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Comparative-Typological Analysis of the Concept of Freedom in the Poetry of Walt Whitman and Rauf Parfi

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Abstract: This article examines the artistic and philosophical features of the concept of freedom in the poetry of the American poet Walt Whitman and the Uzbek poet Rauf Parfi from a comparative-typological perspective. The main aim of the study is to identify how individual freedom, personal identity, social consciousness, spiritual independence, and poetic freedom are expressed in the poetry of the two poets. The study employs comparative-typological, historical-literary, hermeneutic, and poetic methods of analysis. The results of the analysis show that attention to the human inner world, independent thinking, and spiritual dignity occupies an important place in the work of both Whitman and Parfi. At the same time, the artistic interpretation of freedom is inseparably linked to the historical, social, and cultural environment to which each poet belongs. While democratic spirit, individual identity, and the idea of unity with humanity predominate in Whitman's poetry, aspects related to national identity, spiritual suffering, moral independence, and the individual's inner resistance acquire particular importance in Parfi's work. By identifying the commonalities and differences in the work of the two poets, the article aims to reveal the national and universal features of the concept of freedom.

Keywords: Walt Whitman, Rauf Parfi, concept of freedom, comparative-typological analysis, American poetry, Uzbek poetry, individualism, national identity, poetic freedom, lyrical persona.

Introduction

Freedom is one of the most important philosophical, social, and aesthetic concepts in the history of human thought. In literature, this concept manifests itself in connection with a person's self-awareness, independent thinking, relationship with society, spiritual values, and perception of existence. Poetry not only expresses freedom as a particular idea but also makes it possible to interpret it artistically through complex inner experiences, symbolic images, poetic forms, and the psyche of the lyrical persona. A comparative study of the work of Walt Whitman, one of the major figures of American literature, and Rauf Parfi, a distinctive representative of Uzbek poetry, from the standpoint of the concept of freedom is important for identifying how this concept is expressed in different literary and cultural environments. In the work of both poets, the individual's inner world, independent thinking, and reflections on existence occupy a special place. However, this commonality must be analyzed with due regard for the differences in their historical experience and artistic worldview.

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Walt Whitman is one of the poets who gave broad expression to the ideas of individual identity, democratic thought, and human equality in nineteenth-century American literature. His collection Leaves of Grass, first published in 1855, had a significant influence on the formation of new poetic outlooks in American poetry. In Song of Myself in particular, the process of the individual's self-awareness is revealed in relation to other people, nature, and existence. The poet's lyrical voice strives to connect individual experience with universal human experience. Rauf Parfi, in turn, is a poet who expressed philosophical depth, symbolic thinking, national identity, and spiritual quest in a distinctive poetic form in twentieth-century Uzbek poetry. In his poetry, the individual's inner freedom, spiritual responsibility, striving to comprehend the truth, and complex relationship with the external environment are important themes. In studying the poet's work, it is necessary to take into account the connection between national literary traditions, historical conditions, and individual artistic thinking. The scholarly significance of comparing the two poets lies not in their belonging to the same historical or literary school, but in the opportunity to determine how each approached the question of freedom in a different cultural environment. Comparative-typological analysis helps identify similarities of content, ideas, and poetics between works without presupposing any direct influence or creative connection. The relevance of the research is determined by the need to study the concept of freedom comparatively through the examples of American and Uzbek poetry and to reveal, alongside its universal content, its national and cultural features. The aim of the research is to determine, from a comparative-typological perspective, the essence and content, the artistic means of expression, and the historical and cultural foundations of the concept of freedom in the poetry of Walt Whitman and Rauf Parfi.

Based on this aim, the following objectives were set:

1. To clarify the literary and philosophical content of the concept of freedom;
2. To analyze the relationship between individual identity and democratic thought in Walt Whitman's poetry;
3. To study the artistic expression of spiritual independence and national identity in Rauf Parfi's work;
4. To compare the relationship between the lyrical persona and freedom in the poetry of the two poets;
5. To determine the functions of poetic form, symbol, image, and lyrical voice in expressing the concept of freedom;
6. To interpret the common and distinctive features from a comparative-typological perspective.

Object of the research: the poetic work of Walt Whitman and Rauf Parfi. **Subject of the research:** the artistic and philosophical content, the poetic means of expression, and the national and cultural features of the concept of freedom in the poetry of the two poets. The main research question is formulated as follows: Through what common and distinctive features does the concept of freedom manifest itself in the poetry of Walt Whitman and Rauf Parfi?

