

Homeland As A Value In The Poetry Of The 20th Century Turkish Peoples

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Abstract: The article analyzes patriotism as a value in the poetry of the Turkic peoples of the second half of the 20th century - the beginning of the 21st century. The spatial and systemic differences in patriotism in the poetry of these peoples are studied on the basis of examples.

Keywords: Homeland, patriotism, symbol, author, lyrical hero, nature, nation, history.

Introduction: One of the highest values reflected in literature, including the literature of Turkic peoples, is patriotism. When we examine the poetry of Turkic peoples from the second half of the 20th century to the 21st century, we witness concepts such as Homeland and nation being celebrated as supreme values. Even in poems on other subjects by creators of this period, one can sense that patriotism is held as the highest value. Poets write on this theme sometimes with pride, sometimes with anguish, sometimes in awe, and sometimes contemplatively. In their eyes, the Homeland is as sacred as a father and as loving as a mother. They consider separation from one's homeland and people a calamity:

Faqat ketsam sendan yiroq,
Boshga tushur achchiq firoq,
Hasratingda soch bo'lar oq...
Bo'g'ar oylar, yillar meni,
Koyimasin ellar meni! [12:8]

(Samad Vurg'un)

In his poem "Yurt", the Turkish poet Fazil Husni Doglarca asks his mother to find a solution to the unbearable pain of separation from her homeland, whose mountains and stones are precious:

Tog'lar, toshlar boqar menga,
Men bu yerdan ketolmayman.
Dardimga chora top, ona,
Men bu yerdan ketolmayman.[16:76]

All the flowers and trees, water, and air of the

Homeland are precious to the lyrical hero; that is, the Homeland is portrayed as a value through its nature. The personification of natural objects (mountains, stones) and their manifestation of human-like appearance (gazing at me) further emphasizes the lyrical hero's love for the Motherland. While the lyrical hero of the poem "Doglarja" expresses love for the Homeland from within his native land, the lyrical hero in Omon Matjon's poem experiences such love in "The Unique Custom of the Plains People" while in a foreign country, namely America. Upon entering one of the American stores, the salesperson hands the poet a needle, points to a map on the wall, and:

– Sayyoh qaysi yurtga qaytmoqchi bo'lsa,
O'sha joyga, mana, igna qadasin! [9:230]

This simple detail serves as the basis for a large poem consisting of nine stanzas. So, will our hero stick a needle or not? If he does, what will happen? If he doesn't? The poet considers sticking a needle to be a betrayal of his homeland and rejects the offer.

Yurtimiz qalbini bir bor ko'rsayding,
Nayzalar o'rnini minglab bitmagan.
Doro, Iskandarlar tig' urgan unga,
Endi men sanchishim go'yo yetmagan.[9:230]

In the blood spilled on the steps of the Arabs and Genghis, "Oceans poured out of the cup". "Even the crown and throne are your own hands", no khans shed blood in this land. How can a poet stick a needle in such a generous and wounded land? Don't go far and remember the Second World War – "Even if Hitler

doesn't shoot a bullet on Uzbek soil", the hearts of every family are scarred by the "black letters heavier than lead" from our compatriots who went to war. The reader now comes to a conclusion: our hero does not stick a needle! No, he sticks a needle and can find a valid reason for this:

Yurtga igna sanchmoq nechog'lik og'ir,
Lekin qaytib borish istagi zo'rroq![9:231]

Tens of thousands of soldiers may have fought against the Arabs and Genghis Khan, hundreds of thousands of soldiers may have been killed in the wars for the throne, millions of our compatriots may have died in World War II, but his hot blood is ready to show even greater courage than theirs! That is why he wants to return to his homeland, to defend it himself, without relying on millions of soldiers, and considers this to be a supreme value for him. Although Amon Matjon's poetry reflects love for the homeland, like Doglarjan's, it is distinguished by its longing.

