



Article

Poetry in the Journal “Maorif va o’qitg’uvchi”

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Abstract: This article presents statistical data and an annotated bibliography of poems published in the journal “Maorif va o’qitg’uvchi”. The poems are classified by thematic categories. The study also provides an analysis and personal reflections on selected poems such as “Dala yo’llaridan”, “Turmushmi bu?”, “Dengiz”, “Adabiyot”, “Telefon”, “Munozara”, and “Mashina”. Additionally, the article highlights the journal’s most active contributors and offers a discussion on the socio-cultural atmosphere of the period. Compared to other periodicals of the 1920s, “Maorif va o’qitg’uvchi” stands out for the large volume of literary content it published. Between 1925 and 1929, the journal featured prose and poetry by prominent writers such as Cho’lpon, N. Rahimiy, Elbek, G’ulom Zafariy, Rahim Ali, Abdulla Alaviy, Botur, Bektosh, Oydin, G’ayratiy, Hamid Olimjon, Shokir Sulaymon, Botu, Oltoy, Gulbek, Mirtemir, Uyg’un, Said Ahroriy, Majidiy, M. Alaviya, Mirhodiy, Yashin, Yo’qsil, Oybek, I. Usmoniy, and Nodi Mirza. A total of 189 poetic works (including 7 translations) were published, covering a wide range of themes such as enlightenment, depictions of nature, patriotism, and women’s emancipation. The article also aims to briefly describe the authors of these poems and offer concise annotations of their works.

Keywords: “Maorif va o’qitg’uvchi”, Poetry, Elbek, Kazbek, Elburs, Paranj, Freedom

1. Introduction

Compared to other press publications of the 1920s, «Maorif va o’qitg’uvchi» stands out for its extensive coverage of literary works. In the years 1925–1929, the journal published both prose and poetry by a wide range of prominent Uzbek writers and poets, including Cho’lpon, N. Rahimiy, Elbek, G’ulom Zafariy, Rahim Ali, Abdulla Alaviy, Botur, Bektosh, Oydin, G’ayratiy, Hamid Olimjon, Shokir Sulaymon, Botu, Oltoy, Gulbek, Mirtemir, Uyg’un, Said Ahroriy, Majidiy, M. Alaviya, Mirhodiy, Yashin, Yo’qsil, Oybek, I. Usmoniy, and Nodi Mirza. In total, 189 poetic works were published during this period, seven of which were translations. These poems touched on a variety of themes, including enlightenment and education, the beauty of nature, national identity and patriotism, the emancipation of women, social progress, and philosophical reflections on life. In this article, we attempt to present a bibliographic overview of these poetic works, briefly introducing their authors and providing concise annotations [1]. For instance, the poem “Dala yo’llaridan” offers a lyrical depiction of rural life and labor, while “Turmushmi bu?” (Is This Life?) conveys existential reflections and a critical view of the social conditions of the time. “Dengiz” is rich in imagery and metaphor, symbolizing both internal struggle and natural power. In contrast, “Adabiyot” stands as a meta-poetic reflection on the role of literature in shaping national consciousness. The poems “Telefon”, “Munozara”, and “Mashina” reflect technological and societal changes, often laced with satirical or

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philosophical undertones. The article also analyzes the style and worldview of active contributors to *"Maorif va o'qitg'uvchi"*, such as Elbek, Kazbek, and Elburs, and examines how their works mirrored the intellectual and ideological spirit of the time. Poems touching on themes like paranji (the traditional face veil) and freedom offer insight into the complex discourse around modernity, tradition, and identity in early Soviet-era Uzbekistan. Through this review, we aim not only to document the poetic output of a key literary journal of the 1920s, but also to better understand the broader cultural and ideological dynamics that shaped literary production during this transformative period in Uzbek history [2]. Before proceeding to the classification of the literary works published in this journal, it should be noted that not all of these literary samples meet the highest standards of artistic quality. Based on this, the literary materials featured in *"Maorif va o'qitg'uvchi"* can be categorized into two groups according to their artistic and ideological merit. The first group consists of works that are artistically and ideologically underdeveloped, while the second group includes works that are both artistically and ideologically mature [3]. The first group generally comprises works written by non-professional authors — amateurs, teachers, and individuals with limited literary background. Examples include F. Rahmon's poem *"Nash'ali damlar"*, his short story *"Chin turmushga endi chiqdim"*, Hasan Sodiq's poem *"Suyun endi sen"*, Sabohatoy's *"Istagingim"*, Rukniddin's *"Bahor"*, and fragments of poems by Tangriberdy. Most of these works revolve around the idea of freedom and liberation achieved through the revolution. Indeed, during the early revolutionary period, the newly annexed states enjoyed a relative degree of freedom [4].

