

TURKISH POETRY AND RAUF PARFI

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Abstract: The sensitive poet of Uzbek literature, Rauf Parfi, is considered a significant phenomenon both in terms of form and content in his time. The new poetic genres introduced by Rauf Parfi in Uzbek literature from the 1960s to the 1980s have distinctive features. Possessing profound literary potential, the poet reveals his uniqueness by artistically synthesizing Eastern and Western literary traditions. The entry of Turkish poetry into 20th-century Uzbek literature is associated with Rauf Parfi. He was awarded the Mahmud Kashgari literary prize in Turkey. Parfi established strong ties with contemporary Turkish poets and translated their works. He translated Nazım Hikmet's epic "Mamlakatimdan inson manzaralari" and poems by poets like Behçet Necatigil and Orhan Veli to Uzbek readers. He also acknowledged Tevfik Fikret, a leading poet of the Servet-i Fünun period in Turkey, as his mentor and noted that he enjoyed reading his works. These literary translations contributed to strengthening cultural ties and expanding ideological influence. This article discusses such literary interactions.

Keywords: literary influence, literary translation, literary synthesis, literary tradition, literary period.

Introduction

Turkish poets have played a significant role in introducing a new spirit to 20th-century Uzbek literature. Since the 19th century, Turkish poets drew inspiration from European literature, particularly French literature, introducing new forms, styles, and thematic elements. Earlier, Turkish literature had passed through stages of folk and Divan literature, heavily influenced by Persian literary traditions and utilizing the aruz meter. From the early 19th century, during the Tanzimat period, Western literary elements began entering Turkish literature, followed by the Servet-i Fünun, which parallels the enlightenment and Jadid literature periods in Uzbek literary history. The goals of writers from these periods in both countries were aligned. Even after the Jadid period, the reformist spirit of Turkish literature continued to influence Uzbek poets. Post-1950s, as translation activities flourished, Turkish Republican literature, with its themes of freedom, symbolic uniqueness, and new poetic meters, inspired Uzbek poets to translate these works. The Garip movement in Turkish literature, emerging after the 1940s, rejected traditional meters and rhyme, preferring simplicity and daily themes. Later, the Second New movement emerged in opposition, promoting surrealism, Dadaism, and modernist styles. Poets such as Cemal Süreya, Turgut Uyar, Ece Ayhan, Sezai Karakoç, and Oguz Atay became prominent. Following this, the "Maviciler" school emerged, producing

figures like Attila İlhan. Later, socialist realism also gained ground in Turkey, and new authors emerged who blended socialist themes with Western modernist forms.

Literature Review

Poems by modern Turkish poets have been translated into Uzbek and published in various anthologies such as Modern Turkish Poetry, Voice of the Century, Contemporary Turkish Poetry, and Anthology of Turkish Poetry. These translations span from the 1980s to the present day. Rauf Parfi significantly contributed to this movement. His poetry was also studied in Turkey by scholars like Huseyin Ozbay¹, Yashar Kasim, Hikmet Korash, Huseyin Bargan, Tahir Kahhor, Temur Khocaoglu, Rachel Harrell, and Sanjar Yanishev².

Hikmet Korash even completed a doctoral dissertation titled Uzbek Poet Rauf Parfi³.

Results and Discussions

The most well-known Turkish poets introduced to Uzbek readers include Nazım Hikmet, Sabahattin Ali, Orhan Kemal, Yaşar Kemal, and Aziz Nesin. Although these poets belonged to different literary groups, they shared common stylistic features, such as realistic depictions of life and highlighting the suffering of the working class. The anthology Modern Turkish Poetry was published in 1980. Another, Voice of the Century, was initiated by Rauf Parfi, Tilak Jura, Shavkat Rahmon, and Miraziz A'zam, and included poems by Nazım Hikmet, Behjet Kemal Caglar, Arif Nihat Asya, Fazıl Husnu Daglarca, and Aydın Hatipoğlu. Later, Abdullatif Abdullayev published Contemporary Turkish Poetry, including works by Attila İlhan, Nazım Hikmet, Daglarca, Jemal Sureya, Jahit Zarifoglu, and İsmet Özel.

