



# IJTIMOYIY-GUMANITAR SOHADA ILMIY-INNOVATSION TADQIQOTLAR

ILMIY METODIK JURNALI



**VOL.3 № 1**

**2026**

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### **Annotatsiya**

Mazkur maqolada Mag‘jan Jumabayev ijodida Sharq va G‘arb estetik an‘analarining o‘zaro uyg‘unlashuvi ilmiy jihatdan tahlil qilinadi. Qiyosiy tahlil asosida muallif poetik tizimidagi ramziylik, mistik-falsafiy motivlar, an‘anaviy Sharq poetikasiga xos obrazlar hamda G‘arb modernizmi unsurlari o‘rganiladi. Tadqiqot natijalari Mag‘jan she‘riyatining ko‘p qirrali tabiatini ochib beradi va uning milliy hamda jahon adabiyoti o‘rtasidagi madaniy ko‘prik sifatidagi ahamiyatini yoritadi. Shuningdek, maqolada XX asr boshlaridagi qozoq adabiyotining yirik namoyandalaridan biri bo‘lgan Mag‘jan Jumabayev asarlarida **ozodlik g‘oyasi** markaziy falsafiy, mafkuraviy va estetik tushuncha sifatida tahlil qilinadi. Shoirning she‘riyati va nasriy asarlarida ozodlik tushunchasining poetik obrazlar, ramzlar, milliy ong va individual o‘zini ifodalash orqali qanday ifodalangani ochib beriladi. Mustamlakachilik va ilk sovet davrining tarixiy-ijtimoiy sharoitlari yozuvchining dunyoqarashi va badiiy tafakkurini shakllantirishdagi muhim omil sifatida alohida e‘tiborga olinadi. Matnshunoslik, qiyosiy va kontekstual tahlil usullari asosida milliy ozodlik, ma‘naviy mustaqillik va shaxsiy qadr-qimmat motivlari aniqlanib, Jumabayev ijodiy merosida ozodlik g‘oyasining chuqur va ko‘p qatlamli mazmunga ega ekani ilmiy asosda isbotlanadi.

**Kalit so‘zlar:** shoir, she‘riyat, ijod, san‘at, yoshlar, Sharq va G‘arb estetik an‘analari, ozodlik, ramziylik.

### **ИДЕЯ СВОБОДЫ В ТВОРЧЕСТВЕ МАГЖАН ЖУМАБАЕВА**

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### **Аннотация**

В статье осуществляется научный анализ переплетения восточных и западных эстетических традиций в творчестве Магжана Жумабаева. На основе сравнительного анализа рассматриваются символизм, мистико-философские мотивы поэтической системы автора, образы традиционной восточной поэтики и черты западного модернизма. Результаты исследования раскрывают многогранную природу поэзии Магжана, её значение как своеобразного моста между национальной и мировой

литературой. Особое внимание в статье уделяется идее свободы как центральному философскому, идеологическому и эстетическому понятию в литературном наследии Магжана Жумабаева — одного из крупнейших представителей казахской литературы начала XX века. Анализируется, каким образом категория свободы выражается через поэтические образы, символику, национальное самосознание и индивидуальное самовыражение в его поэзии и прозе. Существенное место отводится историческому и социополитическому контексту колониального и раннесоветского периодов, оказавших значительное влияние на мировоззрение и художественное мышление писателя. С применением текстологического, сравнительного и контекстуального методов выявляются ключевые мотивы национального освобождения, духовной независимости и личного достоинства, что позволяет рассматривать творческое наследие Жумабаева как глубокое и многомерное осмысление идеи свободы.

**Ключевые слова:** поэт, поэзия, творчество, искусство, молодежь, восточные и западные эстетические традиции, свобода, символизм.

## **THE IDEA OF FREEDOM IN THE WORKS OF MAGZHAN ZHUMABAYEV**

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### **Abstract**

This article scientifically analyzes the interweaving of eastern and Western aesthetic traditions in the work of Magzhan Zhumabayev. Symbolism, mystical and philosophical motifs in the author's poetic system, images of traditional Eastern poetics and features of Western modernism are studied on the basis of comparative analysis. The results of the study reveal the multifaceted nature of Magzhan's poetry, its role as a bridge between national and world literature. This study examines the idea of freedom as a central philosophical, ideological, and aesthetic concept in the literary works of Magzhan Zhumabayev, one of the most prominent figures of Kazakh literature in the early twentieth century. The study examines how the notion of freedom is articulated through poetic imagery, symbolism, national consciousness, and individual self-expression in Zhumabayev's poems and prose. Special attention is given to the historical and sociopolitical context of the colonial and early Soviet periods, which significantly shaped the writer's worldview and artistic vision. Using textual, comparative, and contextual analysis, the research identifies key motifs of national liberation, spiritual independence, and personal dignity, demonstrating how Zhumabayev's creative legacy embodies a profound and multifaceted understanding of freedom.