2. Materials and Methods

The second group includes works of higher literary and ideological value, such as Cho'lpon's essays *"Ulug' Hindiy"* and *"Tagore and Tagore Studies"*, and his poems *"Bahorni sog'indim"*, *"Kuz yomg'iri"*, and *"Zangbu"*. Other notable works in this group are Elbek's poems *"Sham"*, *"Kapalak"*, *"O'tmishim"* and his short story *"Qishloqqa sayohat"*; Botu's poems *"Yaralangan qush"*, *"Adabiyot"*, and *"Haqiqat"*; N. Rahimiy's *"Suv"*, *"Kelingiz"*, and *"Qish manzaralari"*; as well as Bektosh's *"Ko'rsam"*, *"Ayriliqda"*, and *"Istamas"*. It would not be an exaggeration to say that this journal provided a fertile ground for the emergence and refinement of major literary figures such as Cho'lpon, Elbek, Botu, N. Rahimiy, Bektosh, and A. Alaviy [5]. The poems featured in the journal can be classified by theme as follows:

- a) Spiritual and Educational Poems:
 - *"Yosh ishchilarga"* (*"To the Young Workers"*) by N. Rahimiy
 - *"Istash"* (*"Desire"*) by Cho'lpon
 - *"Erk nima?"* (*"What is Freedom?"*), *"Turmushmi bu?"* (*"Is This Life?"*) by Elbek
 - *"Adabiyot"* (*"Literature"*) by Botu
 - *"Yigirmanchi asar"* (*"The Twentieth Work"*) by Gulbek
 - *"Oy"* (*"The Moon"*) by Rashid Abdulla
- b) Social and Political Poems:
 - *"Qutlash"* (*"Congratulations"*) by Oltoy
 - *"Tutqun qizg'a"* (*"To the Captive Girl"*) by Gulbek
 - *"Ozod xotun so'zi"* (*"The Word of the Free Woman"*) by Botur
 - *"Kurash"* (*"Struggle"*) by Botu
 - *"Oktyabr arafasida"* (*"On the Eve of October"*) by A. Alaviy
 - *"Paranji"* (*"The Veil"*) by Cho'lpon
 - *"O'n bir yil"* (*"Eleven Years"*) by N. Rahimiy
 - *"Dengiz"* (*"The Sea"*) by Mirtemir
 - *"Erk yo'lida"* (*"On the Path of Freedom"*) by M. Alaviya
 - *"Yorug' yulduz"* (*"The Bright Star"*) by Ibrohim Usmoniy
- c) Domestic-Themed Poems:

- “Kimdan o’rganding dedingiz” (“Who Did You Learn From?”) by Bektosh
 - “Ish” (“Work”) by N. Rahimiy
 - “Qizlar o’yini” (“Girls’ Game”) by Oydin
 - “Dehqon o’g’li” (“The Farmer’s Son”) by Bonur
 - “Cho’pon” (“The Shepherd”) by Elbek
- d) Poems Celebrating Nature and the Beautiful Emotions of Love:
- “Tong” (“Dawn”), “Yog’ochlar, ko’katlar” (“Trees, Greens”) by N. Rahimiy
 - “Oqshom” (“Evening”) by Bektosh
 - “Bahor” (“Spring”) by Uyg’un
 - “So’nggi muhabbat” (“The Last Love”) by Sh. Sulaymon
 - “Yozgi tong” (“Summer Dawn”) by Mirtemir
 - “Bahor oqshomi” (“Spring Evening”) by Qosimjon Hoshim
 - “Dala qizi” (“The Girl of the Field”) by Siddiq Salim
 - “Bahor” (“Spring”) by Rukniddin
 - “Tong” (“Dawn”) by Yog’du

A total of 5250 verses of poetry were published in the journal, of which 1796 verses remain unexplored. The stanzas of the poems published in 1925-1926 are rather irregular and unrefined [6]. Each stanza of a poem consisted of different lines, such as quatrains, sextains, octets, and even 17-line or 20-line stanzas. From 1927 onwards, the stanzas of the poems were organized into a more structured form, primarily using quatrains and sextains. The poems published in 1928-1929 became significantly more refined in terms of stanza, syllable, verse, and meaning.