The support of the homeland, the people is shown in Jamol Kemal's poetry as a value capable of alleviating the pain of orphanhood:

Otam diydorini ko'rolmadim men,
Onasiz o'ssam-da, bo'lmadim yetim.
Onam deb yerimga erkalandim men,
Otam deb elim-la iftixor etdim.
Ko'rsatmasin, agar bir kun beomon,
Yerimdan, elimdan ayirsa hijron,
Boshimga yiqilgan yetimlik tog'i

Yakson etar edi meni shu zamon...[8:249]

The eight-line hasbi is in the form of a situation, referring to the poet's childhood as an orphan. The child grows up happily with his parents. This happiness was not destined for Jamal Kemal. But his tolerant nation, his Motherland, kept him away from this misfortune and made him feel happy. When he was separated from his homeland and people, orphanhood "destroyed" him. In this poem, the poet's love for his homeland and people is expressed through the situation without being expressed. The poet was able to express the suffering of being far from his homeland and people through the combination of "mountain of orphanhood", that is, he reflected the situation in an unusual way.

In the poem of the Turkish poet Bakhtiyor Genjamurat, the lyrical hero considers the dark days in the sky of the homeland as a thorn in his foot. That is, for the poet, the body and the homeland are one concept:

Yalang oyog'imga sanchilsa tikan,
Tan og'rib, qon ko'pchib, ingranadi jon.

O'zni sendan o'zga sanamadim men,
Tanimsan, qonimsan, jonimsan, Vatan![1:3]

As in all nations, the poetry of the Turkic peoples also plays a significant role in glorifying the Motherland, enjoying its nature, and being proud of its past.

The famous Azerbaijani poet Samad Vurgun, while praising his Motherland, reflects the geographical appearance of Azerbaijan before the reader's eyes:

Ko'p oshganman bu tog'lardan,
Turna ko'zli buloqlardan,
Tinglaganman uzoqlardan
Sokir Oraz ishvakorni,
Sinaganman do'st-u yorni.[3]

Wherever a person is born and grows up, that place is his homeland. Whether it is a mountain, a garden, or a desert, he rejoices and enjoys it. For example, the lyrical hero of Oljas Sulaymanov, who lived in the Kazakh steppes, loves and worships his homeland with its meadows, steppes, and the dust of horses:

Nebraskaga borar edim-u,
Sog'inibman Vatanni, ukam,
Unda ham shu manzara va shu...
Vatanimga qaytaman, ukam.
Unda aday dashti bor, azal
Yantoq o'sar, chimchir sovuq ham,
Ot bor, chang bor! Juda ham go'zal!
Vatanimga qaytaman, ukam...[14:19]

In the poems of Jamal Kamal, such as "The Greatest Soil", "Night. I Walk in My Garden...", "Night of Uzbekistan", "The Inspiration of the Great Highway", "Horizons", "Imagination", the landscapes of rivers, expanses, mountains and gardens characteristic of Uzbekistan are reflected.

Since patriotism is valued as a value in the poetry of the Turkic peoples, the lyrical hero of this poetry wholeheartedly protects and defends his native land. In particular, the poet of the Azeri language Samad Vurgun wants those who value true friendship and honesty to live in their native land:

Aziz tutib, e'zozlaylik chin do'stlikning qadrini biz,
Jon tikaylik bu do'stlikka, qardoshlikka har
bimiz.
Nomus qilsin o'z kunidan maslaksizlar, qalbi
ko'rlar,
Boqiy yashar bu Vatanda pokdomon-u toza
tamiz.[12:14]

The poet's poem "Our Youth" is reminiscent of the march genre. The "architectonics of such poems on the theme of patriotism, built on the basis of such techniques as epic appeal, call, urging, propaganda, sloganeering, affirmation, sharp rejection, the preservation of uplifting, militant intonation from beginning to end"[13:25] is a peculiar criterion of the literature of the Turkic peoples of the former Union, including those united in it. This phenomenon is rarely encountered in Turkish literature outside the Soviet Union.

The expression of patriotism as a high value can also be observed in the poetry of the People's Poet of Uzbekistan Abdulla Aripov. The lyrical hero of his poem "Men nechun sevaman O'zbekistonni" (Why I Love Uzbekistan) uniquely expresses patriotism. The lyrical hero, comparing the Motherland with other lands, does not deny the beauty and value of those lands. On the contrary, it emphasizes that the Motherland - Uzbekistan - is precious, even though opportunities are not limited in other countries. This value lies in his birth and development in this homeland. The poet, searching for an answer to the question "Why do I love Uzbekistan?" refrains from the answers that provide a material basis for love. That is, he connects the reason for love for the Motherland with the feeling - the feeling of Motherland:

Yurtim, seni boyliklaring-chun

Sevgan farzand bo'lsa kechirma aslo![11:44]

The renowned writer Odil Yakubov, reflecting on A. Oripov's poems, writes: "The Motherland is the main theme of Abdulla's work. No one has yet demonstrated so vividly that one can love the homeland so deeply and honor it in a way worthy of this love..."[10:5].

