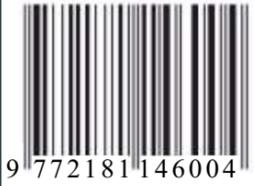


E-ISSN 2181-1466

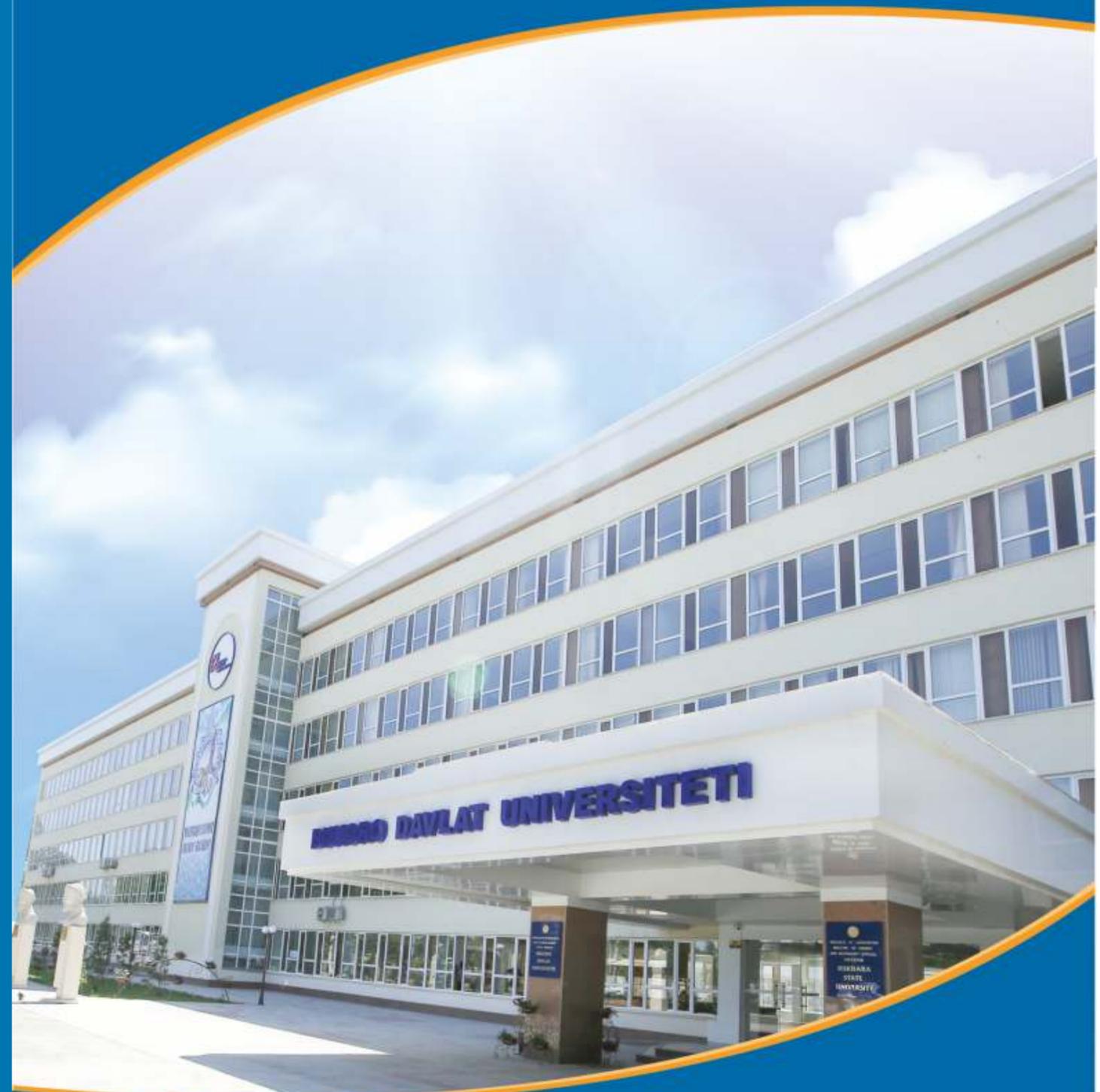


9 772181 146004

ISSN 2181-6875



9 772181 687004



**PUBLISHED
SINCE 2000**
(Online since 2020)

**PUBLISHED SIX
TIMES A YEAR**

2021/3(85)

CHAIRMAN OF THE EDITORIAL BOARD:

Khamidov O.Kh.

Doctor of Economics, Professor

EDITOR-IN-CHIEF:

Kakhkhorov O.S.

Doctor of Philosophy (PhD) in Economics,
Associate Professor

INTERNATIONAL EDITORIAL BOARD:

Kuzmichev N.D. (Russia)

Doctor of Physics and Mathematics, Professor

Danova M. (Bulgaria)

Doctor of Philology, Professor

Margianti SE.(Indonesia)

Doctor of Economics, Professor

Wünsch Th. (Germany)

History of E.Europe Dr. of phil. habil, Professor

Minin V.V. (Russia)

Doctor of Chemical Sciences

Tashkaraev R.A. (Kazakhstan)

Doctor of Technical Sciences

Muminov M.E. (Malaysia)

Candidate of Physics and Mathematics

Srivastava P.K. (India)

American and English Literature PhD in English

NATIONAL EDITORIAL BOARD:

Adizov B.R.

