

Use of Enjambment in Rauf Parfi's Poems

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ABSTRACT

Modern and post-modern poetry overcame traditional dimensions and developed free verse prosody. According to philological analysis and cognitive fluency theory, we referred to the "spectrum of free poems" and analyzed the use of enjambment in them. In poetry, enjambment as a means of syntactic expression is of great importance in shaping the rhythm, intonation, and semantic expression of a poem and clearly reflects the poetics of an individual style. When studying poems with enjambment, we performed a structural and semantic analysis and applied to 3 types of enjambment. Enjambment occupies a special place in the work of Rauf Parfi, one of the most prominent Uzbek poets of the second half of the 20th century. His poems are characterized by expressive metaphors, complex images and semantics of an individual style. His work gathers new associative relationships in the mind through a special prism of perception of reality and opens the way to the infinite perception.

Keywords: Rhythmic pauses, syntactic pauses, syntactic division, semantic-stylistic tool, morphologically analyze.

INTRODUCTION

The term enjambment comes from the French word "enjambment" which means "step." Enjambment was first used as a literary term in 1839. Enjambment is a literary term that refers to:

1. Inconsistency of rhythmic and syntactic pauses at the end of a verse, verse or half-verse;
2. Use of caesura (pause) in a series of words that are close in meaning.

That is, enjambment is a passage in a poem that arises from a mismatch between rhythmic division and syntactic division. In this case, the whole idea starts from one line and continues in the second line. When reading such a poem, the intonation is necessarily determined by a caesura (pause), without which the verses lose their rhythmic expressiveness. Of course, there are various methods of expression and stylistic tools in poetry. One such powerful semantic-stylistic tool is enjambment. To put it more simply for readers, enjambment is the transition of a sentence from one line to another. In this case, the whole idea starts from the first line and continues in the second line.

“According to the general law of logic, the wider the volume, the narrower the content, the fewer features it contains” (Sakulin 1990: 142), and therefore the individual style of the author is more important than the general features characterized by more specific characteristics. Analyzing the style, we talk about the unity of one or another character and characteristic. In this case, as P. N. Sakulin wrote, “the ability to morphologically analyze style” is important for a literary critic (p. 142). It is in the general unity that distinguishes the most complex features of the poetic language and the most descriptive of the writing style. In this regard, enjambment plays an important role that determines the nature of the connection of ideas, because it, according to its characteristics, is the internal form of the work, in the words of A. A. Potebnya, “the view of image” (Potebnya 1999: 125) has a special place among the many syntactic means of expressiveness, transfer or addition as one of the means of creating “external and internal syllabic rhythm” (Moskvin 2009: 24). In poetry, unlike prose, it is often important to create a rhythm of start and stop, to emphasize a few lines or sentences by pausing before or after these words. In this case, it can be said that “the picture of the movement of poetic lines is created by the combination of silence of enjambment and caesural effects and the relative ease or

difficulty of the reader in speaking the sound (inwardly or loudly)” (Yeung 2022: 3).

Enjambment detection is usually based on textual data, for example, enjambment in Spanish poems and automatic detection of its type (Fabo 2017: 27-32), where the authors identified three types of enjambment: lexical (breaks the word), phrase bounded by (the phrase is divided) and interrelated (between the relative pronoun and its antecedent) (Baumann et al. 2018: 2). In literary analysis, the definition of enjambment is more stable: “enjambment is a mismatch between a syntactic and rhythmic pause in a line. In this case, the completion of a phrase or a combination is brought to the end of the line (rejet – “reset”), corresponds to the beginning (contre-rejet – “throw”) or occurs between two verses (double-rejet – “double throw”)” (author italics - K. B.-E.) (Nikolyukin 2001: 738). Enjambment draws attention to instead of disruptions in rhythmic-syntactic connections, and thereby highlights individual words or phrases, creates new associative links and fills in the content. Often repeated, the transfer “careless conversational intonation” (p. 738), works as a means of creating a “turning point” (Yeung 2022: 4) or a “reviving discourse” (Tomashevsky 1959: 166).