Jamol Kamol's lyrical hero considers himself a son of the Homeland whose arms are full of strength, worthy of serving the country. In their veins, blood surges like the Jayhun - Amu Darya. Now he wants to shoulder the work of brotherly nations with amazement and enthusiasm:

Sening osmoningdan sog'inch bilan mast,

Qadrdon ellarga tashlasam nazar,

«O'g'lim!» – deb chaqirar mo'ysafid Kavkaz,

«O'g'lim!» – deb chaqirar daryoyi Hazar...[8:73]

It should be noted that in the poetry of the Turkic peoples, when the lyrical hero calls humanity to patriotism, goodness, and unity, he does not limit himself to his native land in performing these actions. That is, the Motherland acquires a broader meaning, and it is necessary to protect neighboring and fraternal countries, as well as the entire globe, like a motherland. Samad Vurgun:

Va yana insonning xayol sarvari

Uchar fazolar-u dengizlar sari.

Sen ey, saodatning go'zal sahari,

Olqishla insonning orzuli yo'lin,

Yetkaz Yer yuziga jasorat qo'lin,[12:43] –

The image of Jamol Kamol's lyrical hero, gazing into the distance, desires to be a guardian of the Russian, Baltic, Balkan regions, the Dnieper, Danube rivers, and beyond them, the cities of Istanbul, Paris, Cairo, Rome, and the Atlantic Ocean. The poet adds even broader meanings to the word Homeland, calling the entire earth and sky - existence – "My Homeland":

Shu Osmon, Shu Zamin – mening Vatanim,

Shu Osmon, Shu Zamin – mening Xudoyim.

Bunda begona yo'q, barchasi manim,

Mening Amerikam, mening Xitoyim!..[8:74]

The poet considers the entire earth his homeland. The idea put forward in the poem serves as a necessary shield against the policy of polarization, division of the world, bias, and factionalism that threatens today's world. It is shortsightedness for a person to think only about the peace of the country to which they belong and to be indifferent to the concerns of countries beyond borders. The poet incorporates into his poetry the idea that exists in the essence of our wise people's proverb "If your neighbor is peaceful - you are peaceful". Since the Earth is common to humanity, problems are not distributed among different countries. The ecological, political, and economic problems that are bringing disaster to humanity fully confirm these ideas. It is necessary to fight against these disasters together. And at the same time, all peoples have the right to live happily:

– Bashar avlodining barchasi – inson,

Vatan hammamizga – Shu buyuk Zamin![8:74]

The poet used various methods to reveal the essence of the concept of "Homeland". In particular, as in the poem "Imagination", the necessity of recognizing the world as a Homeland through the Motherland and protecting it like the apple of one's eye is revealed in the other eight. The fact that the expression is given through dialogue ensured a peculiarity in the weighting of the thought:

– Ona O'zbekiston, sendan so'rayman,

Nelarni o'ylaysan Shu farahli tun?

– Jumla mamlakatga non bersam deyman,

Kiyintirsam deyman uni bus-butun...

The Azerbaijani poet Samad Vurgun cannot imagine the happiness of his own people without the peaceful and

prosperous life of their brotherly nations:

Sensan, Vatan yorug' yuzim,
Tingla manim yurak so'zim.
Qardoshlikda baxt yulduzing.
Gullay bergil dorilamon
Ozarbayjon, Ozarbayjon.[3]

In such poems, the lyrical hero's love for the Motherland rises to the level of love for the world through his homeland, which means that the boundaries of his Homeland expand.

In the poetry of the Turkic peoples, as the Homeland rises to the level of an image, the lyrical hero's conversation with it and the expression of his boundless love for man in the language of the Homeland increases the effectiveness. Poets give beautiful descriptions of their Motherland and, through her, their people: they are only supporters of goodness, capable of good deeds, and unmatched in kindness.