Doctor of Pedagogical sciences, Professor
(Deputy Editor-in-Chief)

Abuzalova M.K.

Doctor of Philological sciences, Professor

Amonov M.R.

Doctor of Technical sciences, Professor

Barotov Sh.R.

Doctor of Psychological sciences, Professor

Bakoyeva M.K.

Doctor of Philological sciences

Djurayev D.R.

Doctor of Physics and Mathematics, Professor

Durdiyev D.K.

Doctor of Physics and Mathematics, Professor

Olimov Sh.Sh.

Doctor of Pedagogical sciences, Professor

Kakhkhorov S.K.

Doctor of Pedagogical sciences, Professor

Umarov B.B.

Doctor of Chemical sciences, Professor

Urayeva D.S.

Doctor of Philological sciences, Professor

DEPUTY EDITORS-IN-CHIEF:

Navruz-zoda B.N.

Doctor of Economics, Professor

Turayev H.H.

Doctor of Historical sciences, Professor

**SCIENTIFIC REPORTS OF
BUKHARA STATE
UNIVERSITY**

**BUXORO DAVLAT
UNIVERSITETI ILMIY
AXBOROTI**

**НАУЧНЫЙ ВЕСТНИК
БУХАРСКОГО
ГОСУДАРСТВЕННОГО
УНИВЕРСИТЕТА**

*The journal is published in the Bukhara
Regional Department of Press and
Information of the Press and Information
Agency of Uzbekistan on August 24, 2020
With registered certificate № 1103*

*The journal "Scientific reports of Bukhara
state university" is included in the list of
scientific publications recommended to
publish the main scientific results of
doctoral dissertations of the Higher
Attestation Commission under the
Cabinet of Ministers of the Republic of
Uzbekistan on philology and physical and
mathematical sciences.*

*The journal is intended for professors
and teachers of higher educational
institutions, senior researchers, students,
scientific staff of scientific research
institutions, teachers of academic
lyceums, professional colleges, as well as
researchers in general secondary
education and various fields.*

**Founder: BUKHARA STATE
UNIVERSITY**

Executive secretary:
Rasulova S.S.

Editors: Rasulova S.S.
Sobirova Z.R.

Department technician:
Komilova Z.Z.

CONTENTS

EXACT AND NATURAL SCIENCES		
Rustamov A., Bekkamov F.	Recommender systems: an overview	2
Nuritdinov J.T.	About the Minkowski difference of squares on a plane	13
LINGUISTICS		
Gafurov B.Z.	Medical terminology in advertising text	30
LITERARY CRITICISM		
Khujaqulov S.Kh.	Mukhammas genre in the second half of the XIX century and the beginning of the XX century and the principles of its evolution	41
Mavlonova U.Kh.	The role of irony in Uzbek literature	50
Bozorova N.	The image of the human psyche in Rauf Parfi poetru	60
Niyazova M.Kh.	English and Uzbek blessings which formed by the belief of magic words	72
Adigezalova M.N.	On the question of the synthetic nature of the drama	80
Akhmedova S.Kh.	Comparative analysis of epic helpers in English and Uzbek folklore	91
Norova N.	Tradition and innovation in Usmon Kuchkor's poems	100
“NAVOIY GULSHANI”		
Sayliyeva Z.R.	Ey, safhayi ruxsoring azal xatidin insho	112
ECONOMICS		
Binoy Joy Kattadiyil, Islamov B.A.	Cirp re-engineering and re-structuring under insolvency and bankruptcy reforms	116
Liu Chen, Ivlieva O.V., Ma Jia, Tadjieva S.U.	Advantages and disadvantages of the hotel industry in Hainan Island (China)	126
PEDAGOGICS		
Dilova N.G.	Formative assessment of students' knowledge – as a means of improving the quality of education	144
Salikhova Z.A.	Current directions of work of future teachers on the formation of reading competence	156
Kholboeva S.	The essence of the content of preparing youth for family relations in higher education institutions	167

THE IMAGE OF THE HUMAN PSYCHE IN RAUF PARFI POETRY

Bozorova Nigora

teacher of the department of Russian language

and literature, BSU

nigorabozorova1970@list.ru

Abstract:

Introduction. *The first President of The Republic of Uzbekistan theoretical views on Karimov's works on spiritual values, National ideas and ideology formed the methodological basis of this work. A number of literary scholars drew attention to the scientific-theoretical views of literature, literature of the period of independence, poetry of the period of independence on the creativity and life of Rauf Parfi, the peculiarities of Rauf Parfi's creativity, the world of images, genres and poetic forms, the proposals and comments expressed in them. Rauf Parfi's poetic collections, published in different years, served as an important source of internet materials for the study.*

Research methods. *In the process of drawing a number of poems of the poet into the analysis, the following were used:*

- *to give an idea of the theoretical basis of the coloring of styles and shapes;*
- *coverage of the issue of the lyrical hero in poet poetry;*
- *attention to the national psyche of the lyrical hero;*
- *interpretation of the poet's own characteristics in the application of poetic details, analytical images;*
- *coverage of the expression of the theme of freedom and freedom in poet poetry;*
- *to express opinions about the artistry of poet poetry and to draw general conclusions and pay attention to the poet's*

Results and discussions. *The scientific novelty of our study is determined by the fact that the poetic characteristics of Rauf Parfi's poetry are determined by their specificity.*

In the process of writing the work, the theoretical basis of the diversity of styles and forms, the lyrical hero and his character in the poetry of Rauf Parfi, the poet's poetic details, his peculiarities in the application of analytical images, the sonets of Rauf Parfi, the poetry of the poet's fiction were covered, and the main conclusions were made on these.