However, the scientific understanding of enjamb is not limited to this. In contrast to the question of “text macrosyntax,” that is, “how the lines are arranged in sentences, creates a combination” (Gasparov 2004: 29), the theory of displacement (enjambment) based on the analysis of the “microsyntax” of the verse, is more noticed (p. 29).

From this point of view, displacement is understood as a violation or disproportion of syntactic connections: “When vertical connections are stronger than horizontal in a poetic text, displacement occurs, vertical connections are less or equal in strength If there is no movement in the horizontal direction.” (Matyash 1996: 191). “This method of identifying enjambments is based on the comparison of horizontal and vertical syntactic relations representing a particular field of research with its own methodology and classification” (Kirill 2021: 103). Thus, the hierarchy of the strength of syntactic connections by M. L. Gasparov - T. V. Skulacheva consists of ten stages, and M. I.

Shapir distinguishes twenty-three stages of successive strengthening. Mainly linguistically, the role of enjambment is seen as “actualizing the division of the poem into verses, reminding it of its abnormality” (Gasparov 2004: 45). At the same time, the question of literary understanding of poetic transfers still remains open (Matyash 2015: 26).

According to the theory of cognitive fluency, the caesura further expands the idea of existence in the poem and provides an emotional basis for the factor of perception. The function of the caesura is more complex than the general formula of enjambment expression. “Because its etymology comes from the Latin 'kedo' (to cut) and goes back to the apocryphal caesarean section associated with the birth of Julius Caesar” (Yeung 2022: 7). Thus, caesura is a “cut” in the “body” of the verse, and it is explained by the emergence of a new life, a new existence after the cut. Often caesura is found in full and incomplete form. A complete caesura is consistent with rhythm and grammatical expansion in the poem and does not harmonize with the phenomenon of enjambment. Incomplete caesura completely negates the rules of syntactic connection and is freely used in the prosody of the poem, which in turn strengthens the semantics of enjambment. Caesura works in three main ways. Hesitation (a) is a soft, medial caesura, movement (b) is a stronger caesura, in which the break in the center of the line acts as a turning point, rupture (d) - the caesura completely breaks the center of the line and the feeling, mood can represent violence and radical loss.

The main, generally accepted classification of enjambment is G. A. Shengel's typology of transfers:

1. Restoration (rejet) - in which the sentence ends at the beginning of the next line.
2. Copying (contre-rejet) - where the beginning of the sentence starts from the end of the previous verse.
3. Intermediate (double-rejet) - in this case, the sentence starts from the middle of one verse and ends in the middle of the next verse. (Shengeli 1960, p.35).

LITERATURE REVIEW

Enjambment as a literary term is called by the same name in English literature, in Russian literature it is used in such variants as “transfer,” “versification” and “enjambment,” in Uzbek literature there are no alternative naming options because enjambment has not been studied separately. In our opinion, it is possible to replace this literary term with “transfer” or “transfer.”

In different literary periods, there was a conflicting attitude towards the use of enjambment. About this, S.A. Matyash presents the following classification:

1. Antiquity. Enjambment has been used in literature since ancient times. Pindar's lyric is mainly based on strophic enjambment. Pindar is an ancient Greek poet whose works are part of choral lyrics. They were written mainly as hymns to the Gods.
2. Post-medieval period. Strophic isolation is more characteristic of the poetry of this period.
3. Classicism. The poetry of this period is distinguished by avoiding enjambment.
4. Romanticism and some poetic schools of the 20th century, on the contrary, further developed them.

Historically, the use of enjambment has been viewed as a type of *kesura* (pause) or continuous semantics.

Nevertheless, in modern poetry, the tool of enjambment, which is charged with a complex semantic task by means of internal transfer, is widely used.

