



Article

The Triplet Poems of Rauf Parfi

Hoshimjon Ahmedov*¹

1. Candidate of Philological Sciences, Associate Professor, Alisher Navo'i Tashkent State University of Uzbek Language and Literature

*Email: Ahmedov.hoshim60@gmail.com

Abstract: This article discusses the work of Rauf Parfi, a unique artist who left a bright mark on Uzbek literature in the second half of the 20th century and the beginning of the 21st century, and the artistic aspects of his three-line poems. The content and essence of these creative experiments, the skill of using words, and the nuances of poetic meaning are analyzed and interpreted. Conclusions are made about the literary and artistic significance of the poet's experiments.

Keywords: Rauf Parfi, Analysis of Three-Line Poems, Theoretical Conclusions

Citation: Ahmedov, H The Triplet Poems of Rauf Parfi. Central Asian Journal of Literature, Philosophy, and Culture 2026, 7(2), 388-392.

Received: 20th Feb 2026

Revised: 10th Mar 2026

Accepted: 30th Mar 2026

Published: 24th Apr 2026



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

1. Introduction

As Rauf Parfi once remarked, "Poetry is perhaps an intuitive and unconscious synthesis of thought, a verbal reflection of the harmony between Nature and Man" [1]. Indeed, every creator possesses certain unwavering principles and convictions. Without them, it is impossible truly to recognize a poet or writer. For instance, when one thinks of Rauf Parfi, one envisions a true patriot, a truth-seeker intolerant of falsehood, uncompromising toward injustice and inequality, and courageous enough to call white white and black black—an individual, a poet, and a rebellious creator [2, 3].

2. Materials and Methods

Although, unlike some writers favored by the authorities, his anniversaries were not celebrated on a grand scale, nor were multi-volume collections of his works published under the patronage of influential sponsors, he remained one of the few literary figures who stayed consistently faithful to his principles. In his creative work, he never deviated from the literary and artistic convictions he had chosen. Moreover, Rauf Parfi was a creator constantly striving for innovation, originality, and the discovery of new poetic meanings.

In the following discussion, we will focus on one of such creative experiments the poet's triplet poems. Particular attention will be paid to the theoretical and scholarly innovations found in these works, the poet's unique style, and the transformations in their thematic and semantic content.

3. Results and Discussion

According to the literary scholar Qozoqboy Yo'ldosh, "Modernism, as its scientific and theoretical foundation, relies on the individualistic philosophy of Friedrich Nietzsche. According to this view, society, by its very existence, constantly stands in opposition to the individual. Society interferes with the freedom of the individual and attempts to restrict his thoughts, feelings, and actions. Yet a person should not be obliged to restrain his desires

for any reason. Humanism requires this. The degree of humanism is measured by the extent of freedom granted to the individual" [4, 5].

"Rauf Parfi is a poet who has his own independent path in discovering the symbolic meanings of words... As the poet tirelessly searches to express new ideas in new forms, he loads familiar words with fresh and profound meanings. In terms of form, his 'broken lines' are directed toward portraying states of intense emotional experience, as well as the colors and images of complex, contradictory moods and feelings" [6]. Indeed, the unquestionable standard-bearer of twentieth-century Uzbek poetry or, more precisely, Uzbek modernist poetry is Rauf Parfi. His creative work continues to be interpreted and debated in various ways; however, in the final analysis, it is recognized as artistically mature and among the finest examples of the literature of its era [7, 8].

Rauf Parfi was among the poets who could write with equal mastery in barmoq, aruz, and free verse. In the following discussion, we turn to his relatively understudied triplet poems [9].

Bo'ron, do'stim, nechun jimsan?

Nechun jimsan, Chaqmoq ukam,

Singlim Sukunatning boshida?

In this triplet, the most striking aspect is undoubtedly the meaning conveyed through the symbols. Here, "Storm" symbolizes a force or person rebelling against injustice. "Lightning" is presented as its "brother," whose duty, like that of the Storm, is to reveal places where oppression, injustice, and wrongdoing prevail. "Silence" is the younger sibling in need of help and protection. In this context, it symbolizes the poet's beloved homeland. Strong social meanings are thus assigned to the symbols of storm and lightning in the face of the injustices afflicting the homeland [10, 11]. As has been noted: "An image must embody unexpected novelty, be expressed through new words, reveal what no one has previously noticed, and, with as few words as possible, contain as many colors, forms, and rich meanings as possible".

Or consider:

Men hech kim emasman – Amirman,

Jinnistonning sohibqironi.

Hukmimni tinglashurlar hangrashib.