Conclusion. *The scientific novelty of our study is determined by the fact that the poetic characteristics of Rauf Parfi's poetry are determined by their specificity.*

In the process of writing the work, the theoretical basis of the coloring of styles and forms, the lyrical hero in the poetry of Rauf Parfi and his character, poetic details of the poet, his own characteristics in the application of analytical images, Rauf Parfi's sonets, the poetry of the poet was illuminated. And the main conclusions were drawn on these issues.

Keywords: *poetic features, styles and forms, lyrical hero, devotion, literature, humanity, mother earth, poetic content, image, psyche.*

Introduction. During the past period, literature of the period of independence was formed in our country and underwent radical qualitative changes, artistic literature ceased to be state literature. The writers realized that it was possible to think about the scientist, a person from the very beginning, and they themselves began to indulge in this, in other words, the literature of the independence period is an aesthetic phenomenon that is not put into a mold, naturally developing, both from the point of view of the subject and from the point of view of Independence literature has become a work of one of the outstanding representatives of the literature of the independence period is the poet and translator Rauf Parfi. The poems of Rauf Parfi talk about the complex nature of human being, his stable self. If you look deeper, you can see dozens of author "I" in these poems. But between them two "I" stand out separately: one – an extremely gullible, honest, submissive, sometimes living, as if saying that I do not come to Malol with my existence, on which the master is not satisfied at all, the lyrical sentimentist; convincingly fixed, uncompromising reativity, a work of imagination. The second-a sensitive soul to our poetry, a poet who took away the trouble of speaking in the language of pure emotions, says: "only a poet reconciles grief." "The poet's mother is suffering, after all," she sings. "About the poet, about poetry they argue, argue for a thousand years," wrote Rauf Parfi. – About the personality of the poet, about the essence of the poem can be said as much as he wants, but each poetess, scientist analyzes it in his own way, makes judgments in his own way, within the framework of his own knowledge, his understanding of nature and society, the potential for perception of the universe, of course. We have done our work in this direction from the point of view of such thoughts and opinions.

Methods. The work of Rauf PARF is characterized by a specific theme and poetic content, a world of images, genres and poetic forms, language and stylistic methods.

Taking a look at the poetry of Rauf Parfi, you will once again be sure that he appreciated the word for a lifetime. You can say that no poet should have been paid attention to the word such. The work of Vatan, the truth, love, art and love of speech... all these are the most sacred subjects that Rauf Parfi has glorified in his poems for a lifetime. And most importantly, the steppe is very beautiful the 20th century, which began on the curtains, brought Uzbek poetry to the highest heights from the point of view of high art Rauf Parfi.

Rauf Parfi's artistic vision, restored from figurative symbols, was saturated with the desire for freedom and the spirit of freedom from the first lines, with ideas of rebellion against oppression in society, social injustice, inequality, injustice. Rauf Parfi in the Uzbek train of the 20th century raised the synthesis of thought to the level of artistic art, popularized the natural flow of pure emotion, the figurative expression of the bubble in a unique way. Rauf Parfi is not the truth of life, the truth of the soul attracts more. In my opinion, he used to write poetry standing at some spiritual height, no matter how he lived in everyday life, no matter how he communicated with people. His lines are complex, he is a wise man, he is a beggar, like a conscience.

This phenomenon still needs to be studied. He enriched the structure of free poetry in Uzbek literature not only with dreams, troubles, at the same time, culture of thought, heart tattoos, the national spirit of Uzbekistan, created the system of symbols of raufona oksimoron. The fact that the flow of perception forms the music of poetry is a unique effect for the creative quest of Rauf Parfi alone. Inner rhyme in the lines, alliteration-enriching with consonant words ensured that the poem, the wave of thought, was stretched in the minds... Let's pay attention to some poems of Rauf Parfi on the theme of only one "Vatan", for proof of our opinion. Who did not write about "Vatan", who did not describe him. But in our opinion, no one wrote about the fact that Rauf Parfi should understand the mother, first of all.

Rauf Parfi simply does not say anything about Vatan, explaining and commenting on the meaning and essence of Understanding the Motherland. He treats the homeland of the people who lived the period of the totalitarian system as the poet of this people and expresses this attitude by honoring the English language, which was considered harmless at that time: The poem begins with the following lines:

Абут-Турк тарихдан балки бир ҳикмат
Бироқ сен борсан-ку Турон элинда,
Шоир, Сўз айтмакка сен шошма фақат,
Улуғ Алишернинг қутлуғ тилинда.