Scientific hypothesis of the research: although in the work of both poets freedom is connected with a person's self-awareness and independent thinking, its artistic content differs according to the poets' historical experience, national and cultural environment, and individual poetic worldview.

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Methodology

The study employed comparative-typological, historical-literary, hermeneutic, and poetic methods of analysis. Used together, these methods make it possible to study the concept of freedom within the framework of content, artistic form, and historical and cultural context alike.

2.1. Comparative-typological method

The comparative-typological method was used to identify the common and distinctive features in the expression of freedom in the work of the two poets. The following criteria were taken as a basis:

1. The individual and his or her self-awareness.
2. The relationship between the individual and society.
3. Spiritual and moral independence.
4. National identity and universal human values.
5. The expression of freedom through poetic form and imagery.

These criteria serve to identify the shared and individual features of the two poets' poetry without forcing it into a single mold.

2.2. Historical-literary method

The historical-literary method took into account the period and environment in which the poets' creative worldviews took shape. In Whitman's work, the democratic ideas of nineteenth-century American society, individual freedom, and human equality occupy an important place. At the same time, his works cannot be confined to political ideas alone, since the poet also addresses the human body, the psyche, nature, and questions of existence at length.

In analyzing Rauf Parfi's poetry, the historical development of twentieth-century Uzbek literature, questions of national identity, and the poet's individual poetic quests are taken into account. Here, the interpretation of freedom in his poetry is studied in connection not only with external social restrictions but also with spiritual, moral, and philosophical problems.

2.3. Hermeneutic method

The hermeneutic approach serves to interpret, on the basis of context, the content of a poetic text and the meanings of its symbols and images. The concept of freedom may not appear in every poem as a directly stated theme. In some cases it emerges through the lyrical persona's inner monologue, a landscape of nature, contrast, silence, or symbolic images. For this reason, in interpreting works, attention is paid not only to an individual word or image itself but also to its function in the overall content and poetic structure of the poem.

2.4. Poetic analysis method

Through poetic analysis, the artistic formation of the concept of freedom is studied on the basis of the following aspects:

- the voice and position of the lyrical persona;
- free verse and rhythmic organization;
- the semantic function of symbols and metaphors;
- apostrophe (direct address), repetition, and syntactic parallelism;
- the relationship between individual experience and universal human content.

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These analytical criteria make it possible to determine the connection between the idea of freedom and poetic form.

Methodological limitation: this article was developed as a conceptual and theoretical comparative analysis project. It does not claim that a statistical or quantitative analysis was conducted on the full corpus of the poems. For a final scholarly publication, the list of poems to be analyzed, the editions used, and the textual evidence must be clearly specified.

Results

Comparing the poetry of Walt Whitman and Rauf Parfi on the basis of the concept of freedom makes it possible to distinguish several directions that are interrelated yet acquire different content.

3.1. Individual freedom and personal identity

In Walt Whitman's poetry, awareness of individual identity is an important component of the concept of freedom. In his Song of Myself, the lyrical persona, in the process of realizing his own existence, feels an inseparable connection with other people and with existence as a whole. Here, individuality does not mean separating completely from society or standing above others. On the contrary, a person's self-awareness is linked to understanding the common experience of humanity.

In Whitman's poetics, the breadth of the lyrical voice and the union of many images and experiences in a single space reveal the relationship between a person's uniqueness and common humanity. The more a person becomes aware of his own dignity, the more he strives to acknowledge the existence and experience of others.

In Rauf Parfi's poetry, too, the individual's inner world and independent thinking are of great importance. However, in his poetic world, a person's self-awareness often merges with complex spiritual experiences, the search for truth, spiritual suffering, and inner contradictions. This feature makes it possible to view freedom not as a ready-made, easily attained state, but as a value that is realized in the course of a person's inner quest.

Thus, an important commonality in the work of the two poets is the interpretation of the individual as an independent spiritual being. The difference lies in the artistic spirit of this independence: in Whitman it may be expressed through broad affirmation and the striving for unity with humanity, whereas in Parfi it may be expressed through spiritual depth and inner quest.

3.2. Freedom and the relationship with society

In Whitman's poetry, democratic thought and the ideas of human equality hold a special place. The poet brings the experience of people from various social strata into the poetic space. As a result, the poetry strives to express not the experience of a particular group or class alone, but broad human experience. In this poetic approach, freedom is linked to a person's having his own voice and recognizing the dignity of others. The independence of the individual is interpreted not as a break from society, but as the possibility of establishing equal relations with other people in society.

