiz.

16. She‘rning poetik hodisa sifatida namoyon bo‘lishida ishtirok etgan poetik vositalar she‘rshunoslikda, asosan, ikkiga bo‘linadi: ko‘chim (trop)lar va poetik figuralar. Ko‘chimlar ma‘noga tegishli bo‘lsa, figuralar, asosan, shakl bilan bog‘liq. Mana shunday poetik unsurlarsiz she‘r to‘laqonli she‘r bo‘la olmaydi. Tabiiy, Rauf Parfi she‘riyatida ham mana shunday poetik vositalarga boy. Rauf Parfi she‘riyatida metafora, oksimoron, antiteza, perifraz, tautologiya, zulqofiyatayn, tardu aks, poetik parallelizm, predmet vazifasini o‘zgartirish kabi bir qancha poetik vositalarga duch kelamiz. Ba‘zi holatlarda bu poetik vositalarning qorishiq holatda kelishi, ular vositasida murakkab psixologik holatlar hamda rang-barang stilistik shakllar yaratilishi va hatto, shoir ijodida adabiyotshunoslikda hali o‘z nomiga ega bo‘lmagan poetik hodisalarning mavjudligi Rauf Parfini yuksak poetik mahoratga ega ijodkor ekanligiga dalolat qiladi.

**SCIENTIFIC COUNCIL FOR AWARDING ACADEMIC DEGREES
DSc.03/2025.27.12.Fil.41.01 UNDER ALISHER NAVO'I TASHKENT
STATE UNIVERSITY OF THE UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF THE UZBEK
LANGUAGE AND LITERATURE**

TULABOEV OLIM OLTINOVICH

THE POETICS OF RAUF PARFI'S POETRY

**10.00.02 – Uzbek Literature (20th-Century Uzbek Literature and the Contemporary
Literary Process)**

**ABSTRACT
OF THE DISSERTATION SUBMITTED FOR THE DEGREE
OF DOCTOR OF SCIENCES (DSc) IN PHILOLOGY**

TASHKENT – 2026

The topic of the Doctor of Science (DSc) dissertation was registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan under No. B2025.3.DSc/Fil1052.

The dissertation was carried out at the Alisher Navoiy Tashkent State University of the Uzbek Language and Literature.

The abstract of the dissertation is available in three languages (Uzbek, English, Russian (summary)) on the website of the Scientific Council (www.tsuull.uz) and on the “Ziyonet” Information and Educational Portal (www.ziyonet.uz).

Scientific consultant:

Karimov Bahodir Nurmetovich,
Doctor of Philological Sciences, Professor

Official opponents:

Jurakulov Uzok Haydarovich,
Doctor of Philological Sciences, Professor

Kuronov Dilmurod Haydaraliyevich,
Doctor of Philological Sciences, Professor

Yuldoshev Kozokboy Boybekovich,
Doctor of Philological Sciences, Professor

Leading organization:

**Institute of Uzbek Language, Literature
and Folklore**

The defense of the dissertation will take place at the meeting of the Scientific Council DSc.03/2025.27.12.Fil.41.01 at the Alisher Navoiy Tashkent State University of the Uzbek Language and Literature on May ____, 2026 at ____ (Address: 100100, Tashkent, Yakkasaroy district, Yusuf Xos Hojib Street, 103. Tel.: (99871) 281-42-44; fax: (99871) 281-12-44 (www.tsuull.uz)).

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The abstract of the dissertation was distributed on _____, 2026.
(Protocols of the register No. ____ dated _____, 2026).

Sh.S.Sirojiddinov
Chairman of the Scientific Council for Awarding Academic Degrees,
Doctor of Philological Sciences, Academician

K.U.Pardaev
Scientific Secretary of the Scientific Council for Awarding Academic Degrees,
Doctor of Philological Sciences, Professor

N.A.Jabborov
Chairman of the Scientific Seminar under the Scientific Council for Awarding Academic Degrees,
Doctor of Philological Sciences, Professor

INTRODUCTION (Annotation of the Doctoral (DSc) Dissertation)

Relevance and necessity of the dissertation topic. In the world, just as material wealth has a certain role in ensuring that a human being continues to live as a human, the significance of the spiritual heritage that has been coming from the deep layers of human history is no less important. In this heritage the intellect, psyche, and spirituality of human beings are embodied. Because the form of their manifestation is art. If the criteria of goodness, truth, and faith are formed in a creator, the works created by him serve to purify the human heart, cultivate feelings, cleanse spirituality, sharpen the mind, and contribute to spiritual perfection. One of the forms of art that performs such a function is the art of words, that is, literature.

In the world, the poetic genre of the art of words is even closer to the human heart due to its musicality. If it is imbued with the light of beauty, truth, and faith, it leads a person to true spiritual and moral perfection. Indeed, this is the very task of a true creator. There are many such writers in our national literature. Rauf Parfi is one of such poets of modern Uzbek literature. Through his poetry he served the spiritual and moral integrity of the nation, the development of its aesthetic taste, and the formation of feelings of truthfulness and patriotism. His poems bear witness to this.

In our country, a true creator, no matter how perfect he may be, lives with a critical attitude toward the era and society in which he lived. This is not because he seeks faults in that society, but because it is connected with the difference between the ideal society that was born together with him in his nature and the real society. First, if that ideal society does not exist in his aesthetic world, he cannot express an attitude toward the real society. Expressing such an attitude requires courage from him. Second, if he is a creator, his attitude is expressed on the basis of the requirements of artistry, which in turn requires mastery from the creator. Thus, it becomes clear that in a true creator both courage and mastery must be combined. It is known that the main task of art, including the art of words, is not only to tell the truth to the reader but also to provide him with aesthetic pleasure. Such an aspect of artistic literature that gives aesthetic pleasure is, of course, its poetic dimension. Since “If literature, art and culture live, the nation and the people, and indeed all humanity, will live forever”⁵², the study of the renewing literature of today, the connection of the artistic images reflected in it with our national traditions, as well as its function and place, is among the important and relevant problems facing Uzbek literary studies.

The Decrees of the President of the Republic of Uzbekistan dated February 16, 2017 No. DP-4958 “On further improvement of postgraduate education”, dated October 8, 2019 No. DP-5847 “On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030”, dated October 21, 2019 No. DP-5850 “On measures to radically increase the prestige and status of the Uzbek language as the state language”, the Resolution dated

⁵² Мирзиёев Ш.М. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди // Халқ сўзи газетаси. – Тошкент, 2017. – № 153.

September 13, 2017 No. RP-3271 “On the program of complex measures to develop the system of publishing and distributing book products, increase and promote the culture of reading and book readership”, the Resolution dated April 5, 2018 No. RP-3652 “On measures to further improve the activities of the Writers’ Union of Uzbekistan”, the speech of the President of the Republic of Uzbekistan at the meeting with representatives of the creative intelligentsia of Uzbekistan on August 3, 2017, as well as the instructions on increasing the influence of literature given during his visit to the Writers’ Alley in Tashkent on May 20, 2020, and other regulatory legal documents related to this activity – the present dissertation research serves, to a certain extent, the implementation of the tasks defined in these documents.

Compliance of the research with the priority directions of the development of science and technologies in the republic. The dissertation has been carried out in accordance with the priority direction of the development of science and technologies in the republic entitled “Development of the social, legal, economic, cultural, spiritual and educational spheres of an information society and a democratic state, and the development of an innovative economy”.

Review of foreign scientific research on the dissertation topic⁵³. In modern aesthetics today, the word “poetics” has two meanings: 1) the rules of literature; 2) the artistic mastery of the creator. “Poetics” in the second sense is one of the main issues of literary studies and studies a literary text on the basis of the rules of artistry. Artistry, in turn, is the principal characteristic of artistic literature. Therefore, the concept of “poetics” and the demonstration of its aesthetic elements, as well as the scientific study of problems related to their manifestation in such factors as the individual creator’s personality, worldview, environment, knowledge, aesthetic ideal, and artistic language, which ensure the uniqueness of his poetic world, are being researched at many leading scientific centers and higher educational institutions around the world. Among them are University of Indiana, University of Michigan, University Columbia (USA), Istanbul Üniversitesi, Ankara Üniversitesi (Turkie), Universität Humboldt, Universität Bonn, Universität Frie (Germany), Ctraenl Asian Studies Instite, Parij University (France), Cambridge University (Greet Britain), Moscow State University, Saint Petersburg State University (Russian Federation), the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, the National University of Uzbekistan, and Alisher Navoi Tashkent State University of the Uzbek Language and Literature (Uzbekistan), where philologists are conducting scientific research.

⁵³ The following electronic sources related to this scientific problem are noteworthy: <https://arts.unimelb.edu.au/nceis>; <https://www.westernsydney.edu.au>; <https://slc.umd.edu/persian/about>; <http://nelc.uchicago.edu>; <https://nelc.osu.edu>; <http://ut.ac.ir>; <https://www.amu.ac.in>; <http://www.du.ac.in/du>; <http://www.istanbul.edu.tr/tr>; <http://gazi.edu.tr>; <https://www.ankara.edu.tr>; <https://www.orientalstudies.az/ru>; <http://literature.az/?lang=aze>; <http://www.kaznu.kz/ru>; www.iaas.msu.ru; <https://www.ivran.ru>; <https://spbu.ru>; www.orient.spbu.ru/ru; <http://www.orientalstudies.ru>; <http://oriental-studies.org.ua/uk/home>; <http://zoa.dmt.tj>; <http://iza.tj/ru/institutyazyka-literatury-vostokovedeniya-i-pismennogo-naslediya-im-rudaki>; <http://tashgiv.uz/ru/>; <http://navoiy-uni.uz/uzk>; <http://www.samdu.uz>.

In world literary studies, research in the field of poetics focuses on such priority directions as clarifying the specific features of twentieth-century lyric poetry, periodization, revealing the essence of changes that occurred in the form and content of poetry, as well as issues of poetics and creative individuality. Uzbek literary studies have not remained outside this process. The issue of the poetics of Rauf Parfi's poetry is also an integral part of this large project in Uzbek literary studies.

The issue of the poetics of Rauf Parfi's poetry is today actively studied abroad as well. For example, the American scholar Edward Allworth and Professor Hikmet Koraş of Niğde University in Turkey defended a doctoral dissertation on the poet's poetry in 2008 and published his research under the title "O'zbek shoiri Rauf Parfi"⁵⁴. In addition, the article by the Turkish Doctor of Science Hüsayin Özbay entitled "Men olamdan o'tdim" has also been published⁵⁵. A whole issue of the prestigious journal "Turk adabiyoti" has been devoted to the poetry of Rauf Parfi, in which nearly ten scientific articles by Turkish and Uzbek scholars were published⁵⁶.

The degree of study of the problem. In world literary studies there is extensive experience in researching poetry from a poetic perspective. The beginning of this experience dates back to the famous *Poetics* of Aristotle. As centuries passed, this field of study, known as poetics, developed and improved. It can be said that fundamental studies, textbooks, and dictionaries created in world languages, and especially in Russian, raised world poetics to a new stage. In this regard, the books of creators and scholars such as G. Shengeli, V. Zhirmunsky, L. Timofeyev, B. Tomashevsky, B. Eikhenbaum, L. Ginzburg, V. P. Grigorev, M. Polyakov, N. K. Gey, and M. Khamrayev⁵⁷, as well as textbooks on literary theory by literary scholars such as V. D. Skvoznikov, L. I. Timofeyev, V. Ye. Khalizev, O. I. Fedotov, and N. D. Tamarchenko, and dictionaries and

⁵⁴ HİKMET KORAŞ. ÖZBEK ŞAİRİ RAUF PARFİ. – KONYA, Kömen Yayınevi, 2009. – 620 s.

⁵⁵ HÜSAYIN ÖZBAY. "Men Alemde Ötdim" // Kardeş kalemler, Ocak, 2007. – S. 34-41.

⁵⁶ Sobirova M., Babahanova D. Duygularının Şairi: Rauf Parfi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 4-8; Kuranov Dilmurad. Rauf Parfi'nin Efsunlu Soneleri // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 9-15; Güzel Begim. Rauf Parfi'nin Şiirlerinde İsyanın Müziği // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 16-20; Alim Altunbek. Rauf Parfi Sonelerinin Kanonik Doğası // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 21-24; Laylo Şaripova. Aşkın Olağanüstü İfadesi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 25-30; Ekber Sabirdinov. Rauf Parfi'nin Şiirlerinde Şekil ve Anlam Arayışı // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 31-35; Nurbay Cabbarov. Rauf Parfi'nin Şiirinde Millî Kurtuluş Gayesi // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 36-39; Sabit Avezov. Rauf Parfi'nin Eserlerinde Türkistan Kaygısı // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 40-43; Ümide Resulova. Bir Söz Sanatçısı Olan Rauf Parfi'nin İç Dünyası // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 44-48; Dilrabo Kuvvatova, Rahima Şaripova. Rauf Parfi'nin Şiirinde Doğa Sembollerinin Sanatsal Yorumu // "Türk Edebiyatı" (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 49-54.

⁵⁷ Шенгели Г. Техника стиха. – М.: СП, 1960; Жирмунский В.М. Теория стиха. – Л.: СП, 1975; Тимофеев Л. И. Слово в стихе. – М.: СП, 1987; Томашевский Б.В. Краткий курс поэтики. – М.: КДУ, 2006; Томашевский Б.В. Стилистика и стихосложение. – Л., 1959; Эйхенбаум Б.М. – Л.: СП, 1969; Гинзбург Л. О лирике. – М.-Л.: СП, 1964; Григорьев В.П. Поэтика слова. – М.: Наука, 1979; Поляков М. Вопросы поэтики и художественной семантики. – М.: СП, 1978; Гей Н.К. Художественность литературы. Поэтика. Стиль. – М.: Наука, 1975; Хамраев М. Пламя жизни. – Т.: Издательство литературы и искусства имени Гафура Гулама, 1988.

encyclopedias devoted to the explanation of literary terms⁵⁸ are of particular significance.

