

SOME REFLECTIONS ON THE SCHOLARLY STUDY OF RAUF PARFI'S POETRY**Go'zal Matyokubova**PhD Senior Lecturer
University of Journalism and Mass Communications of Uzbekistan**Abstract**

This article analyzes studies devoted to the scholarly and journalistic examination of Rauf Parfi's creative work. A number of academic and publicistic articles dedicated to the poet's oeuvre are critically reviewed, and the author engages in scholarly debate with their viewpoints. The article also discusses the main theoretical and methodological principles applied in the analysis of poetic texts.

Keywords

article, newspaper, poem, thought, criticism, reflection, literature, artistic thinking, beauty, essence.

The study of Rauf Parfi's life and creative work, in one form or another, began from the moment his poems first appeared in the press. Undoubtedly, the emergence of a poet-novator and neo-Jadid creator such as Rauf Parfi in Uzbek literature was an unprecedented phenomenon in the life of the nation and its literature. Rauf Parfi's poetry, which profoundly transformed the reader's artistic thinking, influenced emotions from multiple perspectives, generated a new stream of poetic consciousness, and combined logical beauty with conditionality and symbolism, defined the nature, essence, and literary direction of twentieth-century literature.

In the foreword entitled "*Poetry as the Poet's Social Conscience*", the renowned poet Asqad Mukhtor not only reveals the fundamental essence of Rauf Parfi's poetry but also provides a reasoned analysis of why the poet chose a dynamic and complex metaphorical method. At the same time, he emphasizes that the uniqueness of Parfi's metaphors lies in their scope and their subtle, natural harmony with romantic tonality. At a time when Rauf Parfi's poetry was causing confusion in its comprehension and reception, this foreword served as a guide for young readers seeking a fuller understanding of his verse.

In many articles devoted to the distinctive features of Rauf Parfi's poetry, one recurring tendency can be observed: innovation is acknowledged, while formalism is criticized. Literary scholar Bakhtiyor Nazarov, in his article "*Harbingers of New Thinking*", praises the originality of Parfi's poetry but simultaneously criticizes what he terms the poet's "pursuit of form," "infatuation with structure," and "excessive complexity in the quest for original imagery." At the same time, he notes that these shortcomings are characteristic mainly of the poet's works from the 1960s–1970s and that in his poetry of the 1980s this fixation on form had been overcome.

While analyzing Rauf Parfi's poems, the scholar attempts to elevate those works that carried ideological weight for their time (for example, the poem "*A Wreath for Lenin's Mausoleum*").

Although the article is entitled “*Harbingers of New Thinking*,” Parfi’s poetic innovation is nonetheless subjected to criticism through the stigma of excessive formalism.

Writer Shukrullo, in his observations entitled “*The Image and Breath of Humanity*,” acknowledges the poet as an exceptionally searching and subtle thinker. Reflecting on the lines:

“Let me hide you in my eyes,
But do not flow away like tears, my love,”

he notes that the difficulty of preserving and expressing love is encapsulated in these two lines. At the same time, while recognizing Rauf Parfi’s selfless and modest nature, Shukrullo reproaches him for adapting himself to various circumstances. Thus, despite its seemingly positive title, the article conveys a critical tone in its content. In general, assessments of Parfi’s early poetry often reveal stereotypical approaches, some of which lack theoretical grounding and are expressed merely within the framework of general approval or denial.

Nuriddin Shukurov’s articles “*The Spiritual World of the Lyric Hero*,” “*The Poet as the Voice and Heart of the People*,” and “*Life, Literature, and Criticism*” represent some of the earliest and most sustained examples of purposeful criticism directed at Rauf Parfi’s persona and creative work.

Analyzing the poem beginning with “*Youth was a blue season, it passed and faded*,” included in Parfi’s 1978 collection “*Eyes*,” Shukurov interprets it as a characterization of the emotional and psychological state of the poet’s contemporaries. He argues that such lamentations could not possibly reflect the voices of Soviet youth engaged in heroic projects such as the construction of massive industrial complexes and reservoirs. Even if the poem were interpreted as a depiction of the poet’s personal youth, Shukurov claims that it lacks temporal realism and logical justification.

These critical views were countered in due course by poets and scholars such as N. Khudoyberganov, I. Haqqulov, B. Akromov, B. Norboyev, Ya. Qosimov, M. Tenglashev, and Ch. Avaz, who articulated alternative perspectives on the distinctive qualities of Parfi’s poetry. Ibrohim Haqqulov’s article “*Once Again on the Spiritual World of the Lyric Hero*” stands out as a response that directly opposes Shukurov’s arguments in spirit, reasoning, and form.

Haqqulov asserts that declaring “*My youth never reached the skies*” cannot be interpreted as a poetic characterization of an entire generation. He emphasizes that drawing such conclusions in poetic analysis contradicts the logic of life itself. He further criticizes the practice of isolating fragments of poems for analysis, arguing that poetry must be interpreted as an organic whole.

Chori Avaz, in his study “*Poetry That Purifies the Soul*,” responds to Shukurov’s views by demonstrating that the critic conflates the poet’s position with that of the lyric hero. He underscores that it is not the poet himself, but the lyric heroes within certain poems, who are immersed in sorrow. Avaz compares Parfi’s poem “*Youth – a Blue Season*” with poems by Abdulla Oripov and Lermontov, concluding that while the latter poets explain, Parfi shows.