3. Results and Discussion

Nearly all of the published poems are in Uzbek, except for Lermontov’s “Munozara” and “Yer”, S. Chura’s “Tog’ botiri”, and R. Thokur’s “Hoy yo’lovchi qiz”, which were translated from Russian. Among these, two are epic poems (G. Zafariy’s “Yoshlar endi berilmas” and “Rashk” by N. Rahimiy), four are narrative poems (Sh. Sulaymon’s “Qul”, “Qullikda” (“In Slavery”), “Yukchilar”; S. Rajab’s “To’lqin”), one is a poetic fragment (Tangriberdi’s “Parcha”), one is a poetic biography (Elbek’s “O’tmishim”), one is a parody (G’ayraty’s imitation of Cho’lpon’s “Buzilgan o’lkaga”), and one is a song written by Hodi Zarif based on the performance of Fozil Yo’ldosh o’g’li (“Oktabrda quttayman”). The rest of the poems consist mostly of stanzas of four or six lines, written predominantly in the *barmaq* (finger) meter [7]. Cho’lpon’s poem “Dala yo’llaridan” echoes the voice of water. The poem was written in Andijan and first published in the journal “Maorif va o’qitg’uvchi”. This poem has also been included in Cho’lpon’s three-volume “Collected Works” and the book “The Spirit of Spring”. As noted by Q. Norxo’jaev, Cho’lpon prepared another poetry collection titled “Dala yo’llarida” (“On the Country Roads”) in 1926-1927. However, this collection was never published and remained in manuscript form, later being destroyed. It is believed that this poem is one of the pieces included in that unpublished collection [8]. In the poem, the water flows along the country roads, with each leaf serving as its fan, facing the wind. It laments that its voice is no longer heard amid the noise of the city, and yet, it gives endless meaning even to the deserted places. The image of water, which imparts inexhaustible meaning to the deserted lands, seems to represent Cho’lpon’s steadfast will on the path of freedom.

Kichkina ariqning pastak shovvasi,
Mayin tovush bilan “shov”lab turadir.
“Ey, qo’pol shaharning janjal g’ovg’asi
Dala yo’llarida men bormen” deydir.

In Elbek’s poem “Turmushmi bu?”, he critically examines the old way of life and condemns those who marry young girls and cause them to cry without reason. The poem emphasizes that in order for a marriage to be strong, one must stand beside their spouse

heroically [9]. Through vivid imagery, the author writes with sorrow about the evils of polygamy, calling it a relic of the past, and stresses the importance of maintaining a strong marriage and being loyal to it. The poem was written in 1926- and published in the same year in the journal. It can be found in the poet's *"Selected Works"*.

Chin turmush qurmoqni istagan har yosh,
Yozuqsiz ko'zlardan oqizmaydi yosh!
Eskiliklarni buzib chiqishda,
Bo'lur u ularga qahramon yo'ldosh!

In Oydin (Manzura Sobirova)'s poem *"Bahor kechalari"*, written in Samarkand, the calm night of the spring season is depicted. In this night, it becomes impossible to distinguish whether it is night or day due to the moon's light. The powerful hands of nature adorn the world with grass, the sound of water flowing, the fragrance of the grass plays with the heart, and an old man with a sickle comes along, rejoicing at the playful flow of the water [10]. This is skillfully portrayed:

Oh, qanday go'zal,
Erkin bu choqlar.
Allalab, kuylar,
Sevib erkalar!

In Mirtemir's poem *"Dengiz"*, the author sees his people reflected in the image of the sea. He calls for them to rise from the grip of ignorance, to surge forward, and to crush the fortress of ignorance, bringing an end to the world of the oppressors. He wishes for them not to lie dormant under the ice and oppression, but to boil over and crush the ship of the oppressors beneath them. This poem does not appear in Mirtemir's *"Selected Works"* or *"Collected Works"*. The poem is reminiscent of Cho'lpon's poem *"Xalq"*:

Tinch dengiz, tinch dengiz, qo'zg'al, qo'zg'al bas!
Ovchilar kemasin irg'it ko'ksingdan.
Yovuzlar dunyosin yo'qot ustingdan,
Ustingda o'ynatma, ost tomong'a bos!

