



Formal and Contentual Coherence in the Sonnets of Rauf Parfi and Shakespeare

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Annotation: This article discusses the formal and conceptual coherence of sonnets in English and Uzbek poetry, as well as the sonnet's unique characteristics and the rigid rules governing the compositional structure of the poem. The harmony of form and content in the sonnet of Rauf Parfi and Shakespeare are analyzed.

Key words: sonnet, literature, coherence, compositional structure, cohesion, poetry, structure of sonnet, poem, line.

Introduction. In poetry, the sonnet (from the Italian sonare, meaning "to sing") is a common poetic form. It first appeared in Italy before catching on everywhere else. In the thirteenth and fourteenth centuries, Dante, Petrarch, and later Michelangelo, as well as Mickiewicz in Poland, W. Shakespeare in England (the XVI century), and A.S. Pushkin's sonnets in Russia, achieved international fame in Italy. The sonnet form also made an appearance in Uzbek poetry, influenced by Russian literature. Usmon Nosir and Barot Boykobilov's sonnets are an honourable addition to the canon of Uzbek literature. Features of the sonnet that are considered to be traditional in poetry include: The form requires 14 lines. In terms of composition, the poem is divided into two sections: the first section is a two-quartet band known as a "quatrain," and the second section is a two-quartet band known as a "tercet." Tercet and quatrain are linked with each other.

The poetic style demands the best potential from words, highlights the delicate and distinctive textures of emotions, and provides a sense of the emotional condition. Additionally, despite being completely methodical, the sonnet is such a poetic form that emotion can be freely expressed while still utilising laconic language. The rigorous rules in the poem's creative structure, which includes its 14 lines, quaternary initial four verses, and inverted next two triple verses, are the distinctive characteristics of the genre. Various rhyming patterns can be seen in world sonnets. This is Italian a-b-a-b. a-b-a-b (or a-b-b-a a-b-b-a) c-d-c d-c-d (or c-d-e c-d-e), French a-b-b-a a-b-b-a c-c-d e-e-d and a-b-a-b c-d-c-d e-f-e g-g English forms can be cited as examples. We can see that the sonnet, like other literary events, has improved with time by examining the progressive growth of the work of both foreign and Uzbek sonnet writers. Style unites every component of a piece of art, from the overall composition to each specific quality mark. Despite the restrictions of the form, each sonnet writer had their own distinctive flair in their work. Later periods saw other modifications to the sonnet's traditional structure.

Main body. The way that emotions are interpreted and ideas are artistically expressed in Uzbek sonnets varies. The range of themes, uniqueness of phrasing, and distinctive manifestations of poetic thinking are what set Rauf Parfi's sonnets apart. The poet uses the sonnet form to emphasise that endurance is not only necessary for the poem's form but also for its content and character, as well as for his quest for spiritual perfection and his desire to walk in the footsteps of masters. It might also

be seen as an effort to develop a sophisticated consciousness in the creative psyche, giving it the power to direct the development of the psyche in a strictly legal genre. Like many exceptional talents, Rauf Parfi aspires to the best standards and outcomes. The compositional structure of "Thakurning oxirgi she'ri" (also known as "The Last Poem of Thakur") by R. Parfi is distinctive. The sonnet contains a quatrain in the third and fourth paragraphs and a tercet in the first and second paragraphs. An illustration of a "turned" sonnet is this one.

1. Sohir Sarasvati! Nadir bu aqlim,
Nadir tanu, nadir dilu, nadir jon?
Bu qanday kah kashon? Bu qaysi iqlim?
Aldandimmi tug'ilib? Rostmi? Yo yolg'on?..
Ey, mening parishon, ey, sho'rlik xalqim,
Bag'rim, qachon tug'ilasan, sen, qachon?!

Qorayib tirkashar o'z muztar ko'lkam,
Izillar so'zimning ma'yus jaranggi.
Vizillar muzlarga burkangan ko'klam,
Ochiq poyonlarning bayonsiz ranggi.