Likewise, in Uzbek literary studies a number of studies, textbooks and manuals, as well as dictionaries related to modern poetics have also been created, which are considered important achievements of our modern poetics. In this regard, the studies of scholars such as I. Sulston, M. Qushjonov, T. Boboev, O. Sharafiddinov, U. Tuychiev, U. Normatov, A. Rasulov, S. Sodiq, I. Gafurov, J. Kamol, M. Ibrohimov, B. Nazarov, B. Sarimsoqov, N. Rahimjonov, H. Mirhaydarov, I. Haqqul, S. Meli, D. Quronov, A. Sher, B. Karimov, N. Jabborov, A. Ulugov, and U. Hamdam are of particular importance⁵⁹. If we focus directly on the studies⁶⁰, monographs⁶¹, textbooks⁶², and scientific articles⁶³

⁵⁸ Сквозников В.Д. Лирика // Теория литературы. Роды и жанры литературы. – М.: Наука, 1964. – С. 173-237; Тимофеев Л.И. Лирика // Основы теории литературы. – М.: Просвещение, 1976. – С. 356-369; Хализев В.Е. Лирические произведения // Введение в литературоведение. Под редакцией Г.Н.Поспелова. – М.: Высшая школа, 1988. – С. 257-270; Хализев В.Е. Лирика // Теория литературы. – М.: Высшая школа, 1999. – С. 308-316; Федотов О.И. Лирика // Основы теории литературы. В двух частях. Часть 2. Стихосложение и литературный процесс. – М.: Владос, 2003. – С. 164-173; Тамарченко Н.Д. Лирика // Теория литературы. В двух томах. Под ред. Н.Д.Тамарченко. Том 1. – М.: АКДЕМІА, 2004. – С. 333-360; Литературный энциклопедический словарь. – М.: Советская энциклопедия, 1987; Квятковский А.К. Поэтический словарь. – М., 1964; Словарь литературоведческих терминов. – М.: Просвещение, 1974.

⁵⁹ Адабий турлар ва жанрлар. Уч жилдлик. 2-жилд. Лирика. – Т.: Фан, 1992. – 248 б.; Сулстон И. Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – 392 б.; Бобоев Т. Шеър илми таълими. – Т.: Ўқитувчи, 1996. – 344 б.; Quronov D. Adabiyot nazariyasi asoslari. – Т.: Navoiy universiteti, 2018. – 480 б.; Шарафиддинов О. Ижодни англаш бахти. – Т.: ШАРҚ, 2004. – 640 б.; Норматов У. Ижод сеҳри. – Т.: ШАРҚ, 2007. – 352 б.; Расулов А. Бетақор ўзлик. – Т.: MUMTOZ SO‘Z, 2009. – 288 б.; Содиқ С. Ижоднинг ўттиз лаҳзаси. – Т.: ШАРҚ, 2005. – 320 б.; Гафуров И. Мангу латофат. – Т.: ШАРҚ, 2008. – 464 б.; Иброхимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши (1917-1930 йиллар). – Т.: Фан, 1983. – 224 б.; Камол Ж. Сайланма. Олти жилдлик. Тўртинчи жилд. Шеър санъати. – Т.: Янги аср авлоди, 2022. – 448 б.; Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Т.: BOOKMANY PRINT, 2022. – 252 б.; Назаров Б. Ижоднинг жон томири. – Т.: Tafakkur tomchilari, 2022. – 624 б.; Ҳаққул И. Шеърят – Рухий муносабат. – Т.: Адабиёт ва санъат, 1990. – 240 б.; Мели С. Сўзу сўз. – Т.: SHARQ, 2020. – 528 б.; Тўйчиев У. Ўзбек адабиётида бадиийлик мезонлари ва уларнинг маромлари. – Т.: Янги аср авлоди, 2011. – 512 б.; Мирхайдаров Х., Мирхайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – 128 б.; Карим Б. Истиклол адабиёти: назм ва наср. Монография. – Т.: Firdavs-shoh nashriyoti, 2021. – 146 б.; Жабборов Н. Замон. Мезон. Шеърят. – Т.: Гафур Фулом, 2015. – 304 б.; Шер А. Гўзаллик ёғдуси. – Т.: Файласуфлар, 2017. – 224 б.; Улугов А. Қалб қандили. – Т.: Akademnashr, 2013. – 288 б.; Ҳамдам У. Янги ўзбек шеърляти. – Т.: ADIB, 2012. – 304 б.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи, 1979. – 376 б.; Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Т.: Akademhashr, 2010. – Б. 400.

⁶⁰ Акрамов Б. Ҳозирги ўзбек лирикасида поэтик образ муаммоси. Филол. фан. д-ри ... дисс. – Т., 1991. – 258 б.; Норбоев Б.Ж. Ҳаётни поэтик талқин этиш таомиллари ва маҳорат муаммолари (60-80-йиллар ўзбек лирикаси мисолида). Филол. фан. д-ри ... дисс. – Т., 1996. – 256 б.; Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати. Филол. фан. д-ри ... дисс. – Т., 2000. – 254 б.; Қосимов Я. Ўзбек шеърлятида поэтик фикрнинг янгилиги жараёни. Филол. фан. номз. ... дисс. – Т., 1998. – 156 б.; Ҳамдамов У.А. XX аср ўзбек шеърляти бадиий тафаккур тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри ... дисс. автореф. – Т., 2017. – 70 б.; Аҳмедов Х.Х. Ўзбек адабиётида насрий шеър. Филол. фан. номз. ... дисс. – Т., 1995. – 150 б.; Ражабов Д.З. Бадиий образ ва ритмнинг ўзаро муносабати (70-80 йиллар ўзбек шеърляти мисолида). Филол. фан. номз. ... дисс. – Бухоро, 1998. – 150 б.; Қурбонбоев И.А. 90-йиллар шеърлятида образлилик. Филол. фан. номз. ... дисс. – Т., 2005. – 152 б.; Маматова А.Н. Ўзбек адабиётида сарбаст шеърнинг шаклланиши ва унинг бадиий-эстетик хусусиятлари. Филол. фан. номз. дисс. – Т., 2000. – 156 б.; Раҳмонова С.Р. Ўзбек сонетлари: поэтик структура ва бадиий образ. Филол. фан. номз. ... дисс. – Т., 2010. – 154 б.; Саидганиева Г.Ш. Истиклол даври лирикасида строфика ва ритмнинг поэтик образ яратишдаги ўрни. Филол. фан. номз. дисс. – Т., 2011. – 152 б.; Фазлиддинов Б.Қ. XX аср ўзбек фалсафий-интеллектуал шеърляти (Гафур Фулом, Асқад Мухтор ва Рауф Парфи ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Т., 2019. – 54 б.; Дедаханова М.А. Модерн шеърлятда маъно кўчишининг лингвокогнитив аспекти (Рауф Парфи ижоди мисолида). Филол. фан. б. фалс. док. ... дисс. автореф. – Т., 2021. – 60 б.;

devoted to the poetry of Rauf Parfi, which constitutes the subject of our scientific research, we encounter a considerable body of literature in this field as well.

The connection of the dissertation topic with the scientific research work of the higher educational institution where the dissertation was carried out. The research was conducted within the framework of the topic “Issues of the Contemporary Literary Process and Poetics” in accordance with the scientific research plan of the Alisher Navoi Tashkent State University of the Uzbek Language and Literature.

The aim of the research is to reveal the place of Rauf Parfi in twentieth-century Uzbek literature, the thematic scope of the poet’s poetry, his poetic mastery, and artistic discoveries through the examples of his poems.

The objectives of the research are:

to create a scientific biography of the poet Rauf Parfi and to identify the factors that contributed to his formation as a creative figure;

Matyoqubova G.R. Rauf Parfi asarlari qo’lyozmalarining matniy-qiyosiy tadqiqi. Filol. fan. b. fals. dokt. ... diss. – T., 2024. – 170 b.

⁶¹ Акрам Б. Юрак кирралари (Рауф Парфининг ижод олами). – Т.: Ziljl buloq, 2020. – 160 б.; Ғаниев И. Рауф Парфи Ўзтурк дунёси. – Т.: Мухаррир, 2021. – 732 б.; Улуғов А. Рауф Парфи – хассос шоир. – Т.: Мухаррир, 2024. – 392 б.; Рауф Парфи замондошлари хотирасида. – Т.: ADABIYOT, 2023. – 338 б.

⁶² Каримов Н. Рауф Парфи // XX аср ўзбек адабиёти тарихи. Дарслик. – Т.: Ўқитувчи, 1999. – Б. 512-528; Sodiq S. Yangi o‘zbek adabiyoti tarixi. Darslik. – Т.: O‘QITUVCHI, 2019. – В. 680-697; Yo‘ldoshev Q. Rauf Parfi O‘zturk // N.Karimov, B.Nazarov, U.Normatov, Q.Yo‘ldoshev. ADABIYOT. 11-sihf uchun darslik. – Т.: O‘QITUVCHI, 2004. – В. 337-355; Karim B. Rauf Parfi // Boqijon To‘xliyev, Bahodir Karim, Komila Usmonova. ADABIYOT. 11-sinf uchun darslik-majmua. – В. 80-86.

⁶³ Мухтор А. Шеър – шоирнинг ижтимоий виждони // “Шеър – шоир виждони. – Т.: MUMTOZ SO‘Z, 2011. – Б. 156-166; Шукрулло. Халқ юкини кўтарган шоир // Бухоро мавжлари, 2015. 4-сон; Қаюмов А. Халқ ёдида шундай қолади // Адабиёт газетаси, 2023. 25-сентябр (19-20); Назаров Б. Янгича фикрлаш муждалари // Ўзбек тили ва адабиёти. – Т., 1988. 2-сон; Раҳимжонов Н. Маҳорат кирралари // Давр ва ўзбек лирикаси. – Т.: Фан, 1979. – Б. 110-155; Yana o‘sha muallif. Бадий дид ва эстетик савия // Бадийят – бош мезон. – Т.: Akademyashr, 2016. – Б. 167-178; Yana o‘sha muallif. “Дарё мавжларига ёзилмиш ғазал...” // Жаҳон адабиёти. – Т., 2011. 11-сон; Ғафуров И. Олтин шафтолилар // Ёшлик. – Т., 1984. 3-сон; Аваз Ч. Изланиш излари // Яшил сўқмоқ. Сайланма. – Т.: SHARQ, 2020. – Б. 313-331; Yana o‘sha muallif. Рухиятни покловчи шеърят // Яшил сўқмоқ. Сайланма. – Т.: SHARQ, 2020. – Б. 331-364; Ҳаққул И. Ўлмас ва унитилмас шоир // Ҳаёт, адабиёт ва абадият. – Т.: Тафаккур, 2019. – Б. 252-260; Yana o‘sha muallif. Англаш ва ҳис этиш санъати // Катта йўл бошида. – Т.: Ёш гвардия, 1987. – Б. 7-26; Азим У. Рауф Парфи. Эссе // Жаннатмакон. – Т., 2012. 3-сон; Акрамов Б. Моҳият ва руҳият образлари // Шарқ юлдузи. – Т., 1987. 9-сон; Yana o‘sha muallif. Рухият мусаввири // Шарқ юлдузи. – Т., 1994. 1-2-қўшма сонлар; Шукуров Н. Шеърятда гражданлик руҳи // Шарқ юлдузи. – Т., 1976. 5-сон; Баҳриддин А. Рауф Парфи: “Мен куйиниб сўзлайман, холос...” // Жаннатмакон. – Т., 2007. 6-сон; Йўлдошев Қ. Рауф Парфи // Ёниқ сўз. – Т.: Янги аср авлоди, 2006. – Б. 368-385; Малик Т. Мукаддас шеърят лашкари // Ёзувчининг бахти ва бахтсизлиги. – Т.: Sharq-ziyo-zakovat, 2017. – Б. 266-287; Қосим Я. Рауф Парфи ва ҳозирги ўзбек шеъряти // Ўзбек тили ва адабиёти. – Т., 2024. 5-сон. – Б. 21-26; G‘aniyev I. Kim u fikr sochayotgan olamga? / “Zamonaviy she‘riyatni o‘rganishning dolzarb masalalari” mavzusidagi Rauf Parfi tavalludining 80 yilligiga bag‘ishlangan konferensiya. – Т.: FAN, 2023. – В. 120-135; Ҳамдамов У. Тадриж // Бадий тафаккур тадрижи. – Т.: Янги аср авлоди, 2002. – Б. 144-149; Эшонкул Н. Рауф Парфи нигоҳи // МЕНдан “МЕН”гача. – Т.: Akademynashr, 2014. – Б. 425-433; Мирзаев Ҳ. Ўзбек шеърятда сонетлар туркуми // Ўзбек тили ва адабиёти. – Т., 2007. 1-сон; Мирзо М. Шоир // Райҳон иси. – Т.: Янги аср авлоди, 2011. – Б. 151-165; Раҳмат Р. Жаннат соғинчи // Адабиётдан чиқиш. – Т.: Akademynashr, 2015. – Б. 31-41; Ulug‘ov A. Hassos shoir / “Zamonaviy she‘riyatni o‘rganishning dolzarb masalalari” mavzusidagi Rauf Parfi tavalludining 80 yilligiga bag‘ishlangan konferensiya. – Т.: FAN, 2023. – В. 51-79; Фазлиддин Б. Сўз салтанати // XX аср ўзбек адабиёти масалалари. – Т.: Фан, 2012. – Б. 215-225; Вафо Файзуллох. Мен сувман ҳали ҳеч ким ичмаган // Ҳақ ва ҳақиқат ҳаёли. – Т.: Мухаррир, 2022. – Б. 233-247; Файзуллаева О. Рауф Парфи ижодида сонет // Ўзбек тили ва адабиёти. – Т., 2007. 4-сон; Чоршаъм. “Хотира дафтарим”дан // Бухоро мавжлари, 2015. 4-сон.

to study the thematic scope of Rauf Parfi's poetry and to substantiate scientifically the issues of his literary-aesthetic views and the influence of world literature on the poet's poetry;

to reveal the poetic genres in the poet's poetry and their poetic characteristics;
to determine the place and specificity in the poet's poetry of poetic forms such as *sarbast*, free verse, and prose poetry, as well as the poetic devices used by Rauf Parfi;

to demonstrate the poet's poetic mastery by means of such important features of poetic poetics as meter and artistic expressive devices.