The most comprehensive Uzbek anthology is Anthology of Turkish Poetry translated by Yuldash Eshbek. Across these collections, Nazım Hikmet is a central figure, and his epic “Inson manzaralari” was translated by Rauf Parfi. Their poetic themes and styles align closely. Both poets use unexpected metaphors and demand deep reflection from readers. They share a passion for human freedom and justice.

Nazım Hikmet's poem is about poet:

¹ Özbay, Hüseyin. Men alemden öttim.// <https://raufparfi.uz/archives/360>, Хусайн Ўзбой .“Мен оламдан ўтдим...”туркчадан Сабоҳат Бозорова таржимаси. www.kh-davron.u z

² Bargan H. Özbek Şairi Rauf Parfi. –İstanbul: Türk Edebiyatı Eylül, 2005 – 84 s.; Kahhar T. Özbek Halk Edebiyatı. Türkiye Dışındaki Türk Edebiyatları Antolojisi. – Ankara, 2000. – 335 s.; Kocaoğlu, T. Özbek Türkleri Edebiyatı. Türk Dünyası El Kitabı Türkiye Dışı Türk Edebiyatları. – Ankara: Türk Kültürü Araştırma Enstitüsü Yayınları, 1998. – 197 s.; Kemal Yavuz Ataman. Rauf Parfi'nin münâcâtı Allah'a tövbename.Zamonaviy adabiyotni o'rganishning dolzarb masalalari. Xalqaro ilmiy-amaliy konferentsiya materiallari. 2022-yil, sentyabr. – Toshkent: Fan, – B. 12; Рейчел Харрелл. Кўкламдан кўкламга// Жаҳон адабиёти.– Тошкент, 2005. - №6, – B 6; Янышев С. Тёплый модернизм, или вызов традиции. Анор-Гранат. Современная поэзия в Узбекистане. – М.: Руслана, 2009. – 305 s.;

³ Hikmet Koraş. Ön Söz. // Rauf Parfi. Tanlangan asarlar. Birinchi jild. Nashrga tayyorlovchi: Oltinbek O. Mas'ul muharrirlar: Sirojiddinov Sh, Hikmet Korash. – Anqara: Bengü, 2021.–308 s.;

Yer yuzida asir yurt, asir insonlar

Falakda atom bulutlari

Qolmagunga qadar

Mol-u mulki, aqli-yu fikri, joni

Nimasi borki bera olishi kerak

Buyuk Ozodlik uchun shoirlar.⁴

Look at poem of Rauf Parfi. You can feel similar to both imrazes in the verses:

Nabiylar, dohiylar, shoirlar turdi,

Chora, chora deya soʻrdilar najot...⁵

The flourishing period of Nozim Hikmat's creativity coincided with World War II, during which he sang about freedom. Rauf Parfi, on the other hand, bears an even heavier burden: he writes about a people that seems free but is actually enslaved. Nozim Hikmat describes his blood-soaked land in this way:

“I belong

To the muddy, bloody, black

Soil!”

Parfi's poem “Song of Vietnam” similarly connects human tragedy to the earth:

Qutlugʻ tuproq ustida bukun,

Shundoq koʻz oʻngimda oʻlmoqsa odam.

Oʻylayotir, fikriga bu olamlar tor:

Dunyo, orzularing mening orzum edi,

Soʻzlaring mening soʻzim edi, dunyo,

Tashvishlaring edi mening tashvishim. [Rauf, P, 2013. P.87]

⁴ www.uidder.org

⁵ Рауф Парфи. Туркистон рухи. –Тошкент: Шарк, 2013. – В.230

Rauf Parfi, who made the sorrow of the troubled 20th century and its unfulfilled dreams his own, wanted to save this world with his words. What does Nozim Hikmat say about this world he mourns?

Günler ağır.

Kunlar og'ir.

Günler ölüm haberiyle geliyor.

Kunlar o'lim habarila oqarar.

En güzel dünyaları yaktık ellerimizle... O'z qo'llarimiz o't qoydik bu go'zal

[Nozim.H.2007,S.716]

dunyoga.

The image of the world is shaped differently in both poets. In the above poems, humanity is represented as a symbol of those who suffer from the deeds of mankind, while in several other poems, the oppressors and savages who have brought these victims to such a state are symbolized. Nozim Hikmat uses epithets like 'destructive' and 'foolish' to describe the world, while Rauf Parfi says:

Vahshiy dunyo, qonxo'r dunyo quturdi,

Inson faryodiga to'ldi koinot.