In Russian literature, enjambments were used by Alexander Pushkin, Marina Svetayeva (she made this style one of the main ones in her poetics), Vladimir Mayakovsky, Mikhail Kuzmin, Vadim Shershenevich, Georgy Obolduyev, Bulat Okudjava, Joseph Brodsky in their works.

**Мне всё равно, каких среди
Лиц – ощетиливаться пленным**

Львом, из какой людской среды

Быть вытесненной – непременно...

(M.Svetayeva <https://pishi-stihi.ru>)

Сколько раз я пытался мечтать головой,

Думать сердцем, и что же?

– Немедля

(V.Shershenevich <<https://pishi-stihi.ru>>)

(Translation)

I don't care which ones

Persons - bristling captive

Leo, from what human environment

To be forced out is a must...

(M. Svetayeva <https://pishi-stihi.ru>)

How many times have I tried to dream with my head,

Think with your heart, so what?

– Immediately

(Shershenevich - <<https://pishi-stihi.ru>>)

Enjambments can be found in the works of such poets as Emily Dickinson, Lang Leave, Charles Bukowski, Ella Higginson in English literature.

“FOUR-LEAF CLOVER

I know a place where the sun is like gold,

And the cherry blooms burst with snow,

And down underneath is the loveliest nook,

Where the four-leaf clovers grow.”

(Higginson 2015: 59)

In Uzbek literature, when we analyze the poems of poets such as Rauf Parfi, Usman Azim, Fakhriyor, Bahrom Rozimuhammad, Abduvali Qutbiddin, we can find places where enjambment is used.

“Vaqti

o‘tmayotgan odam iztiroblarin,

ikkilanishlarin suvga tashlaydi

tush kabi.

Suvga oqmas ikkilanishlar,

iztiroblar oqib ketmaydi sira,

yotar yurakni yolmalab.”

(Rauf Parfi 1978, p.84)

(Translation)

"It's time
human suffering that does not pass,
He throws his doubts into the water
like a dream
hesitations that not flow in the water,
sorrows do not flow away
lying down, tearing the heart."

(Rauf Parfi 1978, p.84)

In Russian philology, this topic has been widely studied by M. Shapir, G. Shengeli, Y. Tinyanov, M. Gasparov, A. Zholkovsky, I. Loschilov. M. I. Shapir created a clear direct parallel between form and content - enjambment and a technique that teaches poetic text. This method was used by the author as a fundamental method in his research. V. M. Zhirmunsky is one of the first researchers of enjambment. Following the traditional lines of lyricism, he deduced that the clearest indicator of enjambment at the end of a line is the appearance of a punctuation border in the middle of the line.

At the end of the 20th century, experts associate the development of enjambment with the name of Joseph Brodsky. M. Shapir says about this: "During the 60s of the last century, Brodsky conducted more daring experiments on form changes in poetry.

- a. Lengthened the poetic phrase;
- b. Sharp transitions (enjambments) between verses were used more;
- c. He was able to use the kesura (pause or stop) in an unusual way between the stanza and the verse.

This is especially true of his "Hair behind the chapel" (1967), "On the death of T.S. Eliot" (1965) is clearly visible:

“Волосы за висок
между пальцев бегут,

как волны, наискосок,
и не видно губ,
оставшихся на берегу,
лица, сомкнутых глаз,
замерших на бегу
против течения...”

(<https://rustih.ru>)

(Translation)

“Hair behind the temple
running between my fingers,
like waves, diagonally,
and lips are not visible,
remaining on the shore,
face, closed eyes,
frozen in the run
against the flow...”

(<https://rustih.ru>)

In the poems of skilled poets, the appearance of enjambment is always justified and has a certain meaning. One of the simplest and most common enjambments is lowercase. This is used by many poets.