The object of the research consists of the poet Rauf Parfi's collections *Sabrdaraxti* (1986), *Sakina* (2013), and the two-volume *Saylanma* (2022).

The subject of the research consists of the thematic scope of Rauf Parfi's poems, their genres, poetic forms, and the interpretation of the meter and poetic methods used in the poems.

Research methods. In elucidating the research topic, analytical, comparative-typological, biographical, sociological, psychological, hermeneutic, and structural analysis methods were used.

The scientific novelty of the research consists of the following:

as a result of parallel examination of information related to Rauf Parfi's biography and the biographical elements in his poetry, a scientific biography of the poet was created, the factors that contributed to his formation as a creative figure were identified, and his attitude toward the period in which he lived was substantiated in the context of time, creator, and poetry;

the thematic scope of the poet's poetry was determined, and the poems related to the idea of the unity of Turkestan, which have remained outside the attention of literary studies until now, as well as the cycle "Qirim xayollari", dedicated to the tragedy of the Crimeans exiled from their homeland, were scientifically substantiated;

through the substantiation of Rauf Parfi's literary-aesthetic views, his creative conception was identified, and the issues of the influence of world and national literature that contributed to the formation of this conception were proven;

the poetic genres used by the poet throughout his creative activity were identified, and the poetic genres and poetic forms introduced for the first time into Uzbek poetry by Rauf Parfi were examined, and their distinctive artistic features were demonstrated with examples;

the place of poetic forms such as *sarbast*, free verse, and prose poetry in Rauf Parfi's poetry was determined, their similarities, differences, and distinctive features from the poetic point of view were proven, and the poet's poetic mastery was revealed through the types of meter used by Rauf Parfi in his poems, their poetic properties, and the artistic expressive devices employed by the poet.

The reliability of the research results is determined by the precise formulation of the problem, reliance on accurate scientific sources in presenting the applied scientific methods and theoretical data, substantiation of the analyzed materials through scientific methods, implementation of theoretical ideas and conclusions in practice, confirmation of the obtained results by competent

organizations, and their analysis and interpretation on the basis of modern scientific concepts of literary studies.

The scientific and practical significance of the research results. The scientific significance of the research results is explained by their importance in studying and teaching such important aspects of literary studies as the artistic mastery of the creator and the issues of the poetics of poetry, as well as in conducting scientific research on modern Uzbek poetry and particularly on the poetry of Rauf Parfi.

The practical significance of the research results is determined by the fact that the practical recommendations, scientific results, and specific conclusions of the work may serve as a basis for future research carried out within the framework of the problems of Rauf Parfi's poetry and the poetics of poetry, and that the scientific conclusions may serve as a scientific-theoretical source in the preparation of textbooks and teaching manuals.

Implementation of the research results. Based on the scientific results obtained from the study of the poetics of Rauf Parfi's poetry:

the conclusions regarding the creation of a scientific biography of the poet through the parallel study of information related to Rauf Parfi's biography and the biographical elements in his poetry, the identification of the factors that contributed to his formation as a creative figure, and the determination of his attitude toward the period in which he lived in the context of time, creator, and poetry were used in the implementation of the practical project entitled "Creation of a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature" (No. PF-201912258), carried out at the Alisher Navoi Tashkent State University of the Uzbek Language and Literature in 2021–2023 (Certificate No. 04/1-354 dated January 23, 2026, issued by the Alisher Navoi Tashkent State University of the Uzbek Language and Literature). As a result, the platform was enriched with new scientific materials related to the analysis of information about Rauf Parfi's biography and the biographical elements in his poetry;

the conclusions concerning the determination of the thematic scope of the poet's poetry, as well as the study of the poems related to the idea of the unity of Turkestan, which had remained outside the attention of literary studies until now, and the cycle "Qirim xayollari" dedicated to the tragedy of the Crimeans exiled from their homeland were used in the project entitled "Creation of the electronic platform 'Bolalar adabiyoti.uz' and its mobile application" (No. IL-402104474) implemented at the Alisher Navoi Tashkent State University of the Uzbek Language and Literature in 2021–2023 (Certificate No. 04/1-355 dated January 23, 2026, issued by the Alisher Navoi Tashkent State University of the Uzbek Language and Literature). As a result, the electronic platform was enriched with materials related to the determination of the thematic scope of the poet's poetry and with new poems by Rauf Parfi;

the conclusions concerning the study of Rauf Parfi's creative conception through the investigation of his literary-aesthetic views and the substantiation of the influence of world and national literature on the formation of this conception were used in the project entitled "Creation of a multilingual (Uzbek, Russian,

English) electronic platform of Uzbek literature” (No. PF-201912258), implemented at the Alisher Navoi Tashkent State University of the Uzbek Language and Literature in 2021–2023 (Certificate No. 04/1-354 dated January 23, 2026, issued by the Alisher Navoi Tashkent State University of the Uzbek Language and Literature). As a result, the project was enriched with new scientific conclusions related to the study of Rauf Parfi’s creative conception through the investigation of his literary-aesthetic views and the issues of its formation;

the conclusions regarding the identification of the poetic genres used by the poet throughout his creative activity, as well as the study of the poetic genres and poetic forms introduced into Uzbek poetry for the first time by Rauf Parfi and the demonstration of their distinctive artistic features with examples were used in the implementation of Item 53 within the direction “Measures aimed at achieving spiritual maturity and educating enlightened youth in the system of continuous education”, specified in Direction VII of the “Program of measures to increase the effectiveness of spiritual and educational work and to develop the sphere”, approved on January 4, 2024, by the Republican Center for Spirituality and Enlightenment (Certificate No. 10/58 dated January 22, 2026, issued by the Center for Socio-Spiritual Research under the Republican Center for Spirituality and Enlightenment). As a result, the scientific proposals, conclusions, and practical recommendations contributed to conveying to the wider public the place of Rauf Parfi in twentieth-century Uzbek literature, his poetic mastery, artistic thinking, and literary discoveries, as well as enriching the content of spiritual and educational propaganda processes;

the conclusions regarding the determination of the place of poetic forms such as *sarbast*, free verse, and prose poetry in Rauf Parfi’s poetry, the proof of their similarities, differences, and distinctive features from the poetic point of view, the identification of the types of meter used by Rauf Parfi in his poems and their poetic properties, as well as the demonstration of the poet’s poetic mastery and discoveries as a master artist through the artistic expressive devices he employed were used in writing the script for the program “Vaqt mashinasi”, broadcast on the “O‘zbekiston tarixi” television channel (Certificate No. 15-33/57 dated January 21, 2026, issued by the “O‘zbekiston tarixi” television channel within the State Institution “Ma’rifat” Creative Association of the National Television and Radio Company of Uzbekistan). As a result, it contributed to enriching viewers’ knowledge about the life and poetry of Rauf Parfi and his previously unpublished poems.

Approbation of the research results. The results of the research were discussed at 7 national and 3 international scientific-practical conferences.

Publication of the research results. A total of 1 monograph and 25 articles have been published on the topic of the dissertation. In particular, 15 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, including 11 in national and 4 in foreign scientific journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, six chapters each containing two sections, a conclusion, and a list of references, with a total volume of 243 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction presents the relevance and necessity of the topic, its compliance with the priority directions of the development of science and technologies in the republic, a review of foreign scientific research, the degree of study of the problem, the aim and objectives of the research, its object and subject, research methods, scientific novelty, practical results, reliability, theoretical and practical significance, implementation in practice, approbation, published works, and the structure of the research.

The first chapter of the dissertation is entitled **“The Life and Creative Path of Rauf Parfi”**. The main aim of the chapter is to create a scientific biography of Rauf Parfi by studying, in parallel, the information about the poet’s life found in various sources and the autobiographical elements appearing in his poems. In the first section, entitled *“Formation as a Personality and as a Poet”*, the poet’s family environment, childhood, adolescence, student years, and the initial period of his entry into adult life are described. This period also includes the initial stage of Rauf Parfi’s creative activity.

The poet’s father Parfi Muhammadamin Norquchoq and mother Sakina Isomhammad qizi were originally from Vodil in the Fergana Valley, and during the years of collectivization they moved to the Yangiyol district of Tashkent region. Our poet, whose original name was Tursunboy, was born and raised in the village of Shuralisoy in the Yangiyol district. Incidentally, there are certain confusions regarding the poet’s exact year of birth. In this section we have also attempted to clarify this issue.

For the first time, in the poem “Eng uzoq yozilgan tarjimai holim”, included in the book *Tasvir* (1973), Rauf Parfi wrote the line: “Tavalludim: 40...”. Eighteen years later, in 1991 (*Yoshlik*, No. 9), the poet republished this poem and made the following change to the line above: “Tavalludim: qirq uch, mezonning yigirma yettisi...”. The same date – 1943 – is repeated again in the text “Tarjimai holim” published in No. 1 of the same journal in 1993. From these data onward, the poet’s year of birth began to be recorded as “1943”. It is true that Rauf Parfi himself provided this information to the relevant publications. However, he expresses the unchanging and truthful statement regarding his birth date in his poems. Based on several of his poems, we arrived at the conclusion that the poet’s birth year is 1940. Here are the poems that served as the basis for our conclusion:

1. In Rauf Parfi’s poem beginning with the line “Meni ta’qib qilar shoir degan nom...”, we encounter the line: **“Ay sen, ay, oltmishini tepgan yosh shoir”**. Beneath the poem the date “25.09.2000” is given. In the poem “Hazil”, which bears the date “2001”, the poet concludes with the lines: **“Biz-chi, biz ne qildik, biqsib, olayib? / Oltmishga ham kirib chiqdik lallayib”**. It is evident that the poet

considers himself to have entered the age of sixty in 2000 and to have passed that age in 2001.

2. In two poems written by Rauf Parfi in 1965, he indicates how old he was that year. The first is “Abdullajon marsiyasi”. In it the poet writes: *“Yigirma besh yoshdaman men ham”*⁶⁴. Another poem written in the same year begins with the lines: *“Cheksiz-cheksiz / daqiqalardan iboratdir / mening chorak asrlik umrim”*⁶⁵. The word “chorak” means one quarter of a hundred, that is, twenty-five. From this it becomes clear that Rauf Parfi was twenty-five years old in 1965.

3. In the poet’s notebook No. 14 we encounter the following lines: *“O‘n sakkiz yosh – parcha hayot. Varaqlanar o‘n sakkiz yosh, / Bir kitob singari boshdan”*⁶⁶. In this poem, consisting of only seven lines, the phrase “o‘n sakkiz yosh” is repeated four times. Beneath the poem the date “1958” is indicated.

4. On page 6 of notebook No. 1 we encounter another important poem: *Kelajagim o‘y layman, / Yetti sinf bitirdim-ku. / Xayollarga botaman... / Dirijorlik yaxshi-ku...*⁶⁷ This poem, consisting of three stanzas, does not indicate the date of writing. However, writing in this notebook began in 1954. According to the poet’s numbering, this is poem No. 4. It thus becomes clear that the poem beginning with “Kelajagim o‘y layman...” was written in 1954, and that in that year Tursunali, whose heart was filled with dreams about the future, had completed the seventh grade. This indicates that he began school in 1947 – at the age of seven. If he had been born in 1943, he would have started school not at the age of seven but at four. This, however, is completely illogical.

In short, if we listen to Rauf Parfi’s poems, it becomes clear that his year of birth is 1940. This view is also confirmed by those close to the poet who knew him in his youth.

Rauf Parfi began writing poetry at an early age. In his “Tarjimai hol” he indicates the date as “53. 5 mart”. The poet’s first stylistic explorations also date back to the late 1950s. The poet’s exercises such as “Men shod bo‘lsam...”, “Nozli shabboda jo‘shar...”, and “She‘rim befusun” serve as evidence for this view. From these years onward, the young Tursunali also began composing poetic cycles.

In 1959 Tursunali submitted his documents to CASU (the Russian abbreviation of “Central Asian State University”, later TashSU and now the National University of Uzbekistan), to the Faculty of Oriental Studies. However, since foreign languages were not taught in the village school, the future poet failed the French language examination. In 1960 the young poet enrolled in the Uzbek Philology Faculty of the same university. His student years became a period of formation for him both as a person and as a poet.

In 1965 Rauf Parfi graduated from TashSU, but since he failed the state examination in “Marksist-Leninist Philosophy”, he was not awarded a higher education diploma. As a result, the poet could not obtain employment in a proper institution. Rauf Parfi’s poem “Hujjat” (1965) was a rebellion against that society

⁶⁴ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 167.

⁶⁵ Ibid. – P. 177.

⁶⁶ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 30.

⁶⁷ The archive of Rauf Parfi kept by Chorsham Ruziyev. Notebook 1, page 6.

based solely on documents. In the same year the poet arranged his first poetry collection, titled “Erk”. The manuscript of the book was lost at the publishing house.

In 1966, with the assistance of the poet Shukrullo, Rauf Parfi obtained a job at the State Committee for Cinematography of Uzbekistan, chaired by Aziz Qayumov. The poet worked in this organization for five years, and he was given an apartment in Oqtepa, Chilonzor. Rauf Parfi’s son Shuhrat (1968) and daughter Muqaddas (1970) were born in this very home.