The poet applauds our mother tongue as "glue, mother tongue, blood of my soul", "my mother tongue, munis, kind", "you are the victorious dream of the Turkic World", "My Blood, mother tongue, Oh, Mother Nation". The poet is also ready to sacrifice his life for his native language. Therefore, he exclaims, "I am chained, my mother tongue, your mother tongue, my mother tongue, my mother's tongue, my mother's tongue, my mother's eye, my husband's Eye, My Mother's eye."

Rauf Parfi is not only in love with the motherland, but also sincerely cares about his fate, his future. In the poem "Mother Turkistan", written in memory of Rauf Parfi Abdulla Kadiri, artfully expresses the boundless respect of our people's children of the fiery patriotism, Abdulla Kadiri, one of the victims of independence. The poet sees himself put in the place of Abdulla Kadiri and writes:

Bot-bot xayolimdan chekindi shubxam Fikrimdan yulqindi Vatan qorasi. Olisda miltirab so'nayotgan sham', Ko'hna hasratimning mash'um yarasi. Kishanband qilinar qo'llarim go'yo, Tuproqqa qorisha boshlaylir tanim. Shu qadar yuragi tormidir - dunyo.

Nahot farzandiga -o'ziga g'anim.
O'zi yuragimga jo bo'ldi, ammo
Nechun sig'dirmadi, nechun Vatanim?!

Rauf Parfi welcomed independence with pleasure, and for fourteen years, beautiful poems were finished, poems praising his native land, independence were finished, and enriched the treasure of literature of the 20th century with priceless masterpieces. His active participation in spiritual, educational and social reforms,

integration of ideas of national independence into the minds of the younger generation, promotion of them in the spirit of loyalty to national and universal values, as well as development of creative spheres made a worthy contribution.

On the specific poetry of Rauf Parfi, let him write a number of literary scholars, poets and writers, as well as khop. Furthermore, literary critic Kazak Yoldoshev, calls Rauf Parfi one of the founders of our national modern poetry, interprets the peculiarities of Rauf Parfi's poetry and reveals that Rauf Parfi describes the human inner world, the spirit as a painter. "Apparently, R. Parfi wrote that the real poet should not be modern, that he should not turn into a hustle and bustle, that in the distant 70 - ies of the XX century he was beautiful and influential".

One of the well-known poet Askad Mukhtar pointed to the future of the "White Road" by Rauf Parfi, which he gave to the poems of Rauf Parfi in 1966 issue of the magazine "Star of the East", and wrote in his poems the novel: "Having read these poems, ask yourself a question: Who of the Uzbek poets remember their poems? Maybe Osman Is From Nazareth? Amin Umari - is not close? No, I will not answer this question unequivocally. Rauf Parfi, in my opinion, began to sing with a voice that was not like anyone else. Such a phenomenon is very expensive for poetry. From the very beginning of the creativity of such a poet begins to add a new color, a cool breath to poetry. It is known that each national poem is colorful, the more rich in specific talents, the greater it will have such a great emotional power." Twenty years later, Askad Mukhtar confessed that he was not mistaken about the work of Rauf Parfi, "I am pleased that in the same twenty years interest in the work of Rauf Parfi did not fade, there are many discussions about him. This is from his poetic annoyance. This complex spirit also steals the halo of the poetess," 3 – How right she was when she wrote.

As the researcher happily pointed out, Isabek said, "the word for Rauf Parfi is both a word and a poem. A poem is a form of a word, a sentence. From this form the poet prepares and transmits to us a piece without a sign in the means of inspiration."

Rauf Parfi was such a brave man. If Rauf Parfi in those years could not write revenge on the modern, politics, authorities system, so that he could raise the mood of the anthem, would Rauf Parfi be? Of course, the Uzbek people were humiliated, surrounded by a colonial chain, and among the nation there was a blink of an eye that was turned off without fear at the time, Rauf Parfi could not remain silent. Therefore, he also sang folk dances, bringing his insides to the poem - the word. Conservently, Rauf Parfi, who has chosen a special way of artistic philosophy, spiritual perception in the XX century in English poetry, remembers a fan of this direction even in the XX century. The poems of Rauf Parfi are the proof of our word-prose, colorful, insightful, thoughtful and clear. In fact, "Rauf Parfi's personality and poetry are extraordinarily unique and attractive," writes Wafa Fayzulla. – He was open-hearted and modest, master and wise, truthful and courageous in the fate of a man. There is all this in the new and more subtle, mysterious and Sufi, the form of which is meaningful, the meaning of which is subtle and impressionable in poetry. Finally, he became the voice of Uzbek with his new poem, "Yanik Sor", will of courage, honest look, humble and humble life. With this barefoot way of life, the poet restored his identity again. Taught his honest attitude to man and speech. His grief and love are so

pure and brave that the poem from his person, the grace and tragedy of his person from his poem will be sung. The main thing is that the burning for the dignity, freedom of man, flourishes, faithfully devotes himself to the word-poem, lost and found, is also worthy of admiration, respect and love, in relation to this poem. Rauf Parfi is a schoolboy poet, who having sharply positively influenced his peers, even some of his teachers, especially after himself, ventilated this path and showed new passions to the creators who knew him as fate, changed the landscape and addresses of poetry. What is the image and image in Rauf Parfi's poetry different from others? After all, in Vatan, love, nature and other subjects, Rauf Parfi was also written by others. So what is the sentence in it?

