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“THE POETRY WORKS IN THE JOURNAL “MAORIF VA O’QITUVCHI”

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ABSTRACT

The article provides statistics and a brief annotated bibliography of poems published in the “Maorif va o’qitg’uvchi” journal. It includes an analysis of poems such as “Dalalaridan”, “Turmushmi bu?”, “Dengiz”, “Adabiyot”, “Telefon”, “Munozara”, “Mashina” along with personal observations.

KEYWORDS

“Maorif va o’qitg’uvchi”, poems, Elbek, Kazbek, Elburs, paranji, courage.

INTRODUCTION

In contrast to other contemporary publications of the 20th century, the “Maorif va o’qitg’uvchi” journal predominantly featured a substantial volume of literary materials. During the years 1925-1929, the journal featured prose and poetry works by various authors such as Chulpon, N. Rahimi, Elbek, Gulom Zafariy, Rahim Ali, Abdulla Alaviy, Botur, Bektoş, Oydin, Ghayratiy, Hamid Olimjon, Shokir Sulaymon, Botu, Oltay, Gulbek, Mirtimir, Uygun, Said Akhoriy, Majidiy, M. Alaviy, Mirhodiy, Yashin, Yoqsil, Oybek, I. Usmoniy, Nodi Mirza, and others. The published literary works

consisted of 189 poems (7 of which were translations) covering various topics including educational, nature-themed, patriotic, and women’s rights issues.

MAIN PART

The poems published in the journal can be classified into the following categories based on their themes:

a) Educational poems: “Yosh ishchilarga” (N. Rahimi), “Istash” (Chulpon), “Erk nima?”, “Turmushmi bu?”

(Elbek), “Adabiyot” (Botu), “Yigirmanchi asr” (Gulbek), “Oy” (Rashid Abdulla).

b) Social-political poems: “Qutlash” (Oltay), “Tutqun qizga” (Gulbek), “Ozod xotun sozi” (Botur), “Kurash” (Botu), “Oktyabr arafasida” (Abdulla Alaviy), “On bir yil” (N. Rahimi), “Dengiz” (Mirtimir), “Erk yulida” (Muzayana Alaviya), “Yorug‘ yulduz” (Ibrahim Usmoniy).

c) Poems on everyday life: “Kimdan o‘rganding dedingiz” (Bektosh), “Ish” (N. Rahimi), “Qizlar oyini” (Oydin), “Dehqon o‘gli” (Botur), “Cho‘pon” (Elbek).

d) Poems on nature and love: “Tong”, “Yog‘ochlar, kokatlar” (N. Rahimi), “Oqshom” (Bektosh), “Bahor” (Uyg‘un), “So‘nggi muhabbat” (Sh. Sulaymon), “Yozgi tong” (Mirtemir), “Bahor oqshomi” (Qosimjon Hoshim), “Dala qizi” (Siddiq Salim), “Bahor” (Rukniddin), “Tong” (Yog‘du), and others.

The organization of poems published in 1925-1926 was quite disorganized. Each stanza of a poem consisted of various numbers of lines, ranging from four to twenty-one lines. From 1927, the stanzas of poems were arranged systematically, mostly in quatrains and sextains. The poems published in 1928-1929 showed significant improvement in both form and content. We proceed to summarize the brief annotations of these poetic works.

Chulpon’s poem “Dala yo‘llaridan” (Chulpon, 1925, 93-94 p.) (“From the Fields of the Steppe”) is written in the language of water. The poem was penned in Andijan and was first published in the “Maorif va o‘qitg‘uchi” journal. This particular poem has also been printed in Chulpon’s three-volume collection “Asarlar Toplami” (Chulpon, 1994, 170 p.) and “Koklam Ruhi” (Chulpon, 2019, 143p.) book.

According to Q. Norxujaev’s emphasis, another poetic collection titled “Dala yo‘llarida” (“On the Steppe Roads”) was prepared by Chulpon in 1926-1927. However, this collection remained unpublished and was subsequently abandoned. It is speculated that this poem was also included as samples in the same collection” (Chulpon, 1994, 439 p.). In the poem, the water symbolically represents the winding paths of the steppe, where each ripple represents a unique turn, and its sound is muted within the city’s noise, emphasizing the concept of freedom along Chulpon’s poetic journey.

Kichkina ariqning pastak shovvasi,

Mayin tovush bilan “shov”lab turadir.

“Yey, qo‘pol shaharning janjal g‘ovg‘asi

Dala yo‘llarida men bormen” deydir.

In Mirtemir’s poem “Dengiz” (Mirtemir, 1927, 33 p.) (The Sea), the author sees the people as an example of the sea. Amidst ignorance, without drowning, it bears

the burden, carries the waves of oppression on its back, and asks for an end to the world of oppressors. Over the waves, under the tyranny, it seeks relief from the oppressive burden. This poem is not included in Mirtemir's "Selected Works" or "Collected Works" The poem references Chulpon's poem "Khalq" (The People).

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!

