International Journal of Pedagogics

VOLUME Vol.06 Issue05 2026
PAGE NO. 214-217
DOI 10.37547/ijp/Volume06Issue05-46

The Theme of War and Peace In Modern Uzbek Children's Poetry

Kavsar Sheraliyevna Turdieva
Professor of the Department of Uzbek and Foreign Languages Tashkent State Medical University, Uzbekistan

Received: 21 March 2026; **Accepted:** 27 April 2026; **Published:** 18 May 2026

Abstract: This article examines the theme of war in Uzbek children's poetry through the works of contemporary children's poets Anvar Obidjon and Tursunboy Adashboyev. The study focuses on children's perception of the events of World War II and attitudes toward war in general.

Keywords: War, compassion, death, pain, peace, patriotism.

Introduction: The theme of war and peace is reflected in the artistic literature of every nation, including Uzbek children's literature, particularly children's poetry. As is well known, children's poetry is an inseparable part of general poetry while possessing its own specific features. Therefore, every social event is perceived by young readers through the prism of childhood perception. If, at the end of the twentieth century, most poetic works for children focused on children's perception of World War II, then in the beginning of the twenty-first century modern Uzbek children's poetry increasingly reflects the desire to preserve peace throughout the world, although poems about the heroism of the older generation during World War II are also common.

Philosophical reflections of children can also be observed in these works. At first glance they may appear naïve, but in Anvar Obidjon's series "Batyrbay's Diary," the theme of war acquires deep philosophical meaning:

"Grandmother, speaking about war, said a very strange thing:

A human being never gets tired of making bombs,

But a bomb cannot create a human being."

The philosophical reinterpretation of this theme in the poet's work appears to have begun primarily with Habib Rahmat's poem "Bomb." In this poem, a child reflects: "What if people create their own death with their own hands?" As Rassadin wrote, "Personality begins with the need to think." Anvar Obidjon emphasizes this same need and creates an opportunity for children to think independently.

The theme of homeland can also be traced in the poems of Tursunboy Adashboyev, which are devoted to the hardships of wartime and encourage readers to understand how priceless the preservation of peace truly is, so that the terrible consequences of war may never be repeated.

Poems such as "Corn Flatbread," "The Last Battle," "The Fake Calf," "The Cast Galosh," and "The Quilted Jacket" demonstrate that war is the greatest tragedy in the world. Its devastating consequences are portrayed through destruction, hunger, and poverty, while this horror becomes even more powerful when seen through the eyes and emotions of a child.

In his poetry, Tursunboy Adashboyev reflects the pain of that historical era. Even the titles of his poems — "The Cast Galosh," "The Quilted Jacket," and "Corn Flatbread" — appear before the reader like museum exhibits. The poet revives the symbols of wartime memories. He does not repeatedly remind young

readers that they never witnessed those difficult years. Instead, he compares the children's impatient ожидание of freshly baked bread from their mother to a fairy-tale "Day of Pancakes Falling from the Sky."

When orphans at school receive quilted jackets, a boy runs home with tears in his eyes because his father never returned from the front, and the reader seems to enter his soul, memories, and emotions. The poem "The Fake Calf" also begins with a heartbreaking situation, depicting the condition of a family after the war.

Laughter… spools of yarn,

Water drips with a knocking sound.

As if telling the bowl about its sorrow:

"Drop… drop…"

Our cauldron complains of lacking food,

And the mortar stretches toward the throat.

One evening a calf was born,

And we finally had milk again.

Hooves made from willow stakes —

One could call it a "calf."

Our Targil understood this

And mooed in resentment.

The cow would not even look

Toward the fake calf,

And their separation cost us dearly.

If we pay attention to the endings of the above-mentioned poems, we can observe symbols and signs of improving life after the war. In this particular poem, the poet says that although the family sold the cow that had stopped giving milk, a new moon rose into the sky "as if washed clean by rain."

For thirty kilograms of grain

We sold her,

And like dust washed away by rain,

The month of Hamal arrived.

At the end of the poem "The Cast Galosh," the mother places an insole inside the galosh, and the villagers are provided with кирзовые boots by the state.

In the poem "Corn Flatbread," the poet writes that corn flatbread became a symbol of the end of the war. However, the children's poet never forgets that no matter how difficult the times were, the central figure of his works remains the child.

The poem "The Last Battle" clearly illustrates this idea. The winter of 1945 was the final year of the war. For children, war appeared almost like a game. Nevertheless, the atmosphere of the frontline village is strongly felt even through children's conversations. The apricot tree has been cut down, the sandalwood tree burned. Although children continue their childish games, these games are still connected with war. It is as though the "last battle," together with children's games, has moved directly into their homes.