Rauf Parfi takes in his poems the colorful landscapes of the human psyche into a pencil. At the bottom of the heart of the lyrical heroes look at the distant swarms, there are various life activities, dreams, joys and anxieties, connect - Yu, characterize the temper of the soul as a salty painter, Polish words and give them a wonderful musical tone. Although the personalities and events around the heroes who created Rauf Parfi, as well as their behavior, represented the inner and outer world, various contradictions, they are distinguished by the subjugation of the poem to the main plot line and the integrity of the composition. The plot in the poems comes to the field in the flow of events, and we see that the events are riveted, the behavior of the heroes, the feelings in them have changed and developed. We can see this only in the poem "The Eyes of the Dilorom" by the poet. The success of the poet's poetry is that he never creates dry events, excessive plot. They rise from simplicity to complexity, from the lower position to the upper position. They simply do not love the motherland, they understand it, and simply does not love, even in a state of love ready to die for his beloved. "Life can not be imagined without love. You are there. Let it burn in your eyes, my love," he exclaims.

Rauf Parfi's ability to skillfully find the sides of events and events in life necessary to express the idea of poetry serves to further increase the ideological and artistic value of poems.

For the Rauf Parfi style, the same thing is characteristic, it gives a detailed drawing of the natural landscapes of their condition, using a wide range of tools of visual imagery of the language, when describing a living life, the image or character of the heroes. The main feature of the language of Rauf Parfi is the ability to use it skillfully, serving to typify the bubble of visual means by the poet, the meaning and impact of the object he describes himself. In addition, "the tulip that has blood on the rocks", "the youth of the jolam that has hardened in my eyes", "the stones of Earthly trouble lay", "the flames, the environment I have inside myself", "the spring that has frozen in cyberspace...", "The rain of the sun is dark, the stars are pouring ice", "in the depths of the periods, Ingray Bashar, says: "there is no poet, poetry is Yasar!" such metaphors, exaggerations and analogies also served to ensure that the language of poet poetry was melodic, expressive and juicy.

"Rauf Parfi is our next largest modernist poet after the steppes," said Wafa Fayzulla, one of the pioneers of Rauf Parfi. He summed up and synthesized major changes from European, Japanese, Chinese and Indian, Russian and Turkish poetry in his new search for his own emotional path and way of thinking expression style and

created a beautiful poem, making unique experiences in himself. His valuable to us, the sensuality of his charisma and originality to the world did not deny our national paths, like some “newcomer”, did not break away from our traditions in finger and aruz, especially in the finger system he created classical poetry samples. He is one of the innovator poets who founded the genre of free (verlibr), Mansur poems in our national poetry. Therefore, both traditional or those who are looking for a postmodern way, trying to find themselves, to color our poetry, will recognize the positive impact of Rauf Parfi's charming poetry and hard work on themselves with a sense of indebtedness.” After all, a person called Rauf Parfi and a poet want loyalty and love, tireless thinking and a new feeling, never being a toiler in himself, being a toiler in words, finding expression of “charming” and love at the speed of light, the potential of placing a few in the layers of the meaning of the word, the need for self-awareness” We will not be mistaken if we say that Rauf Parfi's poetry is a kind of favorite and ardent for all readers from the ages of seven to seventy, as well as for the most ardent fans.

The word “borganda” about the Chulpan traditions in the present Uzbek poetry, not mentioning the name Rauf Parfi, became irrelevant. His creation is a pure steppe phenomenon in our current poetry. The clearer his feelings, the more sad. It is not surprising that 3 outstanding scientist, Professor Naim Karimov wrote the above words about Rauf Parfi. Rauf Parfi, for his part, a famous writer who noticed his talent and wished Rauf Parfi a white path to his early poems, gave a great assessment to Rauf Parfi and wrote: “It is one of the most subjective types of lyrical creativity. Rauf Parfi in some of the conquerors of his quest lost the connection of intimate feelings with the external scientist. In order for the sub-emotional to be a poem, such a connecting bond is very important.” The strength of Rauf Parfi's poetry is that in them, intimate feelings are not accompanied by a period of extreme expression, but when the tragedy is permeated with drops of blood dripping from the wounds of the people.

Rauf Parfi harmonizes with the Steppe. If the steppe as a manifestation of the literature of national awakening awakened the people in the first quarter of our century, Rauf Parfi and his contemporaries, who entered our national poetry in the 70s, put the same task before them in the middle of the 80s and actively fought for national independence. And for them, the Steppe served as a passenger Star.