The image of the world has also formed as a negative representation in Uzbek classical literature. The lines from Mashrab's poem "The world come to me to make and adorned..." are a vivid example of this. This image, often symbolizing desire, has retained its traditional essence even among representatives of modern poetry.

Parfi also translated Behzat Lav, another Turkish poet known for irony and social criticism. For example, in Lav's poem "The Slap", the imagery criticizes religious and political hypocrisy.

Bizning kashish og'a dediki: –

Iso bir yuzidan shapaloq yedi,

Boshqa yuzini ham tutdi.

Iso yegan ikki shapaloq

Rumoni yakson qildi.

Men ham, kashish og'amizga dedimki:

"Men ham Iso otamizning quliman,

Har kun og'amning bir shapalog'ini yeyman.

Har shapaloqdan keyin

boshqa yuzimni tutaman.

Xo'sh, og'am nechun yakson bo'lmas Rumo kabi,

Rumodan kuchlimi bizning og'amiz'?"

In the image of the elder in the poem, there is a reference to the colonial powers that have taken countries under their influence. Behzod Lav speaks on behalf of the people in his poem "Tamg'a"(Stamp) and expresses, with irony, what remains in the hands of a people living like branded slaves.

Belimizda og'alarning tamg'asi.

Ismimiz mag'azalarning firmasi

Ularga dunyo ne'matlari,

Bizga qon quduqlari,

Botqoqlik bezgagi.

In the 20th century, the world remains under the influence of economically and politically powerful nations such as America, England, Germany, France, and Russia. Turkey has become the free labor force of Germany, while African countries have been divided by France and England. In much of Asia, the SSSR —Russia—held dominance. At the forefront of all oppressed nations were the "great brathers".

One day, an incident related to Rauf Parfi occurs. When the words 'The Communists have flourished, this free Asia!' are read from the podium of the Writers' Union, the poet is sitting in the back row. Immediately, he reads the words he heard to the person sitting next to him with the following correction: 'The Communists have polluted this beautiful Asia!' This is how the difference between poets, especially Rauf Parfi, becomes evident.

Addressing the oppressed and those who do not see the truth, the poet expresses the following sentences through TUN(night):

KO'ZLARING SO'QIRMI, TUN NIMA BO'LDI,

Bu holda birovni bosib olasan,

Mana gugurt, yondirib ol ko'zingni.

In one of his poems, the poet expresses with sorrow that speaking to this world is pointless: 'Why do you speak so much? Why? After all, it's unnecessary, after all, it's in vain.' In the line 'Is this poor moon even a poet?' the poet ironically conveys the extent of the heart's bewilderment.

Conclusion

Rauf Parfi was very familiar with Turkish literature, its modern stages, and its true poets. While discussing the poetry of Ibrahim Haqqul and Oybek, he particularly mentions the name of Tawfiq Fikrat. Tawfiq Fikrat introduced new poetic melodies to Turkish poetry by harmonizing syllabic and quantitative meter. His rebellious poetry is also spiritually close to Rauf Parfi. A creative lineage can be seen among Tawfiq Fikrat, Cho'lpon, and Rauf Parfi. Rauf Parfi had many connections with Turkish poets and was awarded the literary prize named after Kashgari in Turkey during his time. Contemporary Turkish literary figures and scholars remember Rauf Parfi with warm thoughts and recognize his profound intellect and strong poetic talent. Turkish literature scholar Dr. Husayn O'zboy, recalling Rauf Parfi, states: 'The late Rauf (Rauf aka) says in his poem "Vietnam": "I am the one dying before my eyes." This feeling reminds me of Najib Fazil's lines: "This is me – death, this is me – death." He lived for others, spent his life for others, and died for others.' The scholar also emphasizes that Rauf Parfi is a lover of Turkistan, and a madman of Turkistan and poetry. Indeed, in Rauf Parfi's poems, he captures the sense of statelessness within the homeland, injustice within justice, and the animalistic and base qualities within humanity. In my opinion, we may not find anyone who loves the homeland more than he does. With this pain, the poet dreamed of the unification of all Turkic peoples. However, through his creative legacy, Rauf Parfi was able to unite the literature of all Turkic nations.

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