Anatoly Kobenkov's (1948-2006) lyrical-philosophical poems are enhanced by enjambments that show the dramatic continuity and drama of life. He wrote in one of his best poems:

“Человек рождается, вырастает в мужа,
не тонет в воде, не сгорает во зле,
потом узнает, что нисколько не нужен
ни себе, ни дочери, ни земле;
потом человек научается плакать,
потом, не вспомнив, зачем пришел
на эту землю, становится прахом -
и ему хорошо, и земле хорошо...”

(<https://rustih.ru>)

(Translation)

“A man is born, grows into a husband,
does not drown in water, does not burn in evil,
then he finds out that he is not needed at all
not for yourself, not for your daughter, not for the land;

then a person learns to cry,
then, not remembering why I came
on this earth, becomes dust -
and it's good for him, and it's good for the earth..."

(<https://rustih.ru>)

We do not pay attention here to the poetic technique, in particular to the lowercase enjambment, which plays an invisible, supporting role. The lyrical-philosophical depth of the poet, who has reached the peak of poetic development, makes one think about the deep meaning of existence, the main questions of the universe. Enjambment used by the poet only enhances the tragic and at the same time natural and logical development of human life.

The permissibility of enjambment in Russian poetry was discussed in the 18th century. A. D. Kantemir, who wrote rhyming poems in the Russian tradition as a poet of the Baroque era, defended the possibility of copying, considered it necessary sometimes, and even considered it necessary for "convergence of speech to ordinary conversation" in relation to large works (Kantemir 1956: 7). This showed, in particular, his orientation to parataxis, which was widespread in Old Russian and preserved in oral speech. Kantemir, as a baroque poet, did not accept the reformation of V. K. Trediakovsky's poem, because "the artificial grid of the syllabic-tonic size certainly prevents the manifestation of the loose rhythm of oral speech, which is deeply organic to him as a poet" (Mineralov 2012: 45).

V. K. Trediakovsky reflected the tendencies of classicism in his theory and considered copying to be a vice of poetry. However, the theoretical foundations of the study of enjambment laid by V. K. Trediakovsky do not always apply to his work: "Saturation with the transfer of individual texts indicates a conflict between a scientist and a poet" (Matyash 2004: 134). A. P. Sumarokov, a master of Russian literature, was also a strong opponent of transfers.

The prohibition of transmission by the classicists was determined by the requirement of exact correspondence of syntactic and metrical units. However, "during the struggle

between the classics and the romantics” (Tomashevsky 2008: 37) against the background of intense debates about caesura, enjambling penetrates deeper and deeper into Russian poetry, because “from the very beginning in Russian versification, the metrical caesura is a phrasal division of the phrase not mixed with” (Tomashevsky 2008: 104) and in the 30s of the 19th century in the poetry of A. S. Pushkin, it became a “simple means of expression” (Tomashevsky 2008: 369).

Transfers in the poetry of A. S. Pushkin, as M. I. Shapir notes, “perform expressive and figurative functions, absorb, sometimes directly iconic - the Neva from its banks to where it overflows, syntax overflows from the banks of poetry” (Shapir 2015: 174). In addition, M. I. Shapir, speaking about A. S. Pushkin's poetry as the second reform of poetic syntax, notes the Onegin stanza as a “school of syntactic shifts” (Shapir 2015: 188).

In the poetry of the 20th century, enjambment becomes one of the main syntactic artistic tools; many poets have moved “from the exception to the rule” (Shapir 2015: 189). The functionality of enjambment expands, syntax “becomes more autonomous from rhythm, metric, and stanza” (Shapir 2015: 197). Transfers have a bright individual tone of authorship in the poetry of M. I. Tsvetaeva and I. A. Brodsky.

Without diminishing the contribution of I. A. Brodsky to the Russian poetic syntax, we note that, on the other hand, L. V. Losev considers his poetics relatively conservative, for example, V. A. Sosnora among the young poets who “experimented more strictly with literary forms” separates (Losev 2008: 79).