Today Uzbek poetry has entered a new era of its development. One of the important features inherent in the poetry of the period of independence is that, along with having national colors and honoring national values, to discover national truth, to feel the human heart closely, to look at its deep layers, to raise the spectacle of the vicious crowd to the level of the people, with their own pride, to the level of the In other words, this is a complex and responsible task that not everyone can afford. Rauf Parfi is a unique creator who dedicated his life and skills to such a glorious and honorable work. After all, the poet himself says that “the more the poem can concentrate in itself the power of the people's aspiration for freedom, the power of hatred for colonialism, the love for his country, the stronger and more powerful it will be. His talent takes power from this very power”, he had not said in vain. The first poem by Rauf Parfi was published in 1957. The same story was also filled with

64 years. For more than half a century, Rauf Parfi became one of the brightest stars of our poetry and took a worthy place in the hearts of readers.

When we read the first poems of Rauf Parfi, we feel pleasant, snowflakes, for example, elegant, as if nature itself, attractive feelings, as if it were a rainstorm. In the early days of his creation, he was more romantically inclined Asik, an owner of a Sahir soul, able to listen to the rustle of leaves. Teacher Askad Mukhtar wrote in the journal "The Star of the East" "wishing the way to the white, in his speech Rauf Parfi confesses with great pleasure that he began to sing with a voice like no one else. The poem of the poet with the title "poetry", written in 1964 year, is a vivid proof of this.

She'riyat, sen odamzod ruhida,
ilk bor yaralding, Bunyod bo'lding
Yor va dunyo atalgan yurtda
Sen bor eding hayotbaxsh suvda,-

applauds the poem, emphasizing it as a medicine to the hands, giving light to the eyes.

If we observe in the previous poems of Rauf Parfi that the river of emotions, passions is full and the appearance is beating, we can see that from the 80-ies in the works of the poet there was an uneasy heart, a rebellion of contemplation led. If his eldest poems were rare examples of intimate lyricism, then the philosophical-intellectual direction in the creativity of the next period was a priority. "Rauf Parfi draws in each poem any situation in the complex spiritual world of man, taking pictures. This is a difficult creative process. But in the lines of Rauf Parfi, this suffering is not known, they are smooth, natural, sincere, as the fur is easily moved. In these poems there is neither declarativeness, nor sermon, nor illustrations. They were born from the poet's world of pleasure. If this world becomes more and more full of waves, rich in human passion and feelings of craziness, Rauf Parfi will undoubtedly be a sensitive poet." his thoughts of the teacher Adib Askad Mukhtar were, of course, the first reaction to the work of Rauf Parfi. 20 years later, an outstanding writer writes: "Rauf Parfi is a poet with open wounds, suffering. I would not blame it on the poet. The poet can not be free from human troubles. Rauf Parfi, on the other hand, as a poet seeks to express himself fully, does not multiply, in this sense, Rauf is true."

In the article entitled "The Social Conscience of the poet-poem", Askad Mukhtar gave an in-depth analysis of Rauf Parfi's creativity, protecting the poet from some ideologues, he said the most basic sentence about him. "Rauf Parfi is a contemplative, powerful poet by means of emotion."

The poems of Rauf Parfi talk about the complex nature of man, his unstable self. If you look deeper, you can see dozens of "I" in these poems. But between them, two "I" stand out separately: one is a lyrical sentiment, on which the master is not at all satisfied with himself, as I say-extremely gullible, honest, submissive, sometimes I live with incontinence; the second is a severe, sharp –spoken, firm in the Old Testament, fixed, uncompromising. The poet Rauf Parfi, who brought to our poetry a sensitive soul, a clear grief in the language of pure feelings, says that "only a poet reconciles grief." "The poet's mother is suffering, after all," she sings.

Yo'q, shoir deb qarama atay, Hukm etmakka shoshilma bir oz. Men kuyinib sevaman, netay?

Men kuyinib so'zlayman, xolos.

The degree of such a “burn” also determines the creativity of the poet. Askad Mukhtar:” many poems of Rauf Parfi are written in a spirit of uncompromising spiritual exertion on himself and on others and are severe accusations, “the poet himself notes that at some stages of his search the intimate feelings have lost their connection with the external world, it is also reasonable to note that such a connecting bond is very important for the true, some of the poems of the poet make the impression that the art is similar to a deliberate thought-provoking to create. And his writings, consisting of such “woven troubles”, cast a shadow on his creativity.

Many poems of the poet are saturated with deep psychologies, often lines – the Egyptians themselves turn into a holistic poem: The Eye of the sky who sees everything; not rain, the Pearl is pouring; spring is stable on your faces; unwritten poem slice; my words as a drowning in the water...

Let's focus on this paragraph:

Alanga chaqnaydi ko'zimda,
O'tlar meni tashladi tilib.
Sevgi, sevgi, mening bo'g'zimda,
Kalimaga kelmaydi tilim

It is interesting, why does the lyrical hero Flash from the eyes a flame-Yu, the language does not come to the word? The name of the poem (quot; Again strange dreams...”) if we take into account, it will all be as it is understood. The poet materializes strange dreams: he wants us to read meaning from his eyes, as he said in another poem. In many poems, The Poet thus focuses on contemplation.

It is known that the complex mental state of a person is manifested more closely by Colors. These colors are used specifically for their natural properties. And the peculiarity of colors is important in their separation into hot or cold. It is known that warm colors are considered to be yellow, red, pink, while the group of cold colors are blue, emerald, green, etc. In addition the colors are categorized by another aspect. This is their color or colorless (consisting only of tone) ligament.