The second section of the chapter is entitled “*On the Path of Creative Maturity*”. By the second half of the 1960s, Rauf Parfi’s poetry began to attract the attention of the literary community. One of the first recognitions of this was the “blessing of the path” given by the poet Asqad Mukhtor. After that, Rauf Parfi’s poetry books began to be published one after another. In 1969 *Karvon yo‘li* was published, and in 1970 *Aks sado* appeared in print. These books were warmly received by critics. In No. 2 of the journal *Sharq yulduzi* in 1970, a review by Q. Kenjaboev entitled “Ruhiyat suvratlari” was published, and in No. 6 of the same journal in 1971, the article “Izlanish yo‘llarida” by N. Kholliiev devoted to the poet’s collection *Aks sado* appeared. Although the poet’s books *Tasvir* (1973), *Khotirot* (1975), and *Kozlar* (1977) were published afterward, a real turning point in his poetry began in the early 1980s. From 1981 onward, the socio-political spirit in Rauf Parfi’s poetry intensified. Poems such as “Turkiston yodi”, “Muktibodh duosi”, “Aleksandr Blok”, “Lutfikhonim”, “Uygon, bolam”, “Qadingi turkulardan”, and “Vatan” serve as evidence for this.

In 1982 Rauf Parfi traveled to the Baltic republics. While staying in Latvia, he also visited Lithuania and Estonia. Many of his poems and interviews were translated and published in their newspapers and journals. The book “Qaytish” was even translated into Estonian by the poet and translator Li Seppel and later published as a book in Estonia⁶⁸. This Baltic journey left its mark not only on Rauf Parfi’s poetry but also on his personality. The poet returned from the Baltic region with a poetic cycle entitled “Latoniya”.

By the second half of the 1980s, Rauf Parfi became considerably more active in socio-political life. The poet joined popular movements organized in the interest of the nation. He participated in rallies where various issues were raised, delivered speeches at some of them, and recited poems.

In 1990 Rauf Parfi had only one poem in his repertoire. This poem, consisting of three stanzas, begins with the following lines:

*So‘nmas ruhimizda matonat aslo,
Ajdodlar sharaifi abadiy yashar.
Mukarram ziyosan, ey turkiy Dunyo,
Qo‘llagil, Allohim, qo‘llagil, Bashar.
So‘nmas ruhimizda matonat aslo*⁶⁹.

⁶⁸ Rauf Parfi. Sonaarataja. – Tallin: EESTI RAAMAT, 1887.

⁶⁹ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 326.

In one of the lines of the second stanza the poet says: “Yolg‘iz panohimiz, chorlar Istiqlol”. Thus, this poem is about national Independence. However, it was written not after September 1, 1991, which was declared the Independence Day, but after June 20, 1990, when the Declaration of Independence was adopted⁷⁰.

In 1995 another gathering of poets belonging to Turkic peoples was held in Bursa, Turkey. At the gathering a competition of munojot in a religious spirit was announced. Rauf Parfi’s poem “Munojot” (“Tavba”) was awarded first place. However, since his passport had been lost, the poet himself could not participate in the gathering, and his poem was presented to the jury by his student Tura Mirzo⁷¹.

In 1997–1999 Rauf Parfi worked as the leading editor of the poetry section of the journal “Jahon adabiyoti”. He himself published a number of translations from examples of world literature and at the same time encouraged others to engage in this work as well.

In the last two years of his life, Rauf Parfi created productively. The poet’s cycles such as “Yo‘lovchi”, “U dunyoga, onamga maktub”, “Shuursiz she’r tajribalari”, “Siyovush”, “Tuhmat – 1985”, “Toshtemir Qahramon o‘g‘li she’rlaridan”, “Thakurning oxirgi she’ri”, and “Alaniya”, as well as a number of sonnets, were created precisely at this time – on the threshold of the twenty-first century. In one of his last poems the poet wrote: “*Men sizga bir dunyo dunyo qoldirdim, Men sizga qoldirdim qonli she’rimni*”⁷². Indeed, he left behind hundreds of poems, nearly twenty stories, and a number of literary articles and interviews.

Rauf Parfi passed away on March 28, 2005. He was buried in the “Minor” cemetery in the city of Tashkent. One of his contemporaries, Miraziz A‘zam, wrote in an article after the poet’s death: “Personally, I consider him the honor and conscience of Uzbek poetry. And he was a poet who could stand upright among world-renowned poets in any corner of the world”⁷³. With these words he expressed the truth. For his unique poetry, Rauf Parfi was awarded the International Mahmud Kashgari Prize in 1991, the International “Nilufar” Prize in 1992, and the title People’s Poet of Uzbekistan in 1999, and in 2025 he was awarded the order “For Selfless Service”. Poet Rauf Parfi was truly worthy of these awards for his services to our modern literature and for his contributions to the spiritual and moral elevation of our nation.

The second chapter, entitled “**Some Themes of Rauf Parfi’s Poetry**”, mainly covers two themes: first, the sorrow of a fragmented Turkestan; second, the longing of the Crimeans exiled from their homeland. In the first section, presented under the title “*The Theme of Turkestan in Rauf Parfi’s Poetry*”, the poet’s poems devoted to this theme are analyzed.

⁷⁰ See the Declaration of Independence: Қаҳрамон Ражабов. Ўзбекистон XX асрда. Икки жилдлик, иккинчи жилд (1939-2000). – Т.: ФАН, 2024. – Б. 466-481.

⁷¹ See the Declaration of Independence: Қаҳрамон Ражабов. Ўзбекистон XX асрда. Икки жилдлик, иккинчи жилд (1939-2000). – Т.: ФАН, 2024. – Б. 466-481.

⁷² Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 386.

⁷³ Миразиз Аъзам. Жудолик // Оила ва жамият, 2005. 31 март – 6 апрел сонлари.

“*Ona Turkistondir turklarning toji...*”. In Rauf Parfi’s poem “Dorning og‘ochi”⁷⁴ (1988), Turkestan is described in this way. Unfortunately, however, the Turkic peoples had lost this “crown”. If one pays attention to Rauf Parfi’s poems, one feels the pain and sorrow of this loss, as well as the calls and hopes to regain it.

Rauf Parfi refers to the poem “Turkiston yodi” (1981) as his first poem on the theme of Turkestan. However, if we pay attention to the poem “Vatan haqida Bernd Ientshga maktubim” (1973), it becomes clear that the pain of the fragmented Turkestan began to appear in Rauf Parfi’s poetry from the 1970s. First of all, a question arises: why was it written to a German poet? Why not to a Frenchman, an Englishman, or someone else? Because in the matter of homeland Rauf Parfi felt sympathy and shared fate precisely with the German poet. The reason is that the same evil state divided Bernd Ientsh’s Germany into two and Rauf Parfi’s Turkestan into five. Therefore, this poetic letter of the Uzbek poet was addressed precisely to the German poet.

Rauf Parfi’s greatest dream was to see this fragmented Turkestan whole again. He saw the prosperity of the land and the development of the nation in this unity. For this, first of all, it was necessary to bring the air of spring to the expanses of Turkestan and awaken the nation. The poet’s poems such as “Lutfikhonim”, “Uyg‘on, bolam”, “Ona Turkiston”, “So‘nmas ruhimizda matonat aslo...”, and “Abdurauf Fitrat” were written with this purpose.

Likewise, in Rauf Parfi’s poems “Dorning og‘ochi”, “O‘zingni ayama, borayotgan ildiz”, “Tuhmat – 1985”, and “Adashgan ruh”, along with the pain of the unity of Turkestan, the sorrow for Independence also finds its expression. Today, not only the unity of Turkestan but also the unity of all Turkic peoples stands on the agenda of our national policy. Unfortunately, our poet passed away without seeing these days. Yet with his Word he called for these Days, dreamed of them, and served them.

In the section of this chapter entitled “*Rauf Parfi’s Cycle ‘Qirim xayollari’*”, the tragic fate of the Crimeans exiled from their homeland is reflected. The theme of the exiled Crimeans in Uzbek literature begins with the poetry of Rauf Parfi. There are specific reasons for this. First, the poet’s family maintained close relations with Crimeans who had been expelled from their homeland⁷⁵. Second, during his student years, the poet became involved in their political movement through his fellow student Ayder Osmon, a Crimean. During these years (1964–1965) the poet wrote the cycle “Qirim xayollari”, consisting of twenty poems. Among the scattered typewritten copies found in the poet’s archive, the note “from the cycle ‘Qirim xayollari’” appears beneath poems such as “Oddiy kasrlar”, “Vatan”, “Hijrat”, “Boqchasaroy fontani”, “Qani otlan, qani otlan...”, “Qadr don, sendadir xayolim...”, and “Shafiqqa, sitamgar raqqosa...”. In the dissertation, the poems belonging to this cycle – “Vatan”, “Hijrat”, “Oddiy kasrlar”, “Bog‘chasaroy fontani”, “Sen uxlab yotibsan...”, and “Hijratda ona allasi” – were analyzed.

⁷⁴ Рауф Парфи. Сайланма. Икки жилдлик. 1-жилд. – Т.: Muharrir, 2022. – Б. 321.

⁷⁵ See about this: Раҳимжон Раҳмат. Шоир Рауф Парфи билан суҳбат // Адабиётдан чиқиш. – Т.: Akademnashr, 2015. – Б. 69.

Rauf Parfi's last poem on the theme of the Crimeans exiled from their homeland – "Hijratda ona allasi" – was written in 1973. After that, the poet did not return to this theme again. However, in Uzbek literature this theme, first introduced by him, continued and developed into a tradition. Abdulla Sher's poems "Boqchasaroy balladasi", "Qaysi asr, qay yilu oydan...", "Dostondan so'ng", "Qizil shalonlar", "Qirimdagi ijod uyida", and "Ikki o'q", the cycle "Qoratog' daftari" by Khurshid Davron, and Usmon Quchqor's poem "Quvg'in" are bright examples of this direction in our poetry.

The third chapter, entitled "**Rauf Parfi's Views on Artistic Creativity**", also consists of two sections. In the first section, devoted to "*The Poet's Literary-Aesthetic Views*", issues such as what literature is, what its function in society is, who a poet is, and aspects related to the process of the creation of poetry are analyzed.

One of the most frequently repeated words in Rauf Parfi's vocabulary is "so'z". This, of course, refers to the artistic word – literature, particularly poetry. In the poet's poetry the word is used in such a broad sense. In his poem "So'zlar", he writes: "So'zlar kerak Bosh Harflarda yaralangan, Bosh harflardan yaralgan So'zlar". With this the poet emphasizes the main task of literature. Words created with capital letters are ERK, INSON, IYMON, VATAN, MILLAT, HAQIQAT... And the struggle for these concepts is precisely the "Bosh Harblar". In Rauf Parfi's view, literature must be worthy of struggles for such concepts created with capital letters. For him, literature is not merely entertainment, and likewise the creator is not merely a wandering, purposeless "river".

In Rauf Parfi's poetry of the 1960s, however, the image of the "qushcha" appears. One of such poems begins with the lines: "*Bir qushcha derazam yonida, O'ttirar parishon va g'arib*"⁷⁶. If we compare this little bird with the image of the lark in the earlier poem "To'rg'ayga", the first difference appears in the distance between the poet and them: the lark is in the sky, while the little bird is beside the poet's window. The second difference is related to their mood: the songs of the lark are lively, delicate, its "heart joyful", and it is a free and joyful bird flying across the sky. And the little bird? "*O'ttirar parishon va g'arib, Yig'laydi, ko'zlari yonadi...*" There is a pain in its heart. The lyrical hero wishes to know the pain of the little bird but cannot; he can only sympathize with it and cry together with it. In another poem written in those same years of the 1960s, Rauf Parfi again mentions the little bird: "*Bir qushcha sayraydi mening ruhimda, Men sening ismingni bilmayman, Qushcham*". Now the little bird is no longer by the window but singing within the poet's spirit. This was the Poethood rooted in Rauf Parfi's psyche. Now the Person named Rauf Parfi and the Poethood live within one body. Yet even then the poet does not recognize the "qushcha": "*Men sening ismingni bilmayman, Qushcham!*" Because it is impossible to know or comprehend it with human intellect; it can only be felt. If one studies the image of the bird in the poet's poetry progressively, the dynamics of this poetic image become visible. This is the

⁷⁶ Раҳимжон Раҳмат. Шоир Рауф Парфи билан суҳбат // Адабиётдан чиқиш. – Т.: Akademnashr, 2015. – Б. 101.

growth of Poethood rooted in the depths of Rauf Parfi's psyche. In a poem written by the poet in 1994 it is said: "*Achchiq chirqiraydi noma'lum bir qush*"⁷⁷. Thus, even until then this bird remains "unknown". The difference is that, first, the "qushcha" has now become a "qush". Second, it no longer "cries", but "chirps", and when it chirps it "chirps bitterly". In a poem written toward the end of the poet's life, he says:

*Yo 'q, men qushman, chala so 'yilgan qushman,
Aytilmagan bir So 'zim bor bo 'g 'zimda*⁷⁸.

Do you notice? Now the poet himself has become a bird, and moreover a "half-slaughtered bird". He has been half-strangled. Now he is even deprived of "bitter chirping". Yet even in this state he still has a Word in his throat to say. That Word burned Rauf Parfi and made him sing until the end of his life. This was the Word of Truth. The poet had no control over it; rather, this Word governed him. That is why Rauf Parfi says: "*So 'zlamayman deyman. So 'zlayman. / So 'zlarimning ortidan ergashaman / Qaro go 'rgacha*"⁷⁹.

Rauf Parfi also reflects on inspiration in his poems. For the poet, it sometimes appears as a pleasant rain, sometimes as a force that transforms him from a bent old man into a vigorous young man, and at other times it comes with a dagger in one hand and pearls and emeralds in the other.

In short, in Rauf Parfi's poetry a number of aspects related to the poetic word find their expression: 1) the definition of the artistic word; 2) the dynamics of the transformation of poethood into the inner world of the lyrical hero in the image of a bird; 3) the psychological state of the creator in the process of creating the artistic word and the specific nature of inspiration. All these together present Rauf Parfi's literary-aesthetic views as an integrated conception.

The second section of the chapter is entitled "*The Role of World Literature in the Development of the Poet's Creative Work*". It examines the influence of this literature on the poet's poetry.