Hyphenation in a poetic work is of great importance as a figurative tool. If the poems are rhythmically structured evenly, enjambment is expressed through intonation (tone), which allows tonally highlight and emphasize the main semantic word. In this, the author can convey various emotions: excitement, thoughtfulness, confession, anger, love, etc. Enjambment is very effective in poeticizing prosaic or colloquial speech.

Many types of transfer (enjambment) have been classified by literary experts. For example:

Enjambment, represented by dashes, emphasizes parts of phrases using intonation, even if they are separated by another part of the verse.

Line enjambment - moving a phrase to the next line.

Syllable enjambment - moving a given part to another small phrase.

Enjambment, represented by a pause, is when one word is left on a line and is used to express thought continuity. Poetry, particularly post-modern poetry, is challenging material for computational modeling and statistical natural language processing. The purpose of art (especially post-modern poetry) is to stand out and reject or redefine rules, making generalizations difficult.

DISCUSSION

The use of enjambment as a poetic figure is often related to the semantic content it contains. We can find several types of enjambment in the work of the skilled poet Rauf Parfi. The poet's poem 'Song about Vietnam' begins as follows:

Kezadir bulutlar boshim ustida.
 Havo dim.
 Baqirgan sukunat.
 Sukunat — vujudlarga,
 miyalarga
 sanchilgan igna!
 Burun kataklarida
 to'lg'ongan achchiq nafas,
 Vetnam yuraklarida yig'lagan Vetnam.

(Parfi 2013: 86)

(Translation)

Sometimes the clouds are above my head.
 It's muggy.
 Screaming silence.
 Silence - to beings,
 to the brains
 pricked needle!
 In the nasal cells

full of bitter breath
 Vietnam cried in Vietnamese hearts.

(Parfi 2013: 86)

In this, the poet uses the “rejet” (restoration) type of enjambment. That is, the sentence that begins with “Silence - to beings...” continues in the second stanza as “to brains” and ends in the third stanza as “a pricked needle.” By expressing a single thought in 3 verses, the poet attracts the reader’s attention and semantically strengthens the image of silence. Expressing the sentence “Bitter breath filled in the nostrils//” in two lines also continues the thought with a pause by using enjambment, increasing the emotional impact.

Bir she'rimning, qarang, boshi yo‘q
 Kesilgan-ku, qarang, oyog‘i
 — Muharrirga boqdim, ko‘zim lo‘q
 — Axir qandoq bo‘lur u yog‘i?!
 — Tilingni tiy, — dedi muharrir,
 Yaxshilikni bilmagan hamak.
 — Kechiringiz... lekin ko‘p og‘ir
 Yolg‘iz qorin bilan yashamak.

(Parfi 2013: 94)

(Translation)

Look, one of my poems has no beginning
 Look at his leg
 - I looked at the editor, my eyes are empty
 "What kind of oil will it be?"
 "Hold your tongue," said the editor.
 A hammock that knows no good.
 "I'm sorry... but it's too heavy."
 Living on a single stomach.

(Parfi 2013: 94)

In this poem, there is a type of enjambment expressed by dashes. The dash used in the poem accelerates the development of events and takes the reader from line to line with interest. In this case, the harmony of the verse with the prose is noticeable and the understanding of the poem becomes easier.

Avtobus derazasidan qarab ketsang
 Uzoq-uzoqlarga,
 Masofalar suvratini olib ko'zlarga.
 Xususan, oy bulutlar orasiga berkinib tursa.
 Xususan, yulduzlar so'nganda,
 Xususan, zim-ziyo tun chog'i.
 Ayniqsa, shaharning shovqini seni zeriktirsa,
 Ayniqsa, sevgiling sevmasa seni ...
 Ayniqsa, g'iybatlar to'qisa
 Do'stlaring...
 Yiroqlarga qochar qismatlar,
 Avtobus derazasidan qarab ketsang...

