

THE EMOTIONAL-EXPRESSIVE DIMENSION OF RAUF PARFI'S POETRY

Guzal Matyokubova

Senior Lecturer, PhD,

At Uzbekistan University of Journalism  
and Mass Communications

**Abstract:** In this article, the poet Rauf Parfi talks about the chain of feelings, emotions and experiences of poetry. It mentions that Rauf Parfi's poetry is more emotional than sentimental. In the poems of the poet, there is no lack of feelings, there is no lack of feeling and experience, there are no gaps between the heart and emotions.

**Keywords:** poet, word, image, meaning, emotion, bird, feeling, sentiment

A poet expresses his excitement, feelings, experiences, and perceptions through the words of a particular language. For a poet, words are just as essential as emotions, experiences, and sentiments. In this sense, the unity of emotion and word is required for the poet. This is an unwritten law of literature, yet one that is grasped through the inner sense of the poet or writer. Today, I want to speak about the poems of Rauf Parfi — the rightful sultan-poet of our century — whose poetry is the richest in emotion, whose artistic experiences have deep roots, and whose feelings are far from sentimentality.

Rauf Parfi's poetry is the poetry of thought; he proved again and again that a poet with a spirit of innovation could also achieve great popularity and walk step by step with the reader. Although some of our literary critics (R. Rahmat's opinion) see danger in popularity, Rauf Parfi's poems broke this mold. Observing Rauf Parfi's poetry, the following aspects stand out: there is no lack of feeling in his verses, no famine of emotion or experience, no rift between the heart and emotion. I believe these qualities form the memorial structure of Rauf Parfi's poetry.

Carl Jung once said: *"Only if you take a good look into your own heart will your feelings become clearer. Those who look outward are dreamers. Whoever looks inward awakens at once."* Thus, Rauf Parfi's poetry not only urges us to look repeatedly into our own depths but perhaps even leads us to the very brink of awakening our feelings.

Let us return to emotion. Rauf Parfi is a poet of emotion. He must not be mistaken for a sentimental poet. The *Explanatory Dictionary of the Uzbek Language* defines "emotion" as follows: "EMOTION [fr. emotion < lat. emovere — to excite, to stir up] A mental experience arising in humans and animals as a result of internal and external stimuli; feeling, sentiment, excitement; arousal."

As for sentimentality: *"Sentimentality (from the French 'sentiment' — feeling) is a trait of the psyche, a sensitivity, dreaminess. It is a mood in which all external impressions affect the senses rather than the mind or thoughts."*

Indeed, emotion is also closely tied to the mental state. Yet in literature, sentimental poetry is usually associated with tearfulness, weepy verses. That is why we emphasize that Rauf Parfi's poetry is abundant in emotion rather than sentimentality. As Jung suggested, the effect of external and internal stimuli depends on how deeply we look into our hearts.

MY SOUL IS DARK, THE SURROUNDINGS ARE SMOKE,  
Over my lonely head the wind howls.  
Some strange night gnaws at my eyes,  
Who are you, what are you, whose debt are you?  
Naked questions crumple my mind,  
Peace be upon you, O gallows' wood.

“Peace be upon you, O gallows' wood.” This quotation comes from the epic *Kuntughmish*. We must admit that this excerpt, once merged with Rauf Parfi's inner experience and emotion, became even more famous and widely resonant. Taking this poem as the main focus, we are led to speak of the feelings that serve as supports for emotion: longing, anguish, fear, hope, yearning, calling, emotional reflection, inner turmoil — all of these become the pillars of emotion, whether united or appearing separately.

What interests me in reading this poem is not its meaning, but its psychological elements: the birth of emotion, its rise to a climax, and its breaking open (perhaps an explosion — our remark). Unless emotion breaks open, it cannot reach the reader's heart.

Emotion leads the reader onto the path of being alone with himself. This, in turn, is an open road to self-realization and self-analysis. In every poem of Rauf Parfi, through which musicality flows, one perceives the figure of a hero descending ever deeper into his own interior, into places of the human soul untouched by any foot. This is in harmony with Rumi's words: “*As the sea swells, only the sticks and straws rise to the surface, while pearls sink to the bottom.*”

The poet's artistic expeditions, for this reason, are full of unprecedented impressions:

RAIN FALLS, IT FALLS IN STREAMS,  
Drops and drops on my hair.  
Rain falls, it falls in streams,  
On both my sorrow and my joy.

Rain falls, it falls in streams,  
I open my bosom to it.  
Rain falls, it falls in streams,  
Yet I can never forget the rain.

Rain falls, it falls in streams,  
At last it will capture me.  
Rain falls, it falls in streams,  
It begins to fall on paper, on the soul.

Sometimes repetition in a poem can weary the reader, even bore him. Yet in this 12-line poem, the line “*Rain falls, it falls in streams*” is repeated 6 times, serving the deepening of meaning, artistic scale, and psychological impulse.

Literary scholar Zhanna Kusmesh states that the poet's birth as a creator in his works is his first discovery — the emergence of direct links between sensitivity, consciousness, and subconscious currents, and the revelation of the individuality of his inner world, previously unknown to him. One can find each of these psychological aspects in every work of Rauf Parfi. For this reason, the historical boundary between the time the poet lived and the times reflected in his poems disappears. Even in poems depicting the most ancient eras, one feels as if the poet himself descended into that time and wrote from within it. This can be seen as the flight of emotion. That is, emotion, situated between the poet's heart, mind, and soul, lives and revives at an invisible speed within those ancient times. This enhances the artistic and semantic value of the poetry.

A LITTLE BIRD SITS BY MY WINDOW,

Distraught and lonely.

It cries, its eyes burn,

Its eyes are two pearls.

It seems like a strange melody,

It resembles a sensitive poet,

Ready to play a plaintive tune,  
Surely it has some reason for pain.

I look at it gently,  
I weep at the bird's plight.  
And yet I do not know what it seeks,  
I do not know, I will never know...

This poem is the most beautiful design of emotional tragedy. It is the integral face of the history of human feelings. A classic poem that displays the variety of emotions and their intensity. It cannot be reduced to a single meaning. It is a mirror held up to the reader's emotion. Image, state, self and non-self, emotion, and experience intersect at one point, each complementing the artistic beauty of the other in this lofty phenomenon of poetry.

Literary critic Rahimjon Rahmat says that Rauf Parfi lived his whole life imprisoned by the concept of talent. This is perhaps the most fitting assessment of the breadth and depth, the artistic and psychological scale of Rauf Parfi's poetry.

Indeed, when speaking about his poetry, if we do not take into account its artistic and spiritual dimensions, any observation remains crippled. While dwelling on the emotion of poetry, we must also distinguish emotion from mere sensation, emotion from experience, emotion from excitement.

Rauf Parfi is our POET — one who leads us at once to such psychological peaks and psychological abysses!

**REFERENCES**

1. Auezova, K. Comparative perspectives on Central Asian lyrical traditions. — Almaty : Gylym, 2018. — 176 p.
2. Barthes, R. *The Pleasure of the Text*. — New York : Hill and Wang, 1975. — 67 p.
3. Jakobson, R. *Linguistics and Poetics // Style in Language* / ed. by T. Sebeok. — Cambridge, MA : MIT Press, 1960. — P. 350–377.
4. Eagleton, T. *How to Read a Poem*. — Oxford : Blackwell Publishing, 2007. — 178 p.
5. UNESCO. *Contemporary Uzbek Literature in the World Literary Context*. — Paris : UNESCO Publishing, 2022. — 92 p.