Since Rauf Parfi knew Russian well, he began to become acquainted with the literature of the peoples of the world at a very early stage. The poet's translations from Russian began in 1955. One of the world writers admired by Rauf Parfi was William Shakespeare. In 1965 the poet wrote the poem "Hamlet", consisting of three sonnets. He also took epigraphs for some of his poems from Shakespeare's works. Another poet who gave Rauf Parfi strong inspiration and enthusiasm was George Byron. According to the poet's own confession, the free spirit in "Manfred" had a powerful influence on him. Rauf Parfi's spiritual closeness to Byron's personality and poetry can also be seen in his poem "Bayronning so'ngi safari".

The representatives of world literature to whom Rauf Parfi turned were close to the poet in three aspects: either through the feeling of Freedom, through the

⁷⁷ Раҳимжон Раҳмат. Шоир Рауф Парфи билан суҳбат // Адабиётдан чиқиш. – Т.: Akademnashr, 2015. – Б. 337.

⁷⁸ Ibid. – P. 357.

⁷⁹ Рауф Парфи. Туркистон руҳи. – Т.: SHARQ, 2013. – Б. 246.

sorrow of the Homeland, or through their aesthetic principles. Sometimes all three of these aspects were embodied together. The Chilean poet Pablo Neruda was connected to Rauf Parfi through each of these ties. For this reason, our poet held not only his poetry but also his personality in great respect. His poem “Pablo Neruda o‘limiga” is evidence of this. In the poem Rauf Parfi describes him with such expressions as “the white dawn of Chile”, “the endless sky of Freedom”, and even “the sun of the sky of Freedom”.

“I have three spiritual masters”, Rauf Parfi writes in one of his articles, “Yassaviy is my master, Navoi is my master, Thakur is my master”⁸⁰. The poet did not exalt any other representative of world literature to such a degree. Yassaviy and Navoi are undoubtedly the unchanging beacons of our national spiritual path. Thakur, however, was a genius who illuminated the ways of leading his nation out of the grip of oppression. Not only through his love for his land and nation, but also through his courage in the struggle for the national freedom of his homeland, he was a mentor for Rauf Parfi. If we look at Rauf Parfi’s poetry, we see that there are poems dedicated to Thakur and verses written under his influence.

Rauf Parfi introduced Uzbek readers to representatives of world literature in two ways: first, by providing information about them (in poems, articles, and literary conversations), and second, by translating their works. Among the poet’s translations there are one epic work (N. Hikmat, “Inson manzaralari”), two narrative poems (M. Hodi, “Hayot sadolari”, and A. Tvardovsky, “Xotira huquqi”), one dramatic poem (Byron, “Manfred”), three plays (Ya. Solovich, “Kumush sirtlon”, G. Oster, “Maymunjonga salomlar”, and U. Saroyan, “Ey, kim bor?”), two short stories (Ye. Gusalo, “Uchrashuv”, and T. Miura, “Sabr daryosi”), as well as nearly four hundred lyrical poems translated from world poetry.

The first section of the fourth chapter, entitled “**The Poetics of Poetic Genres**”, discusses “*The Main Genres of Rauf Parfi’s Poetry*”. From the earliest stages of his creative activity, Rauf Parfi began to test his pen in various poetic genres and forms. If one pays attention to the poet’s early lyrics, it becomes evident that he experimented with different meters of *barmoq*, various forms of *sarbast*, and even with the genres of classical poetry such as *ghazal*, *mukhammas*, *mustahzod*, *rubai*, and *tuyuq*. The poem “Rauf Parfi g‘azaliga muxammas”⁸¹ by the poet Usmon Qo‘chqor shows that ghazal-writing continued in the poet’s later creative activity as well. However, it seems that Rauf Parfi did not include any of his ghazals in his books, perhaps because he was not fully satisfied with them. Rauf Parfi’s *mukhammas* beginning with “Deyin, xayoling-la kechurda hayot...” is connected with the ghazal of Alisher Navoi beginning with the matla‘ “Unutmagilki, to hajr etti bedod, Mani bir noma birla qilmading yod”. The date “1959. 12. 14” is indicated beneath this *takhmis*, consisting of seven stanzas. In the 1980s and 1990s the poet also wrote *mukhammas* based on ghazals by poets such as Abdulla Qodiriy, Abdulhamid Cho‘lpon, and Usmon Nosir.

⁸⁰ Рауф Парфи. Сайланма. Икки жилдлик, иккинчи жилд. – Т.: Muharrir, 2022. – Б. 119.

⁸¹ Усмон Қўчқор. Оғир қарвон. Шеърлар. – Т.: Адабиёт ва санъат, 1991. – Б. 10-11.

The poet also wrote in genres belonging to European and Japanese poetry such as the epitaph, rondo, rondel, tanka, and haiku. The poetic genre most frequently used by Rauf Parfi throughout his creative activity, however, was the sonnet. The poet turned to the sonnet quite early. His first sonnets date back to 1958. Rauf Parfi's sonnets stand out distinctly from those of his contemporaries in terms of their poetic perfection and thematic diversity. Within the poet's literary heritage there are 127 sonnets, of which 121 were published during his lifetime, while six remained in old notebooks.

In Uzbek literary studies, Rauf Parfi's sonnets have been discussed by literary scholars and writers such as S. Mamajonov, B. Nazarov, A. Sher, B. Mikhaylichenko, Chori Avaz, H. Mirzayev, and D. Quronov, while researchers such as S. Rahmonova and O. Fayzullayeva attempted to study these sonnets specifically⁸². Rauf Parfi's sonnets can be divided into two groups – individual sonnets and sonnets within cycles. Of the poet's 127 sonnets, 43 are individual sonnets and 84 belong to cycles. Each cycle contains from two to six sonnets. The researcher Hamid Mirzayev, who published an article entitled “O‘zbek she‘riyatida sonetlar turkumi”, writes: “Rauf Parfi raised the sonnet cycle in Uzbek poetry to a high peak after Usmon Nosir. He enriched it with new features and expanded the scope of philosophical reflection”⁸³. This is a worthy assessment of Rauf Parfi's sonnet cycles.

The second section of the chapter is entitled “*The Poetics of Rauf Parfi's Elegies*”. In the poet's poetry there are many elegies. At the same time, their forms and poetic characteristics are diverse. On one of the cold December days of 1955, Rauf Parfi's father passed away. On this occasion the poet wrote not one but four elegies: “Dadamga marsiya” (1955), “1955-yil 3-dekabr xotirasi” (1958), “Otam xotirasiga” (1960), and “Xayr, dada...” (1962). Only seven years after his father's death did Rauf Parfi bid farewell to him in the elegy “Xayr, dada...”; until then he could not detach himself from him and could not come to terms with being without a father.

After 1962, various forms of the elegy genre began to appear in Rauf Parfi's poetry. In the elegies “Isikava Takuboku xotirasiga”⁸⁴ (1962) and “Nozimning sadosi” (1963), a characteristic feature of the poet's elegies becomes evident. Just as the poem written in memory of Isikava Takuboku was created in the style of Takuboku, the elegy dedicated to Nozim Hikmat was also written in the style of Nozim Hikmat. Later we observe this poetic phenomenon as well in the elegies

⁸² Мамажонов С. Давр оҳанглари, асримиз образи, замонамиз портрети // ЎТА, 1988. 2-сон; Назаров Б. Янгича фикрлаш муждалари // ЎТА, 1988. 2-сон; Шер А. Ғазалдан униб чиққан гул // Ғўзаллик ёғдуси. – Т.: Файласуфлар, 2017. – Б. 206-220; Михайличенко Б.С. Поэтика узбекского сонета. – Самарканд, 1999. – С. 51-60; Чори Аваз. Изланиш излари // Бахтиёрлик шу эмасми? – Қарши: Насаф, 1992. – Б. 30-31; Раҳмонова С. Ўзбек сонети: поэтик структура ва бадий образ. – Т.: Фан, 2008; Файзуллаева О. Ҳозирги ўзбек шеъриятида сонет жанрининг бадий хусусиятлари (Филология фанлари номзоди илмий даражасини олиш учун тақдим этилган диссертация). – Т., 2011; Мирзаев Ҳ. Ўзбек шеъриятида сонетлар туркуми // ЎТА, 2007. 1-сон. – Б. 65-68; Файзуллаева О. Рауф Парфи ижодида сонет // ЎТА, 2007. 4-сон. – Б. 56-58; Kuranov D. Rauf Parfi'nin Efsunlu Soneleri // “Türk Edebiyatı” (Aylık Fikir ve Sanat Dergisi), Ekim 2022 / Sayı: 588. – S. 9-15.

⁸³ Ҳамид Мирзаев. Ўзбек шеъриятида сонетлар туркуми // ЎТА, 2007. 1-сон. – Б. 66.

⁸⁴ Ibid. – P. 70.

“Oybek xotirasiga” (1968), “Pablo Neruda o‘limiga” (1973), and “Nikolay Rubsov xotirasiga” (1977).

Rauf Parfi’s poem “Abdullajon marsiyasi” was written in 1965. This elegy has a distinctive poetic structure. It consists of three parts. If we pay attention to the meter, the first part differs from the second and third parts. The first part has a mixed meter: the odd lines follow a 4+4 pattern, while the even lines follow a 4+3 pattern. The second and third parts of the poem, however, are written in the 4+5 meter of the nine-syllable pattern. The difference in the meters of the poem is related to the circumstances of its creation. According to the poet’s own testimony, “some lines were born then (that is, while coming by train – O.T.)”. The repetitions in this part – “Qushlar, qushlar, qator-qator”, “O‘ynar bo‘ron, o‘ynar bo‘ron”, “Yo‘llar uzun, yo‘llar uzun”, “Poezd chopar, poezd chopar”, “Bo‘zlar osmon, bo‘zlar osmon”, “Yel yig‘laydi, el yig‘laydi” – also correspond to the repetitive sounds produced by the railway sleepers. The second and third parts of the poem were created at Abdullajon’s grave.

Rauf Parfi’s poem “Oybek xotirasiga” (1968) was written on the occasion of the death of the great Uzbek writer Muso Toshmuhammad Oybek. The poem consists of two stanzas, each containing five lines. The elegy is a beautiful example of a symbolist poem. The words mountain, spring, meadow, beauty, light, and moon in the poem are poetic symbols. The mountain represents the social environment in which the writer lived and created; the clear spring symbolizes the inspiration and talent that gush out from among those mountains and rocks; the whispering meadow represents flourishing life; the steady beauty in the spring symbolizes the immortality and fruitfulness of creative talent; light signifies the clarity of the creator’s thoughts and ideas; and the moon floating in the water represents the creator himself, moving toward eternity. The poem is constructed on such symbols until its very end.

The elegy entitled “Habib Abdulla xotirasiga” was written on the occasion of the death of the academician Habib Abdullaev. The poem was first included under this title in the poet’s book *Tasvir* (1973). In 1997, however, Rauf Parfi revised it and created a new version consisting of three sonnets. This version appeared under the title “Yer farzandi” in the poet’s books *Tavba*, *Turkiston ruhi*, and *Sakina*.

Another elegy by Rauf Parfi is entitled “Nikolay Rubsov xotirasiga” (1977). Nikolay Rubsov (1936–1971) was a Russian poet. The poem is written in *sarbast* and consists of fifteen lines. It begins with the lines: “Qor ostida ko‘klam, tun qo‘ynida tong, O‘lim haqidagi o‘ylardir – hayot”. It is a fact that an anti-Soviet mood appeared in Rauf Parfi’s poetry already in the 1960s. It is clear that he regarded Soviet society as a severe winter and a dark night. The ideas of Nikolay Rubsov and others who opposed this system are described by the poet as “spring beneath the snow, dawn within the night”. With this, Rauf Parfi sees the signs of a new spring and a new dawn in society. The following lines of the poem also confirm this view: “Ko‘zlarimni yumsam, Ko‘ringay bir nuqta, Qizarib borar tobora”. That point gradually turning red was the crimson rays of the new dawn that appeared before the poet’s eyes.

In the 1960s–1970s of the last century there was a singer who became known as the “man with a guitar”, and he was recognized throughout the world. Rauf Parfi’s elegy “Viktor Xaraning so‘nggi qo‘shig‘i” (1973) was written on the occasion of the tragic death of this singer at the hands of the junta. The poet’s elegy “Pablo Neruda o‘limiga” (1973) is about another victim of the same coup mentioned above. The world-renowned poet, Nobel Prize laureate, and Viktor Khara’s mentor Pablo Neruda died on September 23–24, one week after the death of the freedom-loving singer. In his poem, Rauf Parfi praises Pablo Neruda with such expressions as “the white dawn of Chile”, “the endless sky of Freedom”, and even “the sun of the sky of Freedom”. Unfortunately, he was killed: “casting a noose – gallows – around the neck of the horizon”, “they killed him – the black demon holding a black torch”. This event that took place on September 23–24, 1973, echoed even in the heart of an Uzbek poet living millions of kilometers away from Neruda’s homeland.

The painter Shuhrat Abdurashid was one of Rauf Parfi’s close friends. His elegy “Shuhrat Abdurashid mozorida” (1980) was written on the occasion of the death of this artist friend. This poem, consisting of four stanzas, is written in *sarbast*. In the first stanza the word “Do‘stlaringga” is replaced in the second stanza by “Xotiningga”, and in the third stanza by “Vataningga”. The structure of the stanzas remains unchanged – each consists of three lines. In the first and third stanzas, the first lines repeat the words “O‘lgan o‘ldi. Ketdi”, while in the third lines the word “Bilmadim” is repeated exactly. A partial variation can be observed in the second line of each stanza. The fourth stanza differs from the others: “Hammasini qilishar / O‘lmaganlar. / O‘lgan o‘ldi. Ketdi”. The line “O‘lgan o‘ldi. Ketdi” now appears not at the beginning of the stanza but at its end. If we consider the composition of the poem, it is very simple – consisting only of thesis and synthesis. That is, the poetic idea is presented in the first three stanzas, and the conclusion is drawn in the fourth stanza.