In the above poems, the poets, standing in their homeland, wished peace to the whole land, while in some poems, on the contrary, they consider the world a pearl, considering the homeland a treasure. That is, in poems, the expression differs from the specific to the general, from the general to the specific, that is, he considers his homeland more precious than all other lands. The sun, sky, and earth are the same for all countries, but the lyrical hero dreams of the Motherland having its own bright sun, its own clear sky, its own priceless land. Just as there are good days, there are also bad days, of course. At the end of such poems, the lyrical hero again misses his homeland. He asks for many holidays, deserts, valleys, and rivers:

Nurli-nurli ayyomlaring bo'lib tursin,
Nasib etsin senga oltin sahrolaring,
Ovozingga to'lib tursin, to'lib tursin,
Yurtim, chaman vodiylaring,
daryolaring...[8:172]

The phrase "may it be granted" refers to the pains of the period of despotism. The phrase "your golden deserts" conveyed ambiguity: yellowed deserts, precious deserts. The desire for independence is expressed with the help of the phrase "Let your voice be full". The poet does not follow others in describing the Homeland, the expression is unique.

In the poet's other eight, one can witness the transfer of natural processes to human vices:

Ona Yer, har kuni olam ufqiga
Ko'z yoshing oqizar bahri ummonlar...
Bahri ummon bo'lib qo'zg'almas nega

Senga banda bo'lgan tirik insonlar?

Ona Yer, ona Yer, boshingda tutun,
Bag'ringdan otilar o'tli vulqonlar...
O'tli faryodingdan bir kunmas-bir kun
Tikka qo'zg'almasmi o'lik insonlar?...[8:231]

Not the water flowing in the oceans, but the tears of Mother Earth, the smoky volcanoes, the fiery sighs erupting from Mother Earth's embrace. Through rhetorical questioning, humanity is called to vigilance and awareness. In the poem, through the art of *tajohuli orif*, the end of interethnic conflicts, cruelty, the call to awakening of "dead people" are expressed with pain. That is, in the language of the lyrical hero, a rhetorical question was used regarding love for the Motherland, Mother Earth, "in order to make the interlocutor like him, to awaken feelings of goodwill and consent towards him" [6:31]. In the line "Will the dead not rise upright?" although the word "doomsday" is not used, there is a hint at the possibility of the destruction of the world, the state of the end times. It should be noted here that one of the peculiarities of Jamal Kamal's poems is that the poet does not narrate, does not say, but creates a certain conclusion in the reader of the poem with the help of description.

The idea of awakening love for the Motherland in the reader by talking not about happiness, but about the painful aspects of human history and life in the tone of regret is often found in the poetry of the Turkic peoples on this topic.

Oq
Qora
Sariq
Butun insonlar qardoshim[16:130] –

The Turkish poet Nevzat Üstün, who called humanity to harmony, considers himself a tree growing on the earth's soil. But such a "tree", that is, a Turkish person, cannot tolerate the slightest harm ("if a Turkish person's finger tries to satisfy it"):

Oti qayergacha borsa borsin
Javobgari menman.[16:130]

While regret is surprising in the poems of Turkic peoples' creators analyzed above, it resonates as a conclusion of observations in the following:

Seni yondirdilar, seni sotdilar,
Necha bor qatlingga ichdilar qasam.
Va lekin o'zlari qonga botdilar,
Va lekin o'zlari topdilar barham.

According to Turkish poet Rifat Ilgaz, his compatriot's

disregard for the Black Sea and leaving it without enjoying its fishing seems to him like crushing an onion. Considering the bitterness of the onion, it can be understood that the lyrical hero of the poem suffers from this situation with tears in his eyes:

O'tib ketsang Bo'g'ozdan
Bir burda non izlab
Ezib yuborasan yer sharinqismingda piyoz
kabi...[16:115]

Fozil Husni Daglarja tells the sorrowful troubles of the country to a man who came from Mars:

Istasang men senga o'z Vatanimdan
So'zlay ko'rgan-bilganimdan to'g'ri
Mana bu xasis boy mana bu ochko'z kimsa
Bunisi buzuq xotin u yodda qo'rqqoq o'g'ri
Ko'rib turibsanki ahvolimiz yaxshimas sira[4]

The poem involuntarily reminds one of Abdurauf Fitrat's poem "To the Star of Mirrix". In both poems, the lyrical hero pours out the sorrows of his homeland to Mars. Mars, according to mythological imagination, is the patron of war. Even the fiery storms on Mars are powerless against the fiery sighs of Fitrat and Daglarja.