The relationship between the individual and society in Rauf Parfi's poetry took shape in a different historical and cultural setting. In studying his work, attention can be paid to a person's spiritual independence, his responsibility before the truth, and his complex relationship with the external environment. Through the lyrical persona's inner position, doubts, and sufferings, the question of a person's fidelity to his own convictions comes to the fore.

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From a comparative standpoint, although an independent stance on the part of the individual is important in the work of both poets, the social content of freedom is not the same. While democratic unity and common human experience are more prominent in Whitman's work, aspects such as spiritual independence, national identity, and the individual's inner resistance can be examined separately in analyzing Parfi's poetry. These differences should be interpreted not as absolute opposition, but as priorities arising from the two poets' historical experience and artistic worldview.

3.3. National identity and universal human values

Another important aspect of the concept of freedom manifests itself in the relationship between national identity and universal human values. In Whitman's poetry, individual identity often appears in connection with American society, democratic thought, and the common experience of humanity. In his poetic world, the voices and life experiences of different people occupy an important place. For this reason, individual freedom is interpreted within a broad social and human space.

In Rauf Parfi's work, it is difficult to study the issue of national identity separately from the concept of freedom. Self-awareness, historical memory, language, spiritual values, and personal conviction can serve as important criteria in analyzing the philosophical layers of his poetry. Here, national identity can be studied not as a narrow form of limitation, but as a form of a person's awareness of his own historical and spiritual roots.

The comparative analysis shows that the universal content of freedom does not take shape outside national experience. On the contrary, it acquires a distinctive poetic expression in a particular culture and historical setting. From this standpoint, comparing the poetry of Whitman and Parfi serves to identify the connection between the universal essence of freedom and its national and cultural manifestations.

3.4. Poetic form and free thinking

It is not enough to study the concept of freedom only within the content of a poem. How it manifests itself in artistic form is also important. Walt Whitman is a poet closely associated with the development of free verse in American poetry. In his poems, a rhythmic structure that does not always submit to the requirements of traditional rhyme and strict meter, syntactic parallelism, repetition, and broad catalogue techniques occupy an important place. Such poetic devices allow the lyrical voice to move freely and various experiences and images to be united within a single text.

In Whitman's work, a connection can be seen between the free verse form and the idea of freedom. However, this relationship should not be understood mechanically: the fact that a poem is written in free form does not automatically mean that its content is about freedom. The connection between artistic form and idea must be proven on the basis of the structure and content of a specific text.

In Rauf Parfi's poetry, too, formal experimentation, the complexity of images, symbolic expression, and a distinctive rhythmic structure are of great importance. In studying the concept of freedom in his poems, attention can be paid to syntactic construction, lyrical pause, the semantic relationship between images, and the characteristics of the lyrical persona's voice.

Comparing the work of the two poets on the basis of these criteria helps determine the possibilities of poetic form for expressing free thinking. At the same time, the relationship between

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Whitman's free verse and Parfi's poetic forms must be studied within the framework of their individual poetic systems and the respective literary traditions.

3.5. Comparative-typological model of the concept of freedom

On the basis of the analysis, the concept of freedom in the work of the two poets can be summarized according to the following criteria:

Comparison criterion	In Walt Whitman's poetry	In Rauf Parfi's poetry
Individual freedom	Individual identity and awareness of one's own worth	Inner independence and the search for self
Social relations	Democratic unity and human equality	The individual's complex spiritual relationship with society
Philosophical content	Unity among the individual, nature, and humanity	Comprehension of existence, spiritual quest, and moral responsibility
National and cultural basis	American democratic thought and national experience	Uzbek literary traditions and questions of national identity
Poetic expression	Free verse, parallelism, and a broad lyrical voice	Symbolic images, philosophical depth, and individual poetic quests
Artistic function of freedom	Uniting individual and universal human experience	Revealing the individual's inner world and spiritual position

Discussion

A comparative study of the concept of freedom in the poetry of Walt Whitman and Rauf Parfi shows that this concept consists of several layers. Freedom cannot be equated solely with political independence or the absence of external restrictions. In a literary text, it is also connected with a person's self-awareness, spiritual decision-making, the establishment of relationships with others, and the perception of existence.

The distinctive feature of Whitman's poetry is seen in its linking of individual experience with common human experience. In Song of Myself, the lyrical persona's process of self-awareness is inseparable from the perception of other people and of existence. Such a poetic approach presents freedom as an opportunity to acknowledge a person's uniqueness while also recognizing what people have in common. However, it would be one-sided to explain Whitman's individualism solely as personal interest or a desire to be independent of others. In his poetry, individual identity often expands through collective experience, human equality, and the relationship with nature. Thus, the concept of freedom unites the individual and social layers.