All the elegies of Rauf Parfi that have reached us are about people close to his heart. However, among the poet’s poems there are also several compositions called “marsiya” that differ completely from the elegies analyzed in our research. These include the poems “Xudbinga marsiya”, “Tuvakning o‘limiga marsiya”, “Mamatning quturgan iti uchun marsiya”, “O‘tkirning quyoni uchun marsiya”, and “Haqberdining baytali uchun marsiya”. These are written in a satirical manner and have no connection with the elegy genre traditionally written on the occasion of a person’s death.

The first section of the fifth chapter, entitled “*Poetic Forms in Rauf Parfi’s Creativity*”, examines the poetic nature of the poet’s *sarbast* poems. One of the poetic forms in Rauf Parfi’s poetry is *sarbast*. Although the word *sarbast* is of Persian origin, as a literary term it came to us from Turkish literature. The lexical meaning of this word in some sources is given as “free”⁸⁵. In *Farhangi zaboni tojik*, although the word *sarbast* itself does not appear, its form *sarbasta* is explained with the meanings: “1) closed, firm, bound; 2) hidden, secret;

⁸⁵ Маматова А.Н. Ўзбек шеърлятида сарбаст. – Т.: UWED, 2000. – Б. 22.

ambiguous, unclear”, and the expression *suxan sarbasta guftan* is interpreted as “bo parda suxan kardan, bo ramzu kinoya gap zadan”⁸⁶. From this it becomes clear that *sarbast* implies meanings such as closed, hidden, and secret, and that to speak *sarbast* means to express ideas indirectly, through symbols and allusions. Thus, although the word *sarbast* does not literally mean “free” in the dictionary like its French and Russian terminological equivalents *vers libre* and *svobodny stikh*, as a term it accurately expresses the essence of *sarbast* poetry.

Rauf Parfi’s poem beginning with “Ehtimol tushunmabsan...” (1961) indicates that new poetic forms were entering his aesthetic world. This was the path of *sarbast*. In the poem we encounter the following lines:

*Sen yangi tovushdan cho ‘chima,
Quloq sola berma
Vazn va qofiyaga,
Qo ‘y, eski qanot bilan uchma!
Bas endi riyo qilmoq –
Bu hijo deb, bu turoq deb,
Osilmoq qoidaga*⁸⁷.

In this passage Rauf Parfi announces that a “new sound” is entering our poetry. In his view, meter and rhyme are the two, and at the same time old, wings of traditional poetry. Now it is no longer possible to fly with them. The poet even considers their time to have passed and calls the attachment to the meter of poetry with expressions such as “this is *hijo*, this is *turoq*” a kind of hypocrisy. This indicated that a new dawn was rising in poetry in the 1960s. And the first singing bird of this dawn in Uzbek poetry was Rauf Parfi.

In free verse, appeal, exhortation, and rhetoric are strong. *Sarbast*, however, is the opposite in this respect. It contains calmness, reflection, and contemplation. In the *sarbast* elegy “Nikolay Rubsov xotirasiga”, Rauf Parfi writes: “Sokin, og‘ir she‘rlar yozmoq bo‘laman sha‘ningga”. Here the poet refers to *sarbast* when he says “sokin”, and to the elegy when he says “og‘ir”. What is important is that in this line Rauf Parfi emphasizes a significant feature characteristic of the poetics of *sarbast*, namely the calmness inherent in its nature.

In addition, this section examines the emergence of *sarbast* – the principal poetic form of modernist poetry in world literature – its creators in French literature, its entry into our national poetry through Turkish *sarbast*, its representatives in our national poetry, and the views and studies devoted to this poetic form in our literary scholarship. Only after discussing these issues are the *sarbast* poems of Rauf Parfi and their poetic characteristics analyzed. The conclusion is that Rauf Parfi played an enormous role in establishing the legitimate place of *sarbast* in our national poetry, in its development, in its acquisition of distinctive poetic forms and features, and in its thematic and stylistic diversity.

⁸⁶ Фарҳанги забони тоҷики. Жилди II. – М.: Советская энциклопедия, 1969. – С. 202.

⁸⁷ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 65.

The second section of the chapter is entitled “*The Artistic Features of Rauf Parfi’s Free and Prose Poems*”. Both free verse and prose poetry are considered active poetic forms of world poetry. In our literary studies, a number of researches have been devoted to the forms of free verse and prose poetry⁸⁸.

One of the poetic forms used by the poet Rauf Parfi is, of course, free verse. Most of the nineteen free poems included in the poet’s poetry collections were written in 1963–1965; only “*Vietnam haqida qo‘shiq*” was written in 1967, while poems such as “*Pablo Neruda o‘limiga*”, “*Viktor Xaraning so‘nggi qo‘shig‘i*”, and “*Vatan haqida Bernd Ientshga maktubim*” were written in 1973. It is evident that the poet turned to this poetic form only during certain periods of his creative activity. Interestingly, Rauf Parfi’s free poems have their own themes and their own tone. The basis of the poet’s poetic covenant with the world and with humanity living in it is expressed in his free poems. In the lines “*Kuch-quvvat bag‘ishlar erkin she‘ringa / Unli tovushlarning sohir qo‘shini*”⁸⁹, the poet refers to the main themes of literature when he speaks of “vowel sounds”. These include human freedom, the independence of the homeland, truth, and justice. Indeed, the heroes of these poems are figures such as Nozim Hikmat, Pablo Neruda, Viktor Khara, and Luis Moran, who fought for justice and for human freedom and liberty.

In this section, the style and compositional features of free poems such as “*Shodlik*”, “*Shamollar*”, “*Cheksiz-cheksiz daqiqalardan iboratdir...*”, “*Oddiy kasrlar*”, “*Vaqt*”, “*San‘at tushunchasi*”, “*Baxt va tashvish*”, and “*Oddiy gap*” are examined, as well as poetic figures such as gradation, repetition, rhetorical address, and rhetorical question encountered in them, and the characteristic features of their lexicon are discussed, after which the necessary conclusions are presented.

In free verse, meter and rhyme are free, and the number of lines in the stanzas also varies, whereas in prose poetry none of these three elements characteristic of verse are present. In simpler terms, while the text of free verse appears in a poetic form, the text of prose poetry appears in a prose form. The reason it is called “poetry” is that, first, the creator’s feelings and experiences are expressed; second, figurative expressions are effectively employed; and third, it is written in poetic syntax. In our literary studies, there are researches on prose poetry by scholars such as B. Sarimsoqov⁹⁰, H. Ahmedov⁹¹, and A. Mamatova⁹². Prose poetry, though not numerous, is also found in the poetry of Rauf Parfi. His first prose poems were written in 1978 and were first included in the poet’s book *Qaytish* (1981). There are four of them: the works beginning with “*Sira ko‘nika olmaydilar onam shaharga...*”, “*U dengizni sevadi...*”, “*So‘zlar*”, and “*Sevgilimning porloq-porloq*”

⁸⁸ Тўйчиев У. Ўзбек шеър системаси. – Т.: Фан, 1981. – 48 б.; Бобоев Т. Шеър илми таълими. – Т.: Ўқитувчи, 1996. – 344 б.; Мамажонов С. Услуг жилолари. – Т.: Адабиёт ва санъат, 1972. – 220 б.; Шукуров Н. Услуглар ва жанрлар. – Т.: Адабиёт ва санъат, 1973. – 172 б.; Иброҳимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши (1917-1930 йиллар). – Т.: Фан, 1983. – 224 б.; Мирҳайдаров Х., Мирҳайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – 128 б.; Маматова А. Ўзбек шеърятисида сарбаст. – Т.: UWED, 2000. – 140 б.; Аҳмедов Х. Ўзбек адабиётида насрий шеър. – Т.: BOOKMANY PRINT, 2023. – 108 б.

⁸⁹ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Muharrir, 2022. – Б. 375.

⁹⁰ Саримсоқов Б. Ўзбек адабиётида сажъ. – Т.: Фан, 1978. – Б. 9-11.

⁹¹ Аҳмедов Х. Ўзбек адабиётида насрий шеър. Монография. – Т.: BOOKMANY PRINT, 2023.

⁹² Маматова А.Н. Мансур шеър сифатлари // Ўзбек шеърятисида сарбаст. Монография. – Т., 2000. – Б. 97-118.

ko‘zlarini...”. In *Sabr daraxti* their number increased by one: “Uldiz Berzinsh so‘zlarni qattiq sevar...”. In the section, the prose poems mentioned above were analyzed and their poetic features were demonstrated.

In conclusion, the forms of free verse and prose poetry occupy a particular place in Rauf Parfi’s poetry. Although their number is not very large, owing to the poet’s artistry and the beauty of his feelings, these poetic forms stand out for the richness of their poetic features and their stylistic diversity.

The final – sixth chapter of the dissertation, entitled “**The Poetic Features of Rauf Parfi’s Poetry**”, also consists of two sections. The first section is titled “*Meter in Rauf Parfi’s Poems*”.

It is well known that in world literary studies there are numerous researches devoted to poetic meters. In this study, we mainly relied on certain sources published in Russian⁹³ and Uzbek⁹⁴. In most of these works, poetic meters are examined in five categories: simple meter, compound meter, complex meter, free meter, and mixed meter. Almost all of these can be observed in the poetry of Rauf Parfi.

In a simple meter, all the lines of a poem have the same metrical structure. For example, let us consider the first stanza of Rauf Parfi’s poem “Onamga xat”:

Eshitdim, onajon, xafa emishsan, – 11

Kechir, oylab senga yozolmadim xat. – 11

Garchi muhabbatdan tilardim ehson, – 11

Yorug‘ kunlarimga bo‘lgandim ilhaq⁹⁵. – 11

As can be seen, each line in this poetic passage consists of 11 syllables, and this pattern continues until the end of the poem. A poem written entirely in a single metrical pattern is called a poem in simple meter. In literary studies, such poems – whose lines have an equal number of syllables – are also referred to as isosyllabic verse (the equality of syllable counts)⁹⁶. According to observations by scholars of versification, in our national syllabic (barmoq) poetic system poems may range from three to seventeen syllables⁹⁷. In Rauf Parfi’s poetry, examples of simple meter can be found in the following syllabic patterns: five-syllable (3+2, 2+3),

⁹³ Жирмунский В. Введение метрику // Теория стиха. – Л.: СП, 1975. – С. 5-231; Томашевский Б.В. Стихосложение // Стилистика и стихосложение. – Л., 1959. – С: 293-493; Тимофеев Л. Слово в стихе. – М.: Советский писатель, 1987; Хамраев М. Бармак // Пламя жизни (о системе стихосложения тюркоязычных народов). – Т.: литературы и искусства, 1988. – С. 56-84.

⁹⁴ Тўйчиев У. Бармоқ системасида ритм // Ўзбек совет поэзиясида бармоқ системаси. – Т.: Фан, 1966. – Б. 26-105; Султон И. Бармоқ системаси асослари // Адабиёт назарияси. – Т.: Ўқитувчи, 1980. – Б. 301-314; Тўйчиев У. Ўзбек шеър тузилиши // Адабиёт назарияси. 2-том. – Т.: Фан, 1979. – Б. 337-397; Бобоев Т. Бармоқ шеър тизими // Шеър илми таълими. – Т.: Ўқитувчи, 1996. – Б. 16-63; Афоқова Н. Жаҳид шеърятти поэтикаси (вазн ва қофия муаммолари). – Т.: Фан, 2005; Мирҳайдаров Х., Мирҳайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010; Quronov D. Adabiyot nazariyasi asoslari. – Т.: Navoiy universiteti, 2018.

⁹⁵ Рауф Парфи. Сайланма. Икки жилдлик, биринчи жилд. – Т.: Муҳаррир, 2022. – Б. 205. Bundan keyin Rauf Parfining shu ikki jildligidan olingan ko‘chirmalardan keyin qavsda rim raqamida saylanmaning jildi, arab raqamida esa ko‘chirma olingan sahifasi ko‘rsatib boriladi – *muallif*.

⁹⁶ See about this: Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи, 1983. – Б. 134.

⁹⁷ See: Тўйчиев У. Ўзбек совет поэзиясида бармоқ системаси. – Т.: Фан, 1966. – Б. 97-99; Мирҳайдаров Х., Мирҳайдарова Н. Бармоқ тизими таълими. – Т.: Ўзбекистон Миллий кутубхонаси, 2010. – Б. 49-51.

seven-syllable (4+3, 3+4, 2+5, 5+2), eight-syllable (4+4, 5+3, 6+2), nine-syllable (3+3+3, 4+5, 5+4, 6+3, 7+2), and eleven-syllable (6+5) patterns.

In Rauf Parfi's poetry there are also fourteen- and fifteen-syllable patterns of simple meter, in which the number of caesuras changes from two to four. For example:

Bir tomonda / xalq esa // bir tomonda / amaldor – 4+3 / 4+3

Or:

Shivirlaydi / oyog'imda // yashab o'tgan / xazonlar – 4+4 / 4+3

As can be seen from these poetic lines, each line is metrically divided into two equal parts (7+7). However, within these seven-syllable units there are additional internal caesuras. In versification studies, neither this seven-syllable unit nor its internal caesuras have specific terms. If we call this seven-syllable structure a “group”, it represents only a part of the line rather than the whole line; if we call it a “caesura”, it still contains further internal divisions. For this reason, there is a need to introduce a term for this structural unit and its internal caesuras. In our view, it would be appropriate to refer to the first and second internal caesuras as “simple caesuras”, and to call the seven-syllable unit formed by the combination of these two caesuras a “compound caesura”. Sometimes an eleven-syllable pattern may also consist of four caesuras.

The fewer syllables there are in the simple caesuras of a poem, the more lively and melodically attractive the poem becomes.