The lyrical hero of the Uyghur poet Abdurahim Utkir directly conveys his bitter truths about his homeland and nation to the opponent (traitor):

Xarjlang, xoinlar, xarjlang, bu elning molini xarjlang,
Kamdek tuyulsa agar, olib siz jonini xarjlang.[2]

Those who drown Mother Earth, considered their homeland, in blood are essentially committing suicide. The poet's eight-line verses concisely convey important conclusions concerning the fate of the world not to the poetry of one nation, but to humanity.

Sen esa jahonda sobitsan hamon,
Sobitsan, vatanlik sharafig oqlab.
Kelganlar holiga boqasan hayron,
Ketganlar yodini yodingda saqlab...[8:237]
(Jamol Kamol)

The first stanza of the poem is a concise mirror of the past. It consists of generalizations covering a large period, without details. History bears witness to the fact that invaders and conspirators, with the help of traitors, set fire to cities such as Bukhara, Urgench, and Samarkand, and patriots like Cholpon, Qodiriy, and Fitrat became victims of treason. However, invaders and traitors like Kaykhusrav themselves were drenched in blood. In particular, the betrayals of Karacha Hajib during Genghis Khan's invasion of Otrar in 1219 [5:67], Yazidak Pahlavan and Sunqurjiq Jalaluddin Manguberdi during the decline of their state in Northern India

[5:74], as well as his brother Ghiyasiddin Pirshah [5:76], and Prime Minister Sharafulmulk [5:77] against Sultan Jalaluddin are dark pages in our history. But the Motherland continues to develop. We emphasize that, having read the above lines, the Uzbek poet makes such a conclusion. However, every nation that reads these eight experiences similar situations related to its history. Because the poem managed to raise a universal theme.

Poems in which the longing for the homeland is sung while living separately from the motherland are often found in the literature of the Turkic peoples. Zahiriddin Muhammad Babur's:

Bu Hind eri hosilidin ko'p ko'ngil oldim,
Ne sudki, bu er meni dilgir qilibtur.

Sendin bu qadar yiroq o'lmadi Bobur,
Ma'zur tut, ey yorki, taqsir qilibtur[7:51], –
recall verses of this style. Or Furqat's:

Manam sho'rida bulbul bo'stonidin
adashganman,
Yuzi gul, qomati sarvi ravonidin adashganman,
Dilim hajri-la qondur dilsitonidin adashganman,
G'aribi ko'yi g'urbat xonumonimdin
adashganman,
Va yo bir murg'i vahshiy oshyonidin
adashganman[15:75], –

These lines depict the painful state of a lyrical hero yearning for their homeland. Jamol Kamol's following eight is also about this very theme - Longing for the Homeland. While enjoying traveling through various lands, when the lyrical hero crosses mountains, his homeland appears to him higher than mountains, and when he looks at the seas, it appears as a star farther than the horizon, but a burning star.

Yurdim sayohatlar sehriga qonib,
Dengizlarda suzdim, bitdi armonim.
Dengiz ufqida ham yulduzday yonib,
Sen menga ko'rinding, O'zbekistonim...[8:243]

Rifat Ilgaz, by painting pictures of the beautiful nature of Turkey, calls on a compatriot who left the country to melt the ice of his heart and appreciate his homeland:

Sen oppoq uskurum balig'ini sog'inarsan
Chunki ko'z ochgansan po'yroz shamolida
Lados shamolida ulg'aygansan chag'alaylar bilan
Ko'z o'ngingda miltirar Keremiye va Sinop
mayoqlari [16:115]

Although these poems share a theme with the works of

Babur and Furkat, they stand apart in form and style. 1980.

In essence, a reader observing modern poetry of Turkic peoples will be convinced that the Homeland is celebrated as a value. Writers have addressed this topic in various genres, and depending on the nature of the genre, they sometimes describe the Homeland, sometimes engage in dialogue with it, sometimes express regret, and sometimes take pride in it.

While the early examples of poets' works show admiration for the Homeland and its nature, poems characteristic of their later periods approach the topic with philosophical contemplation.

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