And colors are primarily the primary means of Fine Art. The artist expresses, describes his attitude to existence on a certain satchel through paints, the colors of which are different. He expresses this attitude to himself with a certain degree of application of colors. To be more precise, some warm or cold color is more actively used than others, and the artist will be able to clearly show his artistic idea in this way. For example: the warm attitude of the artist to existence is reflected in the predominant harmony of warm colors, and the depressed state is expressed in the means of cold and dirty colors. During the development of literature, in which color was the art of speech, it was originally an adjective of the artistic detail that represented the artistic image served, later its function was directed to the fulfillment of a complex compositional task.

The development of our literature, especially in poetry, was the task of colors. In particular, Uzbek poetry of the 20th century is characterized by similar features. Because in the XX century in the life of our country there were sharp, contradictory socio-political events. The artistic perception of these events was manifested in poetry by the means of colors, plays an important role in the expression of the spirit, senses, dreams of that time. Each poetic image has become a key factor in the artistic evaluation of positive or negative. Colors no longer become adjectives of poetic images, but begin to be seen as an independent poetic image in itself. In the 80-90 years of the last century, it became clear to point with colors. It can also be seen in the poetry of Rauf Parfi. Rauf Parfi's poetry, which is turned into a world of colors, encourages you to "walk, let's go" on the wings of the loving hands, to the bosom of nature, to the world of tranquility, love and art.

There is no darkness in the night, the clouds darkened sorrow it also takes trust. In this world of beauty, you will realize that the most cherished wealth for a person is the memories of childhood, the suffering of love, the world of art and the beloved land of your mother. The poet's artistic idea is illuminated by the means of colors. The white and black colors in the poems of Rauf Parfi take the form of the reader's eyes, like the chess players in the white and black cages. That is, if black grains come in place of oblivion, missing, revenge, then white grains are manifested as longing, grief, heart, etc.

It turns out that the appeal of lyrical heroes to white and black colors is a reflection of his mental state. Thus, Rauf Parfi was able to use colors with a very great artfully skill in expressing an artistic idea. Feeling, hope-confidence, - that is, managed to reveal the essence of reality in an environment without colors with deep philosophies. In the image, white represents a traditional-universal concept. Rauf Parfi, one of the representatives of modern poets of Uzbek literature in the 80-90 years of the XX century, was able to describe in his poems the socio - political landscape of that period in color. He was able to masterfully use different properties of colors. It can be seen that the color began to be used at the level of poetic images in Uzbek poetry in the 80-90 - ies.

One of the features inherent in Rauf Parfi, his poetry, is the attitude to the word. Rauf Parfi does not stick to the words that are correct in his poems, or, on the contrary, avoids the use of melodic, loud, artificially shimmering words.

This characteristic sign of the poet's creativity was recognized by Askad Mukhtar: "Rauf Parfi chose the method of complex and dynamic metaphors in Sioux. In it, not only some images, but the whole poem is built on the movement of metaphors, the metaphor becomes a poetic language, the logic of the image, the wealth of poetic thought."

But the metaphor should not be easy to make a word, to artificial the poem. The poet, who forgot about this, simply "enriches" the world of poetry with an abstract. Sometimes artificial metaphors can lead to illogical. In this sense, it is also permissible to note that Rauf Parfi violated the norm in some irregular ridges. The poet's "glittering stone under water..." the poem that begins as a whole is built on metaphors and is a product of associative thinking. The natural image of Rauf Parfi is often accompanied by admiration, lyrical mood, and goes to great social issues.

“Literature should not miss its social position,” said Askad Mukhtar. The teacher interprets the unity of life and literature as follows: “Social man, his imagination about how he lives, what he begins to live as well. The above points should not imply the notion that the poem should be politicized. Even while Askad Mukhtar expressed a firm opinion that “writing poetry is a political issue”, truly poetry can never be an ideological program, a political statement. It was clear that Rauf Parfi could not reconcile creative freedom with suffocated times. Therefore, he bypassed the “bright ideas” of his time in his works. This does not mean that the breath of the period in the creativity of the poet is not felt. Even his poems are a reflection of the whole life of the era.st intimate issues of today's art.”

Rauf Parfi's poems, written in the 60-ies, with a different form, also attract the attention of the reader. This can be seen in the poems of the poet with the title “Hakkular”. The poet accommodates the meanings of these poems, which consist of only three lines:

Soqin turar bir daraxt salobat to'kib,
Bir so'z demas...hech qachon,
Aqli ko'rinar balki shuning-chun.