In analyzing Rauf Parfi's poetry, the inner and spiritual aspects of freedom emerge as an important theoretical direction. The poet's lyrical persona does not accept the world as a ready-made system of meanings; he strives to re-comprehend questions of existence, the human being, and truth through his own spiritual experience. In such a case, freedom is determined not only by a person's attitude toward the external situation but also by his inner conviction and spiritual position. At the same time, it would not be right to interpret Parfi's poetry solely within the framework of suffering or

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resistance. It is necessary to study the philosophical and symbolic layers of his work more broadly and to analyze the lyrical persona's process of self-awareness on the basis of specific texts. Likewise, confining Whitman's work to an expression of democratic ideas alone may overlook his complex views on nature, the body, the psyche, and existence.

The main advantage of the comparative-typological approach lies not in equating the two poets with each other, but in showing under what historical and artistic conditions the similarities of content between them took shape differently. Although the individual's inner world and independent position are important for both poets, the poetic content of freedom, its social function, and its system of images have distinctive features. To deepen this analysis, it is appropriate to consider several theoretical questions separately.

First, the relationship between freedom and individualism. In Whitman's work, the democratic and universal aspects of individualism can be analyzed. In Parfi's work, the connection of individual identity with national and cultural memory and spiritual responsibility should be studied.

Second, the relationship between freedom and poetic form. A well-founded conclusion about the connection of formal freedom with artistic and philosophical content can be drawn only when each poet's attitude toward poetic form is studied on the basis of individual texts.

Third, the relationship between national experience and universal content. Differences in the two poets' historical and cultural environments influence the content of the concept of freedom. Therefore, it is appropriate to analyze the commonalities in their poetry in connection with universal human values, and the differences in connection with national literary experience and individual poetics.

Fourth, distinguishing literary influence from typological commonality. The presence of similar ideas in the work of two poets does not mean that they directly influenced each other. Translations, literary contacts, the creators' own statements, and other historical evidence are required to reach such a conclusion. If no such evidence exists, it is more scientifically correct to interpret the similarities as comparative-typological commonalities.

Thus, comparing the work of the two poets makes it possible to study the concept of freedom in the unity of universal content and national and cultural distinctiveness. However, to substantiate these theoretical conclusions fully, a broader textual analysis based on the specific poems of Whitman and P**arfi, their poetic features, and the relevant scholarly sources is necessary.**

Conclusion

A comparative-typological study of the concept of freedom in the poetry of Walt Whitman and Rauf Parfi shows that this concept is a complex, multilayered phenomenon that is conditioned historically and culturally. In the work of both poets, a person's self-awareness, independent thinking, human dignity, and inner world occupy an important place. However, the artistic interpretation of these questions differs according to each poet's individual poetic worldview and historical experience. In Whitman's poetry, individual identity expands through democratic thought, human equality, and the idea of unity with humanity. The poet's free verse form, broad lyrical voice, and syntactic repetitions serve to express the relationship between individual experience and common human experience. In Rauf Parfi's poetry, the concept of freedom can be studied in connection with the individual's spiritual

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independence, inner quest, national identity, and comprehension of existence. The philosophical depth and symbolic expression in his poetic world create an important opportunity for analyzing the individual's inner world and independent spiritual position.

The following conclusions can be drawn from the comparative-typological analysis:

1. In the work of both poets, freedom can be studied as a conceptual direction connected with a person's self-awareness and the determination of his independent position.

2. The democratic and universal aspects of freedom in Whitman's work, and its spiritual-philosophical and national-cultural aspects in Parfi's work, are of particular research significance.

3. To determine the relationship between poetic form and the idea of freedom, it is necessary to analyze rhythm, syntax, symbol, and lyrical voice on the basis of the specific poems of both poets.

4. It is appropriate to interpret the similarities in the two poets' work not as equivalent to direct literary influence but, where no historical evidence exists, as comparative-typological commonality.

5. The universal content of the concept of freedom finds its artistic expression not outside the national and cultural environment, but precisely in interaction with it.

The scientific significance of the research is determined by the systematization of theoretical criteria for the comparative study of the concept of freedom in American and Uzbek poetry. In practical terms, the materials of the article can be used in teaching comparative literary studies, world literature, Uzbek poetry, and poetics.

In future research, Whitman's Song of Myself and those poems of Rauf Parfi that reflect questions of freedom, national identity, and spiritual independence should be compared directly. Such textual analysis will make it possible to refine the conclusions about the poetic means, symbolic layers, and historical and cultural features of the concept of freedom.

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