(Parfi 2013: 106)

(Translation)

If you look from the window of the bus
 Far away,
 Take a picture of the distance and look at the eyes.
 In particular, if the moon is hidden between the clouds.
 In particular, when the stars fade,
 Especially at night.
 Especially if the noise of the city bores you,
 Especially if your lover doesn't love you...
 Especially when gossiping
 Your friends...
 Fates fleeing far away,
 If you look from the bus window...

(Parfi 2013: 106)

This poem by Rauf Parfi is an example of a skillful expression of the lines of the inner psyche through an external image. In this case, the visuality between the external image and the inner world is so strong that it suddenly revives the emotional reality that has left a negative or positive imprint on the reader's memory. The sentence "If you look out the window of the bus//Far away" is an enjambment expressed in two lines, which gives the impression that the thought is not finished, but in parallel, it is possible to understand the presence of an emotional pause (stop) after the line "Far away." That is, at this point, the reader connects the poem to his psyche, maybe after this line he will think for a long time... But the poet continues again, "In

particular,..., In particular,..., In particular,..., Especially..., Especially..., Especially when gossips weave//Your friends...” after this line, the poet seems like a person who is left with a choice between leaving and staying. It’s hard to forgive, it’s even harder to forgive, if it’s a friend who drank water from the river of your heart, the choice is a test, the result is fate...! At first glance, the poem seems to be written in the spirit of depression, as if the author has fallen from the present to the past...but isn’t this a false imagination?! The golden middle between the poet and the reader - the “turning” of the poem from its author to the reader breaks the one-sided conclusion in the poem. Then any line of the poem serves as “déjà vu” for the poet. For everyone reading the poem, the words “Especially” and “Especially” are a special key, and everyone takes the reality after these words from their lives and relives them in their imagination.

In this sentence, “taking the image of distances to the eyes,” one can see the image of fate in thousands or millions of eyes. There is also a reflection of your fate in your eyes. The distances are not the same for everyone. While reading the poem, you will not be interested in the distance and image of others, but instead you will think about your own distance and image. It’s not complicated, it’s simple...Think about the pictures that are reflected in your eyes now, not tomorrow, are they clear? Maybe your photos are dull and emotionless or a reflection of the void made of darkness... Maybe your photos show the touch of love that no artist can paint... If you can be fair to yourself, the reflection in your eyes is not the reflection of the outside world, but the reflection of your heart. do you admit...?

Men
 Olamdan
 O‘tdim.
 Men olamdan o‘tdim,
 Erkalatmang o‘tgan odamni.
 Yelkalarida ko‘tarmang.
 Atrofga
 O‘g‘rincha
 Yo‘talmang.

(Parfi 2013: 125)

(Translation)

I
 passed
 away
 I passed away,
 Do not caress the person who has passed.
 Do not carry on the shoulders.
 Around
 Rather
 Don't cough.

(Parfi 2013: 125)

This poem is built entirely on the basis of enjambment. One word per verse. From the point of view of Rauf Parfi's era, writing such poems was a creative innovation for Uzbek poetry, turning the river into a new direction. "I/I passed//From the world," if you notice, it seems that the poet is solemnly announcing it. What for?! This poem is dedicated to the memory of the famous Armenian poet Yeghishe Charens (1897-1937). He was imprisoned for various slanders and died in prison. Perhaps, the solemnity in the poem is the cry of the heart of the Armenian poet who was freed from the sufferings of imprisonment. The poet emphasizes that he "passed" from this false world to the real world while keeping his conscience clear. Carrying a poet who was insulted during his life on his shoulders after his death is not a caress, it is a human duty, but it is unnecessary for the poet. The verses "Around//Instead//Yotalmang" are aimed at those who slandered the poet. Only by highlighting these words, the poet "exposes" those people and calls them to "calm down." The reality in the poem clearly draws a visual image in the reader's imagination.