Within these rebellious lines are hidden truths about the emotional and psychological condition of the lyrical hero. At a time when mass propaganda loudly proclaimed the country as a "land of paradise," the one who dared to declare the opposite was naturally labeled insane the "ruler" or "conqueror" of the "Land of Madness." Even if he were the only citizen of that "mad land," irony lies in the fact that those who declare the lyrical hero mad are themselves destined to "bray." In his time, Aristotle described the poet in this way [12]: "A poet who can himself be moved can move the audience; one who can be angered can also anger the audience. Therefore, poetry is the destiny of a gifted or mad-like person. Gifted people are spiritually sensitive, while mad-like ones are prone to frenzy".

The poet expands his scope and discovers a universal, global meaning inherent to all humanity:

Yerga botib ketdi osmon,

Bir jonzot qolmadi gunohdan.

Uyatdan chinqirib yubordi Quyosh.

In his time, Abdurauf Fitrat's story "Shaytonning Tangriga isyoni" ("Satan's Rebellion against God") provoked serious reflection among readers [6, p. 220]. In it, Satan refuses to bow to humanity, which commits countless sins and corrupts the world. In essence, the stubborn image of Satan is symbolized as one deeply preoccupied with the

flaws of human nature. Similarly, in this triplet, the poetic depiction is created through vivid personification: even the Sky and the Sun, witnessing the sins of humankind the so-called “vicegerent of God on earth” — can no longer endure them [13].

As Asqad Muxtor writes: “Life, in essence, is merely survival. Many do not believe in the other world, and therefore they carry on with their deeds without fear. The existence of eternity comes to mind only when we reach its threshold. If a person believed in it throughout life, a dove would not come and leave as a raven...”.

Even with regard to the eternal theme of love, one may encounter remarkable triplets in Rauf Parfi’s poetry:

Men qaqshab yig’ladim, chirpandim,
Uchib tushdim yerga falakdan.
Xayrlashmak uchun siz bilan.

Indeed, true love elevates the true lover to the seventh heaven. It is not without reason that Alisher Navoiy wrote: “If there is no love, let there be neither of the two worlds; indeed, if not the two worlds, let there not even be life itself” [8, p. 564]. In the triplet above, the tragedy of separation befalling such a “lover in the seventh heaven” is expressed. As the world-traveling poet Zahiriddin Muhammad Babur wrote, life without the beloved is impossible [14]:

Manga oson durur bo’lsa agar yuz ming tuman dushman,
Bale bo’lmoq jahonda, ey ko’ngul, beyor mushkuldur.

At times, a person feels lonely even within society. Why? Because people of refined spirit are often not understood by humanity. Their intellectual horizons, thoughts, desires, and aspirations rise above the ordinary. People of commonplace temperament cannot comprehend them and simply say, “Why don’t you join our ranks?”

Tonggacha suhbat qurdim daraxtlar bilan,
Tushlarimni suvlarga aytdim.
Kel, yo’qolib ketma dedilar.

Here again, eternal themes emerge. Those who have seriously studied Uzbek literature know that Boborahim Mashrab metaphorically “kicked this world aside,” mocked it, and spiritually triumphed over it. In the writings of Jean-Paul Sartre we read: “Every person must ask himself: ‘Do I truly have the right to act in such a way that all humanity may take my actions as an example?’ If he does not say this, then he is concealing his anxiety from himself... This is, to some extent, the anxiety known to every person who has taken responsibility upon himself” [15].

In the following triplet, even when one bears sorrows too vast for the world, love becomes the ultimate consolation:

“Seni oq qildim!” dedi dunyo,
Oqardim, oqarib ketdim.
Oqib keldim oyog’ingizga.

Friedrich Nietzsche once defined love in this way: “We love life not only because we live, but because we love. There is always some madness in love. Yet there is always a reason for that madness”.

In another triplet, we encounter symbolic images:

Men suvman – hali hech kim ichmagan,
Kuygan kitobman men –
Hali hech kim o’qimagan.

Water symbolizes purity; the burned book symbolizes truths that scorch the tongue, or genuine wisdom and truths that unfailingly reach the reader’s heart.

In yet another triplet, an allusion is made to the major debates, discussions, and controversies surrounding Hamza Hakimzoda Niyoziy and his works in the late twentieth century:

Men uzoq uxladim,
 Bir asr uxladim, nega meni –
 Nega siz Yashinni uyg'otmadingiz?