Sovuq qorong'uning oppoq sadosi,
Bo'g'zimda bo'g'ilar musiqam, unim.
Hajr saharidir, hijron sahrosi,
Al-vido kunimdir, tug'ilgan kunim.

According to the research, "Qora devor" (The Black Wall) sonnets adhere to the conventional compositional rule. It should be observed that the poet generally rhymes his sonnets' quatrain bands in the pattern a-b-a-b and his tercet bands in the pattern d-e-d, e-d-e.

Qandayin sirdir bu, bu qanday tushdir,
Bu qanday uyqudir, uyg'ongan uyqu.
Ko'zlarimdan qora quzg'unlar uchdi
Mudhish qora devor ortida, yohu!

Qora devor qari, sotqinlar yurti,
Tilsiz, vatansizlar vatani qoldi.
Sanqigan jasad-la telbarib yurdim,
Aqlimga ro'yolar kalolat soldi.

Zaharga aylandim, yog'ochdek sindim,
Qayta o'ldim, ruhim qaytmadi tanga.
Hazrat Sultonimga singrab sig'indim

Allohim, madad ber. Bir So'z ber menga,
Jonimning parvozin bergil, sog'indim,
Ishq ber! Qaytar meni yorug' Vatanga.

Let's compare Shakespearean sonnets to English sonnets as a point of reference. Shakespeare wrote plays for the common public and poems for educated readers, who at the time were few and far between. In addition, he penned sonnets about the individuals around him rather than poetry lovers. Shakespeare's sonnets are aptly referred to as "Lyric diaries" due to their title.

Shakespeare's sonnets seem to put the reader in direct contact with the Renaissance, a period in art and literary history, as they are studied. Shakespeare saw marriage as a source of wisdom in and of itself. He uses unique means of expression. In his works, the poet frequently employs allegories and symbolism. For instance, it is compared to youth at dawn or in the spring, while attractiveness is likened to lovely flowers. Age is like autumn when it comes back, and old age is like winter. The joy of summer is coupled with the beauty of youth. Shakespeare's sonnets have a vibrancy that grabs our attention as we read them; in other words, the poet occasionally employs techniques to portray his thoughts in a way that initially makes these metaphors seem like commonplace information. For example, see Sonnet 23.

As an unperfect actor on the stage
Who with his fear is put beside his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I for fear of trust forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharged with burden of mine own love's might.
O let my books be then the eloquence
And dumb presagers of my speaking breast,
Who plead for love and look for recompense
More than that tongue that more hath more expressed.
O, learn to read what silent love hath writ.
To hear with eyes belongs to love's fine wit.

The poet compares a lover who is unable to articulate his thoughts in this sonnet to an illiterate actor who forgets his part.

Numerous important metaphorical comparisons can be seen throughout Shakespeare's sonnets. The poet depicts the trial in sonnet number thirty. The poet's recollections are also present as witnesses in this case. In sonnets 46–47, it appears as if the poet's sight and the controversy are still present, and he or she reconciles them in the mind. The heart and the eye eventually reach a consensus. To put it another way, the agreement states that if the heart desires to see a close friend, the eyes must grant it this delight; yet, if the eyes are unable to locate the friend, the heart must comfort the eyes with recollections of the friend's beauty. In sonnet 48, the poet compares love to a priceless gem, places it in a box without anticipating theft, and then someone takes it. Every detail, if we look closely, has a symbolic value. The reader can perceive how masterfully Shakespeare employed liveliness, a prevalent diagnosis in the East, in his poetry. It is the art of imbuing inanimate objects with human traits. Metaphors like the sun brushing the top of the mountains serve to illustrate this.

Conclusion. In conclusion, one of the characteristics of the genre in terms of form and content is the interband consistency of the sonnet's content and the fact that each verse has the status of a separate poem in the internal composition. The ability to select the appropriate social circumstance and the intended theme, which are also related to the substance of the sonnet genre, is one of the primary prerequisites of poetic composition.

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