Uning yoshi – bu kun,
 Uning yoshi – uzun,
 Uning yoshi...
 San'at
 kipriklarini temir dor qilib
 Unga muz yoshlarini osar.
 San'at

insonning shox tomirlarini,
Boʻronli bir dengiz shaklida bosar.

(Parfi 1978: 21)

(Translation)

His age - is this day,
His age - is long,
His age...
Art

with an iron eyelash

Put ice cubes on it.

Art

human horn vessels,

It presses in the form of a stormy sea.

(Parfi 1978: 21)

In this poem called ‘The Concept of Art,’ the hyphen served to reveal the deep associative meanings of existence. In this case, “soul” is inserted into the phrase “eyelashes of art” using an expressive metaphor. We can see the rejet type of enjambment in this passage. “His age...” has a full caesura after the third repetition. This caesura semantically means not the silence of the poet, but the answer, that is, that he wants to say like infinity. Of course, “such a prosodic stop cannot be understood by the listener through intonation reading” (Hurley 2012: 58). But the poet does not allow the pronunciation process to limit itself in order to achieve its goal. At this point, we need to understand that the scope of individual imagination is completely optional.

Rauf Parfi observed and admired the work of South Asian poets. He dedicated one of his poems to Vietnamese poet Chan Hai:

Kezadir bulutlar boshim ustida.
Havo dim.
Baqirgan sukunat.
Sukunat – vujudlarga,
miyalarga
sanchilgan igna!
Burun kataklarida
toʻlgʻongan achchiq nafas,
Vetnam yuraklarida yigʻilgan Vetnam.

(Parfi 2013: 86)

(Translation)

"Sometimes the clouds are over my head.
It's muggy.
Screaming silence.
Silence - to beings,
to the brains
pricked needle!
In the nasal cells
full of bitter breath,
Vietnam that cried in Vietnamese hearts.

(Parfi 2013: 86)

In these verses, the poet first “paints” the image of nature like an artist. Isn't the “shouting” of silence a paradox? The needle-like sting of silence is expressed through enjambment. The purpose of this is to emphasize each word, and through the emphasis to strengthen the semantics of the line. Of course, the expression of enjambment in this poem is not subject to several syntactic rules. We can explain this by the fact that essence and meaning prevail over form in the “spectrum of free poems.”

Bu qadar go‘zallik qaysi ochunda,
Bu qaysi kitobdir, kimning daftari,
Kimning alamidir qilich uchinda?
Qaltirab porlaydir bir chiroq g‘arib,
Bir qushcha sayraydir ruhim ichinda,
Bir qushcha yig‘laydir meni axtarib.

(Parfi 2013: 70)

(Translation)

Which world is so much beauty?
Which book is this, whose notebook,
Whose pain is on the edge of the sword?
A lamp flickers and shines,
A little bird twitters in my soul,
A bird is crying, looking for me.

At that time, the poet realized that he was the “master of the soul of a madman.” But what kind of madness is this? He searched for an answer to this question all his life. “A bird flies in my soul,” he wrote in one of his poems. But he does not know the name of

this bird. Over the years, between the storms of time and the storms of the system, the song of that little bird grew stronger, its voice became clearer, and the poet seemed to have found the name of this soul bird. He can be called Mother Turkestan, whose chest is filled with blood from endless oppression and injustices, a happy place where his will is found, and, therefore, he can be called a sympathetic but helpless Human, a rebellious Spirit to all the countries whose hearts are broken by the blade of ignorance in the world. There is no mistake if it is called Freedom in one word.

*U yerga qaro kuch yo'lamas aslo,
Bulutlar qayg'udan ketmas qorayib.
Bu yasangan dunyo – olamlar olami Yurakdir.*

(Parfi 2013: 94)

(Translation)

Black power will never go there,
The clouds will not be dark with sadness.
This created world - the world of worlds - is the Heart.