Here, both the patience and the wisdom of the crowd, embodied in the wisdom hidden among the proverbs of the tribe “think, think, speak, even when playing”, “think, say little”. The poet's poem “The Artist” is rich in life-long and reliable essays. Not everyone can adequately feel the extreme and responsible function of artists. It is not easy to live as a completely different person, creating an image on the stage in front of hundreds of viewers, accurately depicting life events, forgetting their identity in a certain period of time. So even though Rauf Parfi put down the curtain and finished watching, there is a cavdalan on this condition that “fate that is resolved over the scene continues to promotes in my heart”. “The applause gurgled, the chandeliers trembled” “but a man trembled as he sprinkled cold water and stands hanging like an ox. ” Boisi has not yet come out of the traces of fate that he created himself on the stage. Neither a friend nor a stranger can ease his suffering. Therefore, the artist looks at the audience leaving the theater “you are pure, your life is full of Nash, I'm left behind the curtain crying. Hayhot, you forget me at once, you sleep you see dreams in pieces...” he says. From these it can be seen that the author carefully watched the life and world of the artist. The artist was able to describe his feelings, sufferings as convincing and truthful. Sarah poems, created by some talents such as Rauf Parfi in those exiled years, are primarily valuable in that she can meet the high demands of artistry, but also with the social “burden”. In conclusion, there is a large school in Uzbek poetry of the 20th century, which contains a huge creative experience that we must learn and follow. Only on the example of Rauf Parfi's poetry we can witness this. The literary and aesthetic views of the Askad Mukhtar, in particular his thoughts on the work of Rauf Parfi, clearly show us how to approach the train, how to interpret its most important points.

Results. When it comes to the poetry of Rauf Parfi, one can not fail to mention the following lines of the famous writer Askad Mukhtar.

“Rauf Parfi chose the method of complex and dynamic metaphors in the train. In it, not only some images, but the whole poem is built on the behavior of metaphors, the metaphor becomes a poetic language, the logic of the image, the wealth of poetic thought.

Metaphor, in Sioux, of course, is not news. But it is manifested in every good poet in his own voluptuous ways. The peculiarity of the metaphors of Rauf Parfi is in their coverage and in the harmony of gentle, natural romance with the subject. Rauf Parfi is an open-hearted poet with wounds. I would not blame it on the poet. The poet can not be without human suffering. The poet is excited by his mother, love, art, lyrics of nature. He does not in vain mention the wind-dreaming, always-awake beehives, the rustle of rain, their “joining the heart” is interested poet. The age-old confusion of the human psyche with nature begins with the poet's first quiet contemplation and then carefree excitement. Therefore, rhetoric lie on it. He sees this as a failure of vitality. Even publicistic realism is rare in it. The mind is permeated with a feeling and seeks to give him a poetic life on a picnic. As he himself says, he thinks his thoughts are tortured.” Rauf Parfi very much appreciated the poem, worshiped it as if it had been found in the Kaaba. Perhaps the secret of the poet's via poetry is the same. In this regard, we would like to draw attention to the following writings of Rauf Parfi, who wrote about poetry: “Adam and Eve were in the spirit of those who weary before the air, built the land and the land where the world was called. You were there you were in the life-giving water, in the flying wind, in the hot soil, you were there Preyey brought grass. Then periods, centuries, after the Atomic Age. Without you knowing you would not be able to convince the confidence of rebuilding the world. You gave medicine to the hands of the one who knew you, light in his eyes. Prime shot was proud to death in the Battle of glory-death was beautiful when you knew you, death-it seemed as if you were living forever rested. Someone forgot you, shouted at unconsciously, passed the Oval without knowing you from the universe. A flea that held itself to the ravens that remained secluded. In the same simple water flow, Navoi births in the chest of the leaves, the sound of Sur Noz Nozim. Pour it from the garden like a whirlpool-Elyuar. A faithful army of words in every cell of my body is a secular song of Turkistan, Turkistan, Turkistan-Turkey. No, not yet, the poet shot from your heart along the equator Ox. Bordir the poet's high dreams, the only noble intention that poets have been in. The pen is not a pen, it is a pulsating peak with a tattoo on the bong, it is a scalding sound and a reflection from it you, poetry”. Rauf Parfi did not give an indescribable assessment to poetry. He appreciated every word and sang the words. So every poem of the poet reaches the hearts, shakes the hearts, is sealed as a song.

Discussion. The poems of Rauf Parfi play an important role in their brilliance, nobility, sermessence, richness of musahadahs. Consequently, today we look at the poetry of Rauf Parfi as a phenomenon in Uzbek literature of the second half of the XXI century and the beginning of the XXI century. Thus, is the voice of the poet's people, his nation whose native language is rotten into the veins, learning from him and becoming much, sympathetic to the people of these poems. Rauf Parfi became the voice of Uzbek with his new poem, closed soul, Metin, will of courage, soulful love, honest look, humble and humble life.

Conclusion. There are a lot of unopened edges of Rauf Parfi's poetry. Obviously learning them will be the subject for new research. There is no doubt that each of the innovations created by Rauf Parfi will serve as an important source for new research.

REFERENCES

1. *Rauf Parfi. Caravan road. - T, 1968.*
2. *Boltaboev H. Modernism and new Uzbek poetry // "world literature", 2007, Issue 2.*
3. *Report This Website Clear voice of sensitive spirit // "literature and art of Uzbekistan", November 9, 2012.*
4. *1 AZN / PIN Recovery Rauf Parfi / "burning word" – T.: new century generation, 2006.*
5. *1 AZN / PIN Recovery Poetry created by period / "voice of Uzbekistan," March 10, 2001.*
6. *Mamatkulova N. Lyrical tragedy in modern poetry. // "Star of the East", 2003-th year, number 3.*