The influence of Chulpon's poetry can also be seen in Mirtemir's poem "Ana, bog'lar..." (Those are, gardens...) (Karimov. N. 2017, 73 p). The lines "Kulib turgan shu hayotdan haqqing ol, Sen ham inson, sen ham inson, sen inson!" (Realize the truth from this life you've spun, You're also human, you're also human, you're human!) from Mirtemir's poem resonate with the profound lines of Chulpon: "Tiriksan, olmagansan, Sen-da odam, sen-da insonsan: Kishan kiyma, bo'yin egma, Ki sen ham hur tug'ilgansan" (Whether alive or not, You're human, you're a human too: Don't bow your head, don't stoop, Because you were born free too).

In the poem "Telefon" (Telephone) (Oltoy, 1925, 83-86p.) by Oltoy (Bois Qoriev), there is a reflection of the progress of the era, where the world is advancing, and

humans are engaged in relentless activity. As a result, they feel delighted when they receive a new piece of information through the telephone. The act of dialing the telephone, which connects people and conveys their tasks, is depicted in the poem. Additionally, the poem portrays the difficulty and inefficiency of fetching water by a water carrier if there were no telephone and instead, a water pump machine replaced it, illustrating the hardship and inefficiency of the latter. The poem was written on June 25, 1925, in Tashkent and was published in the mentioned journal. However, the poem is not included in the poet's collection "Armugon".

Ko'rinishidan,

Hamma chehralardan,

Qo'rqinchliq yo'q bo'ldi.

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

Another poem that reflects the progress of the era is Mirhodi's "Mashina" (The Car) (Mirhodi, 1928, 39p.). In this poem, the arrival of a car in the village is considered as a novelty, indicating progress. Even though the car is without a soul, it is powerful. Despite its lack of soul, it keeps the workers busy, symbolizing how it interferes with their work and disrupts their routines, confirming its role as the worker's companion.

Mashina ul jonsiz,

Tabiiy bir quvvat.

U bilan shul sonsiz,

Insonda harakat.

In the “Maorif va o‘qitg‘uchi” journal, there are also translated poems. One of them is a translation of Lermontov’s “Dialogue” (Munozara) (Lermontov, 1925, 85-86p.) in which a debate between two mountains, Kazbek and Elbrus, is depicted. Elbrus, addressing Kazbek, says: “People come and climb on you to build houses. Do you know their intentions? They will not build houses on you, nor will they fasten their saddles to your cliffs, nor will they search for gold in your rocks, nor will they make roads, nor will caravans pass through them. You expelled people from the peaks where no bird flies. Believe me, they will become desolate, especially the Eastern people,” - he said.

In response, Kazbek says: “Do not fear the East, because it has been peaceful for 900 years... They remember the peaceful times of their ancestors, count the stars, and come in peace. The past is gone, and the East cannot compare to me,” he said. Elbrus, on the other hand, expressed that it was greatly disturbed. Suddenly, thunder rumbled, and the Ural Mountains trembled with fear, the valleys of the Caucasus were filled with soft haze. Flames roared, and lightning flashed as an attack began from the East. Seeing this,

Kazbek became angry and turned his face towards the East, lowered his head, and waited.

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 written for children. Since 1927, the official announcement of the addition of children’s literature to the journal is formally declared by the administration. In Elbek’s poem “Kapalak” (Butterfly) (Elbek, 1926-1927, 25p.) written for children, he appeals to the butterfly, describing its delicate nature, its resemblance to a blooming flower, its petals like butterflies, and its timid waiting to bloom fully, likening it to the world when winter comes. It is said that only with flowers, but also with children, should one converse. He states: “You hold me, tying me to my stem,” as if the child is now entering a period of

freedom, illustrating the reluctance to engage in such actions with artistic imagery.

Xo‘b, bo‘lmasa, o‘ynashay,

Sizlar bilan kuylashay:

Erkimiz qutli bo‘lsin,

Shodliqla dunyo to‘lsin!

During the years 1925-1927, the poems published in the journal exhibit freedom of expression, openly expressing their ideas and addressing the issues of social transformation. However, in the years 1928-1929, the poems presented are more politically charged. These poems glorify the revolution, exalting the Soviet Union and aiming to shape the goals of the readers. Additionally, during the years 1930-1933, sections dedicated to literature are included in the journal, aligning with scholarly, pedagogical, and methodical approaches. During these years, literary materials were hardly featured in the journal. This is because the editors aimed for the journal to be educational and instructional. Satti Husayn published an article in the “Yosh Leninchi” newspaper on February 25, 1929, discussing certain aspects of the “Maorif va o‘qitg‘uvchi” journal. For critique, he referred to the issue of the journal dated November 11, 1928. Another article was announced by Davidov Aziz under the rubric of local news in the issue dated 1929, number 4. The main demand of these two authors was to pay more

attention to educational and instructional materials in the journal and to allocate political and social issues to other publications.

CONCLUSION

The poems published in “Maorif va o‘qitg‘uvchi” journal are valuable literary sources that shed light on the literary environment of the 1920s-1930s, particularly in terms of addressing the strengths and weaknesses of the poetry of that period.

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