The following scenes illustrate this atmosphere:

1. When the coals burn out, the children dig them out with their heels.
2. Their war games move into a narrow hut.
3. Their "guns" are reed tubes from which they shoot using their lips.
4. When their "arrows" — jujube seeds — run out, many are taken prisoner.
5. A hanging lamp falls into the sandal stove.
6. The roar of the kumgan becomes a sign that the war is over.
7. No battle passes without victims — Karim's leg is burned and wounded.

The poet's works also reflect children's resistance to war. In Tursunboy Adashboyev's poem "Drawings on the Asphalt," he describes pictures drawn by children on the pavement:

The cars did not frighten the doves,

Nor drive them away.

Dawn began to break,

The sun painted everything with its rays,

Covering the mountains like a shawl.

The words "Peace" and "Mother"

Were written there,

While little girls held balloons in their hands.

These poems can be united by one central idea: a child's weapon of peace is a drawing. The dove becomes a symbol of peace. The vitality and patriotism reflected in these images are undeniable.

In recent decades, modern Uzbek children's poetry has increasingly included poems about the heroism of

ancestors and their contribution to the common victory over the enemy. For example, in K. Turdieva's poem "MY GREAT-GRANDFATHER," a little boy, while flipping through a family album, sees a man wearing a military tunic.

The older brother tells the younger:

"This, little brother, is our great-grandfather.

Here he stands in military uniform,

Leading his detachment back to safety.

During the war he was a commander,

And the whole family is proud of him.

I heard my father's story —

He was a brave sniper,

He saved many wounded soldiers,

A courageous and fearless warrior.

He carried them from the battlefield,

A true hero in our great Victory,

One who made a worthy contribution

In the fierce struggle surrounded by enemies."

Although the countries of Central Asia did not become direct battlefields, the blood of many young men and women was shed during the war. Each republic sent food and clothing to the front, while women, children, and elderly people were evacuated from combat zones in railway wagons.

As is well known, Uzbekistan's contribution to the victory in World War II consisted not only in the heroism and courage of devoted fathers and grandfathers who defended today's peaceful and prosperous life, but also in the great humanitarian assistance provided by the Uzbek people. During World War II, the Uzbek nation gave shelter to nearly 1.5 million evacuees from war zones and surrounded 250 orphaned children with parental care. This theme is reflected in the poetess's poem "Celebrate Victory Day, My People!"

It is important to emphasize the main message of poetry on this theme for children: the rejection of violence and the hope for peace and a better future. The real picture of life on planet Earth appears as a constant alternation of war and peace. Another poem by the poetess, titled "The Voice of the Earth," presents a dialogue between the Earth and the Moon. The Earth's sorrow comes not from the weight of mountains, forests, or oceans, but from wars, suffering, and human pain.

I suffer from pointless,

Unnecessary wars and hatred,

When bombs are dropped,

And bridges burn.

I cry out to them: "Stop!"

But they do not hear my voice.

Houses and gardens burn,

Turning into ashes.

And my pain erupts

Like a volcano from within me,

Human groans pour out

Above the flames of fire.

Neither mountains nor seas

Tire me,

But the tears of innocent people

Have tormented me.

The well-known quotation by science fiction writer Isaac Asimov about the role of science fiction in the modern world remains highly relevant today across all literary genres, including poetry:

"History has reached the point where humanity is no longer allowed to be hostile. People on Earth must become friends. I have always tried to emphasize this in my works... I do not think it is possible to make all people love one another, but I would like to eliminate hatred between people."

The elimination of hatred through compassion, kindness, and love for one's neighbor reflects the idea that people in the world should live in harmony. The Earth, the animal and plant world, and humanity itself — all interconnected as one whole — cannot and must not become objects of destruction. Human beings should not become a threat to themselves, their civilization, or humanism.

Children's literature, especially poetry, lays the foundation for understanding good and evil and fosters compassion toward others. Most importantly, children's poetry devoted to war and peace plays a significant role in shaping the worldview of the younger generation, reminding them of the value of peace throughout the world and the importance of human

relationships.

References

1. Turdieva K. Specific Characteristics and Educational Significance of Uzbek Children's Poetry. Tashkent: Poytaxt-Exclusive; 2025.
2. Obidjon A. The Clownish Boy. Tashkent: Yosh Gvardiya; 1986.
3. Adashboyev T. The Waves of Oqbura. Tashkent; 1985. Uzbek Literature of the 20th Century.
4. Adashboyev Tursunboy. My Dreams Are My Two Wings. Tashkent: Sharq; 2003.
5. Adashboyev T, Rajabov D. Kindness Spread Through the Lines. Tashkent: Turon Zamon Ziyo; 2017.
6. Ashurov B. Poetics of T. Adashboyev's Poetry. Candidate Dissertation in Philological Sciences; 2008.
7. Turdieva K. Issues of Spirituality in Uzbek Children's Poetry of the 1960s–1980s. Tashkent; 2013.