His lyrical hero deliberately “walks on a shaky gallows” to the world, perhaps to his contemporaries. In the poet’s love lyrics, we can see the expression of pain, unhappiness that goes hand in hand with happiness, and the agony of dreamy love. Involuntarily we say in his language: “If you are not so sad, think!”

In the work of the poet, the image of a person whose pain is moving from word to word, and whose pain is increasing from poem to poem is clearly manifested. In some places you want to argue with him. After all, life is not so black! After all, there are many bright days! But the brokenness in the face of munis and passionate poems is so natural and sincere that you involuntarily feel sympathy for him. The mood of the poet is not contagious to the reader.

In the works of Rauf Parfi, poetry rises to the level of original art. It is not surprising that a reader who is used to easy-to-digest “literature” starts to get “bored” after reading three or four of his poems. It is necessary to read these poems again and again, to be able to discover the subtleties of meaning. For this, the student must have certain training.

Rauf Parfi's poems discuss the complex nature of man, his unstable identity. If you take a closer look, you can see dozens of author "I" in these poems. But among them, two "I" stand out: one is very carefree, calm, cheerful, as if I am not satisfied with the way I live, my existence, on top of that, he is a master, he is not satisfied with himself, lyric-sentiment; the second one is fierce, sharp-spoken, firm in his will, steadfast in his beliefs, uncompromising... Sometimes you give in to that poor, sick, painful Rauf, sometimes you follow the stubborn, fighting, courageous Rauf Parfi. In the style of the poet, the same "two Raufs" show the height. One is a painter of feelings, a romantic, the other is a sharp mind and restless thinker.

Rauf Parfi is a skilled artist who can portray emotions, an interpreter of the language of nature, and at the same time, a smart and sensitive thinker. His poems revolve around these two poles; takes a cue from each other. In the poems of the poet Rauf Parfi, the whisper of autumn gardens is heard, the winds rustle, and the stars sing. The moon is not shining in the sky, these are words that have turned into navo. The poet's unsatisfied eyes speak of the high mountains.

Rauf Parfi's published collections do not amount to a huge legacy. But the palm-sized books of the poet, who strives to understand the essence in everything, have their place in the development of our national poetry and literature. His translations of rare examples of world literature are also a special phenomenon. Rauf Parfi "Manfred" by Byron, "Human Landscapes" by Nazim Hikmat, "Plaques of Freedom" by Mahmud Hadi, "The Phantom of the Sea" by Carlo Kaladze, "Three Soldiers" by Alexander Dumas, "The Right to Memory" by Alexander Twardovsky, Bertold Brecht, Johannes Becher, Pablo He skillfully translated the poems of Neruda and modern Turkish poets into Uzbek.

CONCLUSION

In summary, enjambment is a passage in poetry that results from a mismatch between rhythmic division and syntactic division. In this case, the whole idea starts from one line and continues in the

second line. When reading such a poem, the intonation is necessarily determined by a caesura (pause), without which the verses lose their rhythmic expressiveness. If the poems are rhythmically structured evenly, enjambment is expressed through intonation (tone), which allows tonally highlight and emphasize the main semantic word. In this, the author can convey various emotions: excitement, thoughtfulness, confession, anger, love, etc. If the semantics of translation in classical poetry is limited to the intonation-expressive sphere, then non-classical poetry, in particular Rauf Parfi's work, activates its linguistic mechanisms, turning the given style into one of the main sources for increasing meaning. The poet says the following words in his biography: "Life is very simple, it's like eating a head of grapes, it's complicated like cutting the royal vein of life, you know that there is the last hour, you know that you have like eternity There is satisfaction in living, the fruit of life - Me and You, I mean, always by my mother's side..." (Sh. Qurban 2014: 90) Rauf Parfi wrote free poems and sonnets throughout his life. Through his work, he expressed that the value of life, its deep meaning lies in creativity and freedom.

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