At that time, the essence of the issue was that some of Hamza's dramas had been revised and supplemented by Komil Yashin. Literary scholar Suvon Meli published fundamental studies in the press, such as "Boy ila xizmatchi or the Problem of the Restored Version" and "Where is the Director's Version of the Expanded 'Boy ila xizmatchi'?" [12, p. 343]. The essence of the matter was that after Komil Yashin's revisions, Hamza's dramas were considerably "Sovietized" and adapted to fit literary-political ideology. The triplet above ironically alludes to this.

In fact, during the independence period, perhaps the greatest injustices were committed against the poet Nihoniy. Contrary to the devoted efforts of scholars who sought to reintroduce his true literary image to the people, stripped of ideological distortions, many negative qualities alien to his nature were emphasized, thereby tarnishing his pure name.

In Uzbek poetry, the scholar who first conducted a scientific study of triplet poems as a distinct genre was Q. Yo'lchiyev [13]. Thus, the genre's structural and artistic principles have already been established. Literary scholar Quvonch Mamiraliyev has also noted that the development of this genre is closely connected with the mastery of writers and poets, as well as with its reliance on symbols and metaphors.

4. Conclusion

The first and perhaps the most accurate evaluation of Rauf Parfi was given by Asqad Muxtor: "It is impossible to provide a poet with rigid rules or formulas. If such a collection of rules and formulas were ever published, it would be a harmful book. Yet one principle is clear: even the most emotional poetry, in terms of its mission and essence, addresses political issues; poetry is the poet's social conscience. I am pleased that interest in Rauf Parfi's work has not diminished and that many debates continue to arise around it. This is because of his poetic restlessness. This unsettled spirit steals the peace of the reader as well." Following this assessment, many studies have been conducted and continue to be carried out, because the poet's creative work still provides rich material for scholarly inquiry and scientific research.

The preliminary conclusions that may be drawn from Rauf Parfi's triplet poems are as follows:

1. The poet succeeded in enriching the traditionally established content and essence of triplet poems with distinctive and innovative meanings.
2. In these triplets, he achieved unique shades of poetic meaning through the harmonious combination of contrast and paradoxical emotions.
3. In these works as well, the poet remained faithful to the principles inherent in his worldview and convictions, finding new artistic expressions for themes such as love, motherland, and moral values.
4. Rauf Parfi's triplets reflect the modernist form and content characteristic of his overall creative work.

The triplet poems served to vividly reveal the broad possibilities of the poet's innovative poetic mastery.

REFERENCES

- [1] Rauf Parfi, Tanlangan asarlar, O. Oltinbek, Ed. Tashkent, Uzbekistan: Adabiyot, 2023.
- [2] Q. Yo'ldosh and M. Yo'ldosh, Badiiy tahlil asoslari. Tashkent, Uzbekistan: Kamalak, 2016.
- [3] N. Rahimjonov, Mustaqillik davri o'zbek she'riyati. Tashkent, Uzbekistan: Fan, 2007.
- [4] N. Rahimjonov, Badiiyat – bosh mezon. Tashkent, Uzbekistan: Akademnashr, 2016.
- [5] Aristotle, Poetika. Tashkent, Uzbekistan: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1980.
- [6] Abdurauf Fitrat, Tanlangan asarlar, vol. 1. Tashkent, Uzbekistan: Ma'naviyat, 2000.
- [7] Asqad Muxtor, Chodirxayol: Hikoyalar. Tashkent, Uzbekistan: O'zbekiston, 2018.
- [8] Alisher Navoiy, Mukammal asarlar to'plami, vol. IX, Xamsa. Layli va Majnun. Tashkent, Uzbekistan: Fan, 1992.
- [9] Zahiriddin Muhammad Babur, Devon. Tashkent, Uzbekistan: Fan, 1994.
- [10] Jean-Paul Sartre, "Qaydlar," Jahon adabiyoti, no. 5, 1997.
- [11] Jan Parandowski, So'z kimyosi, O. Sharafiddinov and M. Akbarov, Translators. Tashkent, Uzbekistan: Yangi asr avlodi, 2022.
- [12] S. Meli, So'zu so'z. Tashkent, Uzbekistan: Sharq, 2020.
- [13] Q. Yulchiyev, "O'zbek she'riyatida birlik va uchlik she'r poetikasi," Ph.D. dissertation, Fergana, Uzbekistan, 2017.
- [14] Quvonch Mamiraliyev, Istiqlol davri o'zbek she'riyatida janrlar modifikatsiyasi. Tashkent, Uzbekistan: Anorbooks, 2024.
- [15] Q. Mamiraliyev, Istiqlol davri o'zbek she'riyatida janrlar modifikatsiyasi. Tashkent, Uzbekistan: Anorbooks, 2024.