Influenced by Cholpon's poems is also found in Mirtemir's poem "Ana, bog'lar...". The lines "Kulib turgan shu hayotdan haqqing ol, Sen ham inson, sen ham inson, sen inson!" bring to mind Cholpon's great lines "Tiriksan, o'lmagansan, Sen-da odam, sen-da insonsen: Kishan kiyma, bo'yin egma, Ki sen ham hur tug'ilg'onsen". In Botu's poem *"Adabiyot"*, the author asks that the world reflect the heart's longing. He requests that "the heavens" bestow struggles and transactions upon him, while questioning where the "angel" who protects the heart's will is [11]. The poet speaks of his happiness being only in the heart's desires: "If I dance in my own paradise, obeying the will of the heart, and wandering the deserts in search of happiness, is that ungratefulness?" he asks the reader. He says that, without fleeing from the struggles of life, he will radiate his own light and expresses gratitude for the "wish" that places the heart in the heart of the heart, regardless of how many disputes or trades may come. At the beginning of the poem, the phrase "(On the old road, in the old melody)" is mentioned. This poem appears in Botu's poetry collections and *"Selected Works"*.

Kuchli borliq sirli dunyo ko'nglidin ber bir darak:
Ko'pmi g'avg'o, ko'pmi savdo menga baxsh aylar "falak"?
Qaysi tog'da, qaysi bog'da, qaysi chog'da sayr etar
Erka ko'ngil erkini tun-kun qo'riqllovchi "malak".

Istagimning kabasida aylanar baxt naylasam?

Kim so'kar, kim shodlanar arshimda javlon aylasam?
 Osiymanmi ko'kragimda qaynag'an "kuch" amriga
 Bo'ysunub yov baxtini cho'llarda sarson aylasam?
 Men yashash maydonida qo'rqib kurashdanmi qochay?
 Yovg'a yor bo'lg'on amalga men o'zim nurmi sochay?
 Qancha g'avg'o, qancha savdo kelsa kelsun bir ko'ray:
 Ko'ngilga ko'ngilni qayd etgan "tilak"dan o'rgilay.

After Botu's poem, the journal's officials wrote the following words about the poet: *"Our beloved poet Botu's last poem, published in the 'Fergana' newspaper, begins to flow with meaning and style. This poem, which marks the poet's recovery after being ill for the past two to three months, signals that he is beginning to get better. We celebrate Botu's recovery and have copied his work."* Not all the authors whose poems were published in the journal were well-known. There were also amateur poets. One such poet is Hasan Sodiq, a student at the Central Asian Law Technical Institute. His poem *"Suyun endi sen"* is dedicated to the Uzbek girls who graduated this year [12]. The poem describes how Uzbek girls had been oppressed for many years, their faces yellowed under the veil. Despite their parents' tears and pleas, young girls were sold for gold. However, after the downfall of this monarchic system, the girls recognized their own worth and blossomed in freedom, depicted as flowers in full bloom. This poem was published in the journal in the Latin alphabet.

Ko'p o'tmay yiqildi ul buyuk xoqon,
 Porladi mashriqdan qizil yulduzing.
 Shunda tushundingda, kim ekansan sen,
 G'unchalandi shunda gullaring sening.

This theme also finds its reflection in Botu's poem *"Paranji"*. In the poem, the lover's sorrow is expressed as he cannot see the girl's beauty due to her veil, and tears fall from his eyes. It is imagined that one day she will remove the veil and step into freedom [13]. The girl slowly walks away without answering, while the lover's heart burns with longing. Eventually, after some time, a bright new era arrives, and as a result, the girl removes her veil and speaks freely with her lover. This theme is depicted in the verses of the poem. The poem appears in Botu's *"Selected Works"*.

Ko'b kunlar o'tdi.
 Yangi kuch tutdi
 Mazlum qo'lidan;
 Erksizlik turdi
 Odamga yurdi
 A'lam yo'lidan.

Oltoy (Bois Qoriev) in his poem *"Telephone"* reflects on the progress of his era, seeing the development as a sign of the times. In the poem, the poet expresses how the world is constantly changing, and humans, too, are always in motion. As a result, the arrival of a new invention like the telephone is celebrated. The telephone, ringing and calling people, reminds them of their tasks, and it plays a crucial role in quickly addressing emergencies, like preventing a building fire by instantly communicating and taking action [14]. The poem also contrasts the effectiveness of the telephone with the difficulty of transporting water manually, which would have been much harder and less efficient without it. The poem was written on June 25, 1925, in Tashkent and published in the journal. It does not appear in the poet's *"Armug'on"* collection.