A double meter refers to a poetic meter formed by the alternation of two different metrical patterns. In such poems, the odd lines follow one meter while the even lines follow another. In our literary scholarship this has often been referred to as “qo'shma vazn” (compound meter); however, based on linguistic considerations, we propose the term “qo'sh vazn” (double meter) instead.

There are also many poems written in double meter in the poetry of Rauf Parfi. For example, the poet's four-line poem “Shabnam” is written in this meter:

Umring juda / qisqa bo'lsa ham, – 4+5

Dunyoga shaffoflik / bo'lib to'lasan. – 6+5

Sen jamiki / ko'zlarga malham, – 4+5

*Iliq tabassuming / bilan o'lasan*⁹⁸. – 6+5

As can be seen, the poem is written in two meters: the odd lines follow the nine-syllable pattern (4+5), while the even lines follow the eleven-syllable pattern (6+5). Likewise, the first part of “Abdullajon marsiyasi”, as well as poems such as “Men kelganda xasta edi...”, “Oydinlik”, “Yodingdami, sevgilim, bir kun...”, and “Tavfiq Fikrat kitobiga yozuv”, are fine examples written in double meter.

Another type of meter found in Rauf Parfi's poetry is the complex meter. While double meter involves two metrical patterns, the lines of a poem written in complex meter contain three or more metrical patterns. In the sources, the upper limit of “more than three” is not specified. One poem written in complex meter in the poet's poetry begins with the line “Ona, mening haqim ko'p”. This sixteen-line

⁹⁸ Рауф Парфи. Сайланма. Икки жилдлик, биринчи-жилд. – Т.: Мухаррир, 2022. – Б. 96.

poem includes 3-, 5-, 6-, 7-, and 11-syllable patterns. Because of this diversity of metrical structures within the lines, such poems are referred to as poems written in complex meter.

In books devoted to versification, the types of poetic meter called free meter and mixed meter are also distinguished. We believe that it would be correct to include both of these within complex meter. Let us consider the notion of free meter itself. In fact, there is no separate poetic meter called free meter. What actually exists is the poetic form known as free verse⁹⁹. This poetic form is free not only in meter, but also in stanza structure and in the system of rhyming. Thus, it becomes clear that the freedom of free verse is not connected only with meter. If this is so, is it necessary to focus separately on the meter of free verse? Then what should we call the meter of sarbast? In our opinion, it seems more appropriate to regard free verse and sarbast as poetic forms and to study their meter within the framework of complex meter. Because the notions of free meter and mixed meter in versification do not possess any major rhythmic feature that would clearly distinguish them from complex meter. In books on versification, the types of poetic meter called free meter and mixed meter are also distinguished, and we believe that it would be correct to include both of them within complex meter.

There are also certain poetic phenomena related to meter, and Rauf Parfi's poetry is not free from them: 1) in one-syllable (*umr, qasr, jabr, qabr, xayr, hukm, ufq, she'r, asr, daxl, kibr, ajr, hajr, zulm, hayf, mehr, sehr, sabr, aks, dahr, dayr, asl, fasl, harf*), two-syllable (*front*) and three-syllable (*Manfred*) words ending with double consonants, the insertion of a short "i" between the two consonants in accordance with the requirements of the meter; 2) the omission of a syllable in some foreign words according to the demands of the meter (*matbaachi – matbachi, ayuhannos – ayhannos*); 3) in the syllabic poem "Hijratda ona allasi", the words "nidolar" and "binolar" in the lines repeated as a refrain – "*Nido qildim, nido / lar qildim, alla, // Seni yo'qdan bino / lar qildim, alla*"¹⁰⁰ – are divided into two parts according to the requirements of the meter, as in aruz; 4) the occurrence of occasional metrical pauses in the poet's poems.

The second section of the chapter is entitled "*Some Poetic Devices in Rauf Parfi's Poems*". In versification studies, the poetic devices involved in the manifestation of poetry as a poetic phenomenon are generally divided into two groups: tropes and poetic figures. Tropes are related to meaning, whereas figures are mainly connected with form. Literary scholar T. Boboyev divides tropes into three types¹⁰¹. These are: 1) comparative tropes (simile, epithet, figurative expression, metaphor, personification, apostrophe, symbol, allegory); 2) contiguous tropes (metonymy, hyperbole, litotes, synecdoche, periphrasis); 3)

⁹⁹ The following words of the literary scholar N. Shukurov also confirm our views: "It should be taken into account that the term free verse covers a broader concept than the term free meter. The term free meter denotes only the poetic element that requires the number of syllables in poetic lines to vary according to the demands of content. Free verse, however, is a concept that, in addition to the freedom of meter, also encompasses freedoms in rhyme, rhyming, and stanzaic structure; more precisely, it is a poetic form that arises on the basis of certain freedoms of these elements" (*Shukurov Nuriddin. Uslublar va janrlar. – T.: Adabiyot va san'at, 1973. – B. 143*).

¹⁰⁰ Рауф Парфи. Сайланма. Икки жилдлик, биринчи-жилд. – Т.: Мухаррир, 2022. – Б. 243.

¹⁰¹ Бобоев Т. Шеър или таълими. – Т.: Ўқитувчи, 1996. – Б. 199-235.

contrastive tropes (irony, antiphrasis, sarcasm, oxymoron). Poetic figures, according to the same scholar, are divided into five types under the heading “Syntax of Poetic Speech”¹⁰²: 1) intensifying figures (gradation, rhetorical question, rhetorical address, rhetorical exclamation, poetic repetitions such as anaphora, epiphora, refrain, ring composition, raddau-matla, musoviyat tarafayn, tardu aks, musalsal); 2) diminishing figures (ellipsis, silence, omission, qate’); 3) harmonic figures (parallelism, wordplay); 4) contrastive figure (antithesis); 5) transformative figures (inversion, displacement, anacoluthon). In addition, there are also concepts related to the phonetics of poetry such as alliteration and assonance, all of which function as the main “arteries” ensuring that a poem manifests itself as a poetic phenomenon. In poetry they serve to enhance the expressiveness of speech and increase its emotional impact.

Naturally, Rauf Parfi’s poetry is not devoid of such poetic devices. Sometimes they appear individually, and sometimes in a mixed form. If we observe Rauf Parfi’s poetry, we often witness several poetic devices occurring together in combination.

Rauf Parfi also made effective use of poetic devices such as chiasmus (tardu aks), metaphor, oxymoron, antithesis, periphrasis, functional transformation, tautology, zulqofiyatayn, tardu aks, poetic parallelism, and anaphora in his poems. These devices serve to provide the reader with aesthetic pleasure, to purify the heart, and to open new horizons in thought and imagination.

CONCLUSION

Poetry is a unique barometer reflecting the spiritual, moral, and emotional level of a nation and revealing its inner mood. Especially when its creator is a sensitive, truth-loving, and delicate-hearted poet, it becomes possible to diagnose the condition of a society through his poems. Rauf Parfi is one of such poets of the recent past. Through his poetry we can feel the emotions, sufferings, hopes, and tragedies experienced in the heart of the nation in the second half of the twentieth century and at the beginning of the new century. In fact, this is the main purpose of turning to the poet’s works: to look into the mirror of the nation’s soul through his poetry, to sense its hopes and regrets, and to share its pain. In the dissertation, first of all, the poet’s poetry was approached precisely from this perspective. Secondly, it aimed to study by what methods and artistic means, and through which poetic genres, the poet artistically explored this national pain. Proceeding from these objectives, the poetic features of Rauf Parfi’s poetry were examined, and the following conclusions were reached:

1. In the formation of Rauf Parfi as a poet, great influence was exerted by his parents who paid special attention to him, his aunt Xosiyat bibi who used to tell him endless fairy tales and made him write them down, and the Sufi poet of his time Abdurahmon Vodiliy, who possessed a clear mind and an awakened heart. It should also be remembered that in the poet’s veins flowed the blood of ancestors: on his mother’s side, one of his grandfathers who voluntarily joined the army of

¹⁰² Бобоев Т. Шеър или таълими. – Т.: Ўқитувчи, 1996. – Б. 270-305.

Shaykh Shamil, and on his father's side, an ancestor connected with the mystic poet Huvaydo. All these factors played a significant role in the formation of Rauf Parfi as both a personality and a poet.

2. If the information concerning a writer's biography is not properly systematized, research conducted on his poetry may lead to erroneous conclusions. In Uzbek literary studies there existed certain confusions regarding Rauf Parfi's biography. These concerned his year of birth, the year he finished school and received his certificate of maturity, the fact that a year later he submitted documents to the Oriental Studies Faculty of SAGU but was not admitted, and only after that became a full-time student of the Philology Faculty of the same university, graduating in 1965. These issues have been clarified.

3. The sensitive heart of a poet resembles a stringed musical instrument hung on a bush in the open desert. It senses even the slightest breeze and spreads a warning sound around. A true poet acts in the same way: he perceives the "breezes" of the era with sensitivity and echoes them from his heart. That echo is born in the form of poetry. One of the cold winds that strongly struck the strings of Rauf Parfi's sensitive heart was the events that occurred in 1962 in the Russian town of Novochoerkassk. The poems of the cycle "Asrdosh bulbul" and "Qirim xayollari", written in the first half of the 1960s, reflect the absence of freedom in society, the oppression inherent in the political system, and the condition of the creator living like a caged nightingale; while in the poem "Baynalmilal" the poet raises the ideas of personal freedom and national independence as an alternative to that cruel era.

4. Every human heart is unique, like the lines on one's thumb. If that heart is awake, filled with pure feelings and refined aesthetic taste, its owner inevitably becomes a creator. The creator has both the opportunity and the responsibility to transfer the emotions of that turbulent and unique heart onto white paper. If his aesthetic demands include the desire for an "un-sung melody", so much the better. This means he does not wish to follow others' paths but opens a new road for himself. For this he is not afraid of searching for new forms or conducting creative experiments. Thus, he creates a new artistic path that arises from the needs of his own heart. Observing Rauf Parfi's creative evolution, we see that his early poetry developed in precisely such a manner. Asqad Muxtor's blessing addressed to him and the reviews written about his books "Karvon yo'li" and "Aks sado" show that Rauf Parfi's poetry was warmly welcomed by the literary criticism of his time.

5. Rauf Parfi's understanding of the homeland is also distinctive. By homeland he means Turkestan. His pain is the fragmentation of Turkestan, and his dream is its unity. This theme, beginning with the poem "Turkiston yodi" written in 1981, continued until the end of the poet's life. His poems on this theme, his trip to the Baltic states in 1982, and the policy of openness and democratization that emerged in the second half of that decade testify that in the 1980s Rauf Parfi's poetry underwent profound changes: the national and socio-political feelings smoldering in his heart flared up, strengthening his belief in national independence.

6. Rauf Parfi's political ideal was national independence. Therefore, he enthusiastically welcomed the Declaration of Independence adopted on 20 June 1990 and praised it in the poem "So'nmas ruhimizda matonat aslo...", calling it "our only refuge". However, the policies of independence after 1991 did not satisfy him. His expectations connected with independence were not fulfilled, and this affected his poetry. The fact that he wrote only one poem in 2000 and 2002, none at all in 1992, 1995, and 1996, and that his existing poems reveal a strong sense of disappointment and despair supports this conclusion.

7. No poet can be instructed to write about certain themes and avoid others. If such a rule existed, it would be harmful for creativity, because literature created under such conditions would lack sincerity. Yet sincerity is the principal element of literature. Without it literature, especially poetry, resembles a lifeless body. A poet does not invent themes artificially; he expresses the pains that torment his heart. One of the pains that disturbed Rauf Parfi in the 1960s was the tragic fate of the Crimean Tatars exiled from their homeland. This tragedy deeply moved him, and his poems on this subject are sincere expressions of the emotions that passed through his heart. Rauf Parfi initiated this theme in Uzbek poetry, and because it was born from genuine feelings, it influenced the poetry of his contemporaries as well.

8. True poets are the leading representatives of national consciousness. Their delicate and refined hearts are the first to feel the spring breezes in society. Therefore, the first "snowdrops" of these breezes blossom in their notebooks. Nearly forty years after Rauf Parfi wrote his first poems about the unity of Turkestan in 1981, this issue appeared on the agenda of state policy. What is this phenomenon? The realization of the dreams of pure hearts, the power of poetic words, or the prophetic insight of a genuine creator? Perhaps it is all of these together.

9. A true soldier clearly understands why he carries his weapon, what this weapon is capable of, and what his duties are with it. Rauf Parfi was one of those "soldiers" in our literature who felt the power of his own "weapon" and deeply understood his mission. We learn this from his views on poetry and the poet, whose main source is his own poems. In them the word "so'z" appears in the sense of literature, especially poetry. He writes: "So'zlar kerak Bosh Harblarda yaralangan, Bosh harflardan yaralgan So'zlar". By this the poet emphasizes the primary mission of literature. Words written with capital letters are freedom, homeland, nation, truth... and the struggle for these concepts is the "Capital Letters". For Rauf Parfi literature is precisely a struggle for such concepts written with capital letters.

10. Every poet's heart is rich in diverse and colorful feelings, and each feeling demands a form and tone appropriate to it. If such a "garment" exists within traditional poetry, it is used; if not, the poet searches for it elsewhere or creates it anew. In this way renewal appears in poetry. Thus, innovation arises not from the poet's mere wish but from the diversity of his feelings. Rauf Parfi is one of the creators who enriched our national poetry with a variety of poetic genres and forms. The introduction of such world poetic genres as rondo, rondel, haiku, and

tanka, as well as poetic forms such as sarbast into Uzbek poetry is directly connected with the name of Rauf Parfi. Their emergence in his poetry is linked to the richness of the emotions boiling in the poet's heart.

11. A look at Rauf Parfi's early lyrics shows that he experimented with various meters of the syllabic system, diverse forms of sarbast, folk genres such as lullabies, classical genres such as ghazal, mukhammas, mustahzod, rubai, tuyuq, European genres such as epitaph, rondo, rondel, sonnet, and Japanese forms such as haiku and tanka. The genre he used most frequently throughout his creative work was the sonnet. Rauf Parfi wrote successfully in both classical and Shakespearean sonnet forms. Moreover, he introduced a satirical spirit into Uzbek sonnet writing, thereby expanding its ideological scope and pathos.