Such controversial debates inevitably provoke reflection. However, how youth is portrayed—its form, state, or emotional tone—is entirely within the poet’s creative freedom. No one has the authority to interfere, issue prescriptions, or teach a poet how to “suffer artistically.”

Numerous literary-journalistic articles devoted to Rauf Parfi’s life and work also exist, some of which invite debate. In certain cases, these writings reflect a narrow critical perspective, while others appear less concerned with genuine scholarly inquiry than with satisfying the author’s personal ego. Such approaches lead to distorted representations of Parfi’s personality, superficial claims of personal closeness to the poet, and an emphasis on mundane or sensational aspects rather than his contribution to the renewal of Uzbek literature.

In his dissertation, Ilhom Qurbonboyev asserts that “in Rauf Parfi’s lyrics, a mode of expression characteristic of Western thought began to compete with traditional interpretation,” citing a poem that includes the lines:

“From the liquid stones of my sorrow
I want to build a tomb for myself,
Let my own body lie within it.”

This interpretation raises questions: why should a Western mode of expression be considered in competition with traditional interpretation? While poetic form or thought may interact across cultures, expression itself cannot be confined to East or West; it is a universal literary phenomenon. Moreover, the dedication to the Japanese poet Ishikawa Takuboku does not, in itself, justify labeling the poem as Western in orientation.

Some analyses of this poem exhibit rhetorical excess and semantic ambiguity. In fact, the poem’s apparent meaning suggests that continuous suffering may harden a person into stone, and that such stones can metaphorically form a protective tomb against calamities. Deeper layers of meaning are open to the reader’s own perception and imagination.

Rauf Parfi’s poetry is characterized by a layered ideological composition, rich in symbols, signs, and metaphors. Even when interpreted as reflective of the poetic climate of the 1990s, these works reveal expansive inner meanings and shifting emotional states that collectively generate a unified aesthetic experience.

Rahimjon Rahmat’s article “*Longing for Paradise*” offers a distinct logical-emotional approach to Parfi’s poetry. Unlike critics who isolate individual lines, Rahmat focuses on the essence of the poetic work, analyzing its psychological tensions, emotional strain, and depressive undertones. Drawing on the theories of Sigmund Freud and Carl Jung, he interprets Parfi’s poetry through a psychoanalytic lens, emphasizing the role of subconscious imagery and emotional depth.

Rauf Parfi’s work has also attracted the attention of foreign scholars. American Turkologist Professor Rachel Harrell, in her article “*From Spring to Spring*,” examines the translation of modern Uzbek poetry into English and introduces innovative analytical perspectives. She compares Abdulla Oripov’s “*On Spring Days*” with Parfi’s “*Youth – a Blue Season*,” characterizing Parfi’s rhyme system as “slanted rhyme.”

A comparative analysis of Uzbek and international scholarship reveals both diversity and harmony in approaches to Parfi's poetry. Turkish scholar Professor Hikmat Korash observes that while Parfi shares certain qualities with poets such as Mehmet Akif and Necip Fazıl, he ultimately stands apart as a poet who valued freedom above all else.

Thus, from both national and global perspectives, Rauf Parfi emerges as a poet of freedom, the people, and the human heart. In conclusion, these scholarly dialogues illuminate key issues of literary process, spirituality, and national identity. Although common threads appear in the study of Parfi's personality and work, his poetic universe—its stylistic subtleties and textual mechanisms—has been examined from multiple angles, yielding significant scholarly insights.

References:

1. Parfi, R. (1988). *The Tree of Patience*. Tashkent: Gafur Ghulam Publishing House of Literature and Art.
2. Nazarov, B. (1988). Harbingers of new thinking. *Uzbek Language and Literature*, 2, 7.
3. Shukurullo. (1984, February 2). Life and the human spirit in poetry. *Literature and Art of Uzbekistan*, 5.
4. Shukurov, N. (1981, May 29). The spiritual world of the lyrical hero. *Literature and Art of Uzbekistan*, 9.
5. Shukurov, N. (1981, October 30). The poet as the heart and voice of the people. *Literature and Art of Uzbekistan*, 31.
6. Shukurov, N. (1984, June 29). Life, literature, and criticism. *Literature and Art of Uzbekistan*, 13.
7. Haqulov, I. (1981, August 7). On the spiritual world of the lyrical hero (revisited). *Literature and Art of Uzbekistan*, 19.
8. Abdullayev, O. (1979). *The Clear Sky of Poetry*. Tashkent: Yosh Gvardiya.
9. Khudoyberganov, N. (1985). *Rays of Truth*. Tashkent: Literature and Art Publishing House.
10. Avaz, C. (2020). *The Green Path: Selected Works*. Tashkent: Sharq Publishing House.
11. Abdulhakim, M. (2008, October 20). The lifespan of a poem equals the lifespan of a human being. *Literature and Art of Uzbekistan*, 32, 4.
12. Rahimjon, R. (2015). *Departure from Literature*. Tashkent: Akademnashr.
13. Freud, S. (2022). *An Introduction to Psychoanalysis*. Moscow: AST.
14. Qurbanboev, I. (2005). *Imagery in the poetry of the 1990s* (Doctoral dissertation, Philology). Tashkent.