Ko'rinishidan,
 Hamma chehralardan,

Qo'rqinchliq yo'q bo'ldi.

Yana, telefon ching'irar ching'ir...!

Another poem written in celebration of the progress of the times is Mirhodi's "*Machine*". In this poem, the poet highlights the novelty of workers acquiring machines in their daily lives [15]. Although the machine is lifeless, it is powerful. The poem emphasizes how, with the help of this lifeless object, workers can easily carry out their tasks, and it becomes their companion, aiding them in their work.

Mashina ul jonsiz,

Tabiiy bir quvvat.

U bilan shul sonsiz,

Insonda harakat.

There are also translated poems published in the "*Maorif va o'qitg'uvchi*" journal. One such poem is Lermontov's "*Debate*", translated by Erkin. In this poem, the conversation between two mountains, Kazbek and Elbrus, is described. The older mountain, Elbrus, says to Kazbek: "People are coming and building homes on your peak. Do you know their intentions? Let them not build on you, let them not cut down your trees, let them not dig into your chest searching for gold, let them not construct roads, let no caravans pass, and don't let anyone climb to your summit except for the eagle and the clouds. Be warned, they will be clever, especially the people from the East." In response, Kazbek says: "Do not fear the East, for it has been peaceful for the last 900 years [16]. They now lie peacefully, remembering the quiet times of their ancestors, gazing at the stars. The old East has ended, it can never match me," he says. Elbrus then comments on how Kazbek is boasting. Suddenly, with a great noise, the Urals trembled, the seas surged, and the white peaks sparkled as an army appeared. Fires blazed, and drums sounded as they began to invade the East. Kazbek, upset, turned his gaze toward the East. He pressed his hat onto his head and fell silent forever.

Qor toshlarg'a to'lib,

Ho'qqayib qolg'on Qazbek.

Yovlarni sanag'udek,

Bo'lib qarag'an edi.

Lekin sanay olmadi,

Xafalanib o'zining,

Elin ko'zdan kechirdi,

Qoshlarig'a telpagin,

Bosib abadiy tindi.

The journal's "Literature" section also includes poems dedicated to children. Starting from 192- years, the journal officially announces the inclusion of children's literature. In Elbek's poem "Kapalak", the speaker addresses the butterfly, commenting on its restlessness, its beloved being a flower bud, waiting for the flower to bloom like a bride, and the butterfly's beauty being envied by all other flowers [17]. As winter arrives, the butterfly feels the world closing in on it. The poem requests the butterfly to engage not only with flowers but also with children. The butterfly responds, saying: "You catch me and tie me by my legs," but the child replies that now is a time of freedom, and such actions will no longer happen. The poem paints this with artistic imagery.

-O'rtoqjon bunday dema,

Bo'sh-bo'shg'a g'am yema!

U zamon o'tib ketgan,

Erkinlik kelib yetgan!

Xo'b, bo'lmasa, o'ynashay,
Sizlar bilan kuylashay:
Erkimiz qutli bo'lsin,
Shodliqla dunyo to'lsin!

4. Conclusion

In the issues of the journal «Maorif va o'qitg'uvchi» from 1925-1927, there is a noticeable movement towards freedom of speech, with a focus on openly expressing thoughts and addressing social issues through poetry. However, in the issues from 1928-1929, the poetry became more politically charged. These poems are dedicated to the revolution, praising the red empire and promoting its ideologies. In the issues from 1930-1933, the sections related to literature were removed, and the journal completely shifted towards scientific, pedagogical, and methodological content. In these years, literary materials are almost absent from the journal. This change was due to the readers' desire for the journal to become a more educational and instructive publication. On February 25, 1929, Sotti Husayn published an article in the Yosh Leninchi newspaper discussing certain sections of Maorif va o'qitg'uvchi. He used the 11th issue of the journal from 1928 as a basis for his criticism. In the 4th issue of 1929, another article by Davidov Aziz was published under the local news section. Both authors' main demand was for the journal to focus more on educational and pedagogical content, leaving political and social matters to be addressed by other publications. The poems published in «Maorif va o'qitg'uvchi» are valuable literary sources, shedding light on the literary environment of the 20s and 30s and providing insights into the achievements and shortcomings of the poetry of that period.

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