12. The elegy is one of the genres of folk lyric poetry, yet Rauf Parfi's elegies are diverse in form: they are written in syllabic meter, sarbast, and free verse. In them the poet employed poetic repetition, epithets, similes, surrealistic imagery, and various compositional structures, all of which ensured their strong emotional intensity and artistic maturity. The formal diversity and satirical pathos of Rauf Parfi's elegies broadened the horizons of the traditional elegy genre in our national poetry.

13. In literary studies free verse and sarbast are often not distinguished, although in reality they are separate poetic forms. In free verse, appeal, exhortation, and rhetoric are strong and high-pitched, whereas sarbast is the opposite, characterized by calmness, reflection, and contemplation. One of the principal elements that ensures melodiousness in Rauf Parfi's sarbast poems is poetic repetition. The poet effectively used such types of repetition as anaphora and epiphora in his sarbast works. Sudden rhyme also serves as a constant source of aesthetic pleasure, and this type of rhyme occupies an important place in Rauf Parfi's sarbast poems. His poetry played a major role in establishing sarbast as a legitimate poetic form in national poetry, contributing to its development, unique poetic character, and diversity of themes and styles.

14. Free verse also has its own poetic features. Poetic figures such as gradation and repetition (especially line repetition), compositional originality, and the use of scientific and technical terminology constitute distinctive characteristics of this genre. Another feature of free verse is the strength of rhetoric, which appears either as rhetorical address or rhetorical question. While free verse allows freedom in meter and rhyme and variation in stanza length, prose poetry lacks these three elements typical of verse. Put simply, free verse appears in poetic form, whereas prose poetry appears in prose form. It is called "poetry" because it expresses the creator's feelings and experiences, makes effective use of figurative language, and is written in poetic syntax.

15. If poetry has two wings, they are rhyme and meter. Throughout his poetry Rauf Parfi wrote in the syllabic system using simple, double, and complex meters. He used various variants of the five-, seven-, nine-, eleven-, fourteen-, and fifteen-syllable patterns of simple meter. We believe that the term "qo'shma vazn" used until now in our literary scholarship for poems with two meters is inaccurate and should instead be called "qo'sh vazn". In large meters (fourteen-, fifteen-, sixteen-

syllable patterns) there are two types of caesura units – single and collective – which have not yet been named in versification studies. For this reason, we propose calling the single one a simple caesura and the unit consisting of two or more simple caesuras a compound caesura.

16. The poetic devices that enable poetry to manifest as a poetic phenomenon are mainly divided into two categories: tropes and poetic figures. Tropes relate to meaning, whereas figures are primarily connected with form. Without such poetic elements a poem cannot become a fully realized work of poetry. Naturally, Rauf Parfi's poetry is rich in these devices. In his poetry we encounter such devices as metaphor, oxymoron, antithesis, periphrasis, tautology, *zulqofiyatayn*, *tardu aks*, poetic parallelism, and functional transformation. In some cases, the combination of several devices, the creation of complex psychological states and diverse stylistic forms through them, and even the presence of poetic phenomena not yet named in literary studies demonstrate that Rauf Parfi was a creator of exceptional poetic mastery.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ
DSc.03/2025.27.12.Fil.41.01 ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И
ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

ТУЛАБОЕВ ОЛИМ ОЛТИНОВИЧ

ПОЭТИКА ПОЭЗИИ РАУФА ПАРФИ

**10.00.02 – Узбекская литература (узбекская литература XX века и современный
литературный процесс)**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

ТАШКЕНТ – 2026

Тема докторской (DSc) диссертации зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2025.3.DSc/Fil1052.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации размещён на трёх языках (узбекском, английском, русском (резюме)) на веб-странице Научного совета (www.tsuull.uz) и на информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

Научный консультант:

Каримов Баходир Нурметович,
доктор филологических наук, профессор

Официальные оппоненты:

Журакулов Узок Хайдарович,
доктор филологических наук, профессор

Курунов Дилмурод Хайдаралиевич,
доктор филологических наук, профессор

Йулдошев Козокбой Бойбекович,
доктор филологических наук, профессор

Ведущая организация:

**Институт узбекского языка,
литературы и фольклора АН РУз**

Защита диссертации состоится на заседании научного совета DSc.03/2025.27.12.Fil.41.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои « ____ » мая 2026 года в ____ часов (Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-12-44, www.tsuull.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована под № ____). Адрес: 100100, г. Ташкент, Яккасарайский район, ул. Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-12-44, www.tsuull.uz.

Автореферат диссертации разослан « ____ » _____ 2026 года.
(протокол реестра № ____ от « ____ » _____ 2026 года)

Ш.С.Сирожидинов
Председатель научного совета по присуждению учёных степеней, док. филол. наук, академик

К.У.Пардаев
Учёный секретарь научного совета по присуждению учёных степеней, док. филол. наук,
профессор

Н.А.Жабборов
Председатель научного семинара при научном совете по присуждению учёных степеней, док.
филол. наук, профессор

ВВЕДЕНИЕ (аннотация докторской (DSc) диссертации)

Актуальность и необходимость темы диссертации. В мире значение материальных благ для сохранения человеческого существования столь же велико, сколь и значение духовного наследия, идущего из глубин истории человечества. В этом наследии отражены разум, психология и духовность человека. Потому что формой их проявления является искусство. Если у творца сформированы критерии добра, истины и веры, то созданные им произведения служат очищению человеческой души, воспитанию чувств, очищению духовности, оттачиванию разума и духовному совершенствованию. Одним из видов искусства, выполняющих такую функцию, является искусство слова, то есть литература.

В мировом искусстве слова поэзия благодаря своей музыкальности особенно близка сердцу. Если она проникнута красотой, истиной и светом веры, она ведёт человека к подлинному духовно-нравственному совершенству. Ведь именно в этом и состоит задача настоящего творца. В нашей национальной литературе таких писателей немало. Рауф Парфи является одним из таких поэтов современной узбекской литературы. Своим творчеством он служил духовно-нравственному единству нации, совершенствованию эстетического вкуса, формированию чувств правдолюбия и патриотизма. Об этом свидетельствуют его стихи.

В нашей стране подлинный творец, каким бы совершенным он ни был, живёт с критическим отношением к своему времени и обществу. Это связано не с поиском недостатков в обществе, а с различием между идеальным обществом, присущим его природе, и реальным обществом. Во-первых, если в его эстетическом мире отсутствует это идеальное общество, он не сможет выразить отношение к реальному обществу. Выражение такого отношения требует от него смелости. Во-вторых, если он является творцом, его отношение выражается на основе требований художественности, что требует мастерства. Следовательно, у настоящего творца должны сочетаться и смелость, и мастерство. Известно, что главная задача искусства, в том числе искусства слова, заключается не только в том, чтобы говорить правду читателю, но и доставлять ему эстетическое наслаждение. Именно эта сторона художественной литературы, приносящая эстетическое удовольствие, является её поэтикой. Поскольку «если живы литература, искусство и культура, будут вечно жить нация и народ, всё человечество», изучение обновляющейся современной литературы, связи отражённых в ней художественных образов с нашими национальными традициями, а также её роли и значения является одной из важных и актуальных задач узбекского литературоведения.

Данная диссертационная работа в определённой степени служит реализации задач, определённых в Указах Президента Республики Узбекистан от 16 февраля 2017 года № ПФ-4958 «О дальнейшем совершенствовании послевузовского образования», от 8 октября 2019 года № ПФ-5847 «Об утверждении Концепции развития системы высшего

образования Республики Узбекистан до 2030 года», от 21 октября 2019 года № ПФ-5850 «О мерах по коренному повышению престижа и статуса узбекского языка как государственного», в Постановлениях от 13 сентября 2017 года № ПК-3271 «О программе комплексных мер по развитию системы издания и распространения книжной продукции, повышению культуры чтения и пропаганде книги», от 5 апреля 2018 года № ПК-3652 «О мерах по дальнейшему совершенствованию деятельности Союза писателей Узбекистана», а также в выступлении Президента Республики Узбекистан на встрече с представителями творческой интеллигенции 3 августа 2017 года, в его поручениях по усилению воздействия литературы, данных во время посещения Аллеи литераторов в городе Ташкенте 20 мая 2020 года, и других нормативно-правовых документах, относящихся к данной сфере.

В качестве **объекта исследования** использованы произведения поэта Рауфа Парфи «Сабр дарахти» (1986), «Сакина» (2013) и двухтомное издание «Сайланма» (2022).

Научная новизна исследования заключается в следующем:

в результате параллельного анализа биографических сведений о Рауфе Парфи и биографических элементов в его поэзии создана научная биография поэта, выявлены факторы, повлиявшие на его становление как творца, и обосновано его отношение к эпохе в контексте «время – творец – поэзия»;

определён тематический круг творчества поэта, а также научно обоснованы его стихотворения, связанные с идеей единства Туркестана, остававшиеся вне внимания литературоведения до настоящего времени, и цикл «Кырым хаёллари», посвящённый трагедии крымских татар, изгнанных со своей родины;

путём обоснования литературно-эстетических взглядов Рауфа Парфи определена его творческая концепция и доказано влияние мировой и национальной литературы на её формирование;

определены поэтические жанры, использованные поэтом в его творческой деятельности, исследованы введённые Рауфом Парфи в узбекскую поэзию поэтические жанры и формы, впервые им применённые, и их своеобразные художественные особенности доказаны на конкретных примерах;

определено место таких поэтических форм, как сарбаст, свободный стих и прозаическая поэзия, в творчестве Рауфа Парфи, доказаны их сходства, различия и специфические особенности с поэтической точки зрения, а также раскрыто поэтическое мастерство поэта на основе анализа используемых им видов метра, их поэтических свойств и применённых художественных средств изображения.

Внедрение результатов исследования. На основе полученных научных результатов по исследованию поэтики поэзии Рауфа Парфи:

в результате параллельного исследования биографических сведений о Рауфе Парфи и биографических элементов в его поэзии создана научная биография поэта, изучены факторы, способствовавшие его становлению как творца, и определено его отношение к эпохе в контексте «время – творец –

поэзия», выводы по этому поводу использованы при выполнении практического проекта «Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы» № PF-201912258, реализованного в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 04/1-354 от 23 января 2026 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате проект обогащён новыми научными материалами, связанными с анализом биографических сведений и биографических элементов в поэзии Рауфа Парфи;

выводы, касающиеся определения тематического круга творчества поэта, а также исследования стихотворений, связанных с идеей единства Туркестана, и цикла «Кырым хаёллари», посвящённого трагедии крымских татар, изгнанных со своей родины, которые до настоящего времени оставались вне внимания литературоведения, использованы в проекте «Создание электронной платформы и её мобильного приложения “Bolalar adabiyoti.uz”» № PL-402104474, рассчитанном на 2021–2023 годы и реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 04/1-355 от 23 января 2026 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате электронная платформа обогащена материалами, связанными с определением тематического круга творчества поэта, а также новыми стихотворениями Рауфа Парфи;

выводы, касающиеся изучения творческой концепции Рауфа Парфи на основе исследования его литературно-эстетических взглядов и обоснования влияния мировой и национальной литературы на формирование данной концепции, использованы в проекте «Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы» № PF-201912258, реализованном в 2021–2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка № 04/1-354 от 23 января 2026 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате проект обогащён новыми научными выводами, связанными с изучением творческой концепции Рауфа Парфи и её формированием;

выводы, касающиеся определения поэтических жанров, использованных поэтом в его творческой деятельности, а также исследования введённых Рауфом Парфи в узбекскую поэзию поэтических жанров и форм и доказательства их своеобразных художественных особенностей на примерах, использованы при реализации пункта 53 направления «Мероприятия по достижению духовного совершенства и воспитанию просвещённой молодёжи в системе непрерывного образования» VII направления «Программы мер по повышению эффективности духовно-просветительской работы и развитию данной сферы», утверждённой 4 января 2024 года Республиканским центром духовности и просвещения (справка № 10/58 от

22 января 2026 года Центра социально-духовных исследований при Республиканском центре духовности и просвещения). В результате научные предложения, выводы и практические рекомендации способствовали доведению до широкой общественности места Рауфа Парфи в узбекской литературе XX века, его поэтического мастерства, художественного мышления и литературных открытий, а также обогащению содержания духовно-просветительской пропаганды;

выводы, касающиеся определения места таких поэтических форм, как сарбаст, свободный стих и прозаическая поэзия, в творчестве Рауфа Парфи, доказательства их сходств, различий и специфических особенностей с поэтической точки зрения, а также выявления видов метра, используемых поэтом, их поэтических свойств и раскрытия поэтического мастерства поэта и его художественных открытий, использованы при написании сценария передачи «Вакт машинаси», транслировавшейся на телеканале «O‘zbekiston tarixi» (справка № 15-33/57 от 21 января 2026 года телеканала «O‘zbekiston tarixi» в составе государственного учреждения «Ma’rifat» творческого объединения Национальной телерадиокомпании Узбекистана). В результате это способствовало обогащению знаний телезрителей о жизни и творчестве Рауфа Парфи, а также о его новых, ранее не опубликованных стихотворениях.

Апробация результатов исследования. Результаты исследования были обсуждены на 7 республиканских и 3 международных научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликованы 1 монография и 25 статей. В частности, 15 статей опубликованы в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов докторских диссертаций, из них 11 – в республиканских и 4 – в зарубежных научных журналах.

Структура и объём диссертации. Диссертация состоит из введения, шести глав, каждая из которых включает по два параграфа, заключения и списка использованной литературы, общий объём составляет 243 страницы.

E'LON QILINGAN ILMİY ISHLAR RO'YXATI
LIST OF PUBLISHED SCIENTIFIC WORKS
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I bo'lim (I part; I часть)

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