**Keywords:** poet, poetry, creativity, art, youth, eastern, western, aesthetic traditions.

One of the figures who formed a new stage of artistic search in Kazakh literature of the early XX century is Magzhan Zhumabayev. He is not only a spiritual leader of the Alash period, but also an innovative poet who managed to combine the best examples of world literature with National Poetry. Scientists who have studied Magzhan's work often associate

the artistic system in his poetry with symbolism. However, it is clear that it was not only nourished by Western trends, but also imbued with Eastern poetics. Therefore, it is scientifically relevant to consider Magzhan's lyrics as a unique phenomenon at the junction of two large cultural and aesthetic channels. In Magzhan's poetry, the influence of eastern, especially Sufi poetics is clearly traced. In his lyrics, such concepts as "heart", "lover", "light", "soul", "power" are intertwined with the traditions of Jaleleddin Rumi, Hafiz, Firdousi. The poet's transfer of love as spiritual purification, the desire of the soul for perfection is the main element of Eastern aesthetics. The artistic Maqam of eastern poetics is based on the perception of nature as a manifestation of the creator.

The urgency of this research covers the renewed interest in issues of national identity, cultural memory, and intellectual freedom in the context of contemporary globalization and sociopolitical transformation. Magzhan Zhumabayev's works, created during a period of ideological repression and national awakening, offer valuable insights into the struggle for freedom as both a collective and personal ideal. Revisiting his literary heritage is particularly relevant today, as it enables a reassessment of suppressed or marginalized voices and contributes to the restoration of historical and cultural justice. Moreover, the idea of freedom in Zhumabayev's writings resonates strongly with modern discussions on human rights, self-determination, and spiritual autonomy. His poetic vision transcends its historical moment, addressing universal themes of resistance to oppression, the preservation of cultural values, and the moral responsibility of the individual. The study is therefore timely for literary studies, cultural history, and humanities education, as it fosters critical reflection on the enduring significance of freedom as a foundational concept in national and world literature.

**Literature review.** The same philosophical and symbolic aspect prevails in Magzhan's nature lyrics. For example, the images "wind", "wave", "Moon", "Sun" are not only a reflection of nature, but also a reflection of the world of the soul and the spiritual state of the poet. In Magzhan's works, images and metaphors characteristic of eastern poetry — beauty, lover, wife, Destiny, flame, fire — are widely used. This shows that he did not move away from the National-Oriental artistic basis. Magzhan's deep reading of European literature, especially the influence of Russian Symbolists (Blok, Balmont, Bely), is clearly visible in his poetic structure.

*Symbolist symbols:*

*transmission of feelings not directly, but through gestures,*

*poetics of colors,*

*musical rhythm,*

*look into the unconscious.*

Magzhan's poems "Sagyndym", "Zhel", "Sholpan" are a kind of reflection of Symbolist aesthetics on the Kazakh soil. The problem of loneliness, conflict between man and the world, and anxiety inherent in Western modernism has artistic significance in many of the poet's poems. In the civil and philosophical lyrics of the poet, the so-called "rukhashar" conflict (man-zhhan, spirit-world) prevails. Magzhan's ideas of "National Freedom", "askak Murat", "spiritual height of the individual" echo the poetics of romantics such as Byron and Lermontov. Magzhan created a new artistic direction in Kazakh poetry, combining two different sources of culture—Eastern spirituality and Western modernism. He combined Oriental spiritual depth with Western aesthetic innovation. On the one hand, the Magzhan language is built on subtle lyricism in eastern poetry, on the other hand, it has a dynamic rhythm and psychological depth inherent in modernism. The poet brought national literature into the global cultural space, introducing a new touch of world literary

influence into Kazakh poetry. His work is a vivid example of the harmony of cultures. In his poems, we can see that one of the most high – spirited Poems-the poem "I believe in youth" - Magzhan sincerely wished his nation a good social situation. He is proud that the Kazakh "born from The Sun, born from Gunnen" is a descendant of a male Turk [3]; [4].

Thus, the main principle of Magzhan's poems is to encourage the Kazakh people and awaken their fighting spirit in their blood. The poet's dream, which despises the hustle and bustle of life on Earth, is to samgat in heaven like an eagle, so that the sun is in heaven and radiates its light. On this path, he also compares himself to the "Prophet". This idea is reflected in the poem «I believe in youth».

*Poem*

*Majestic as a lion,*

*Strong as a tiger.*

*Strong winged like an eagle*

*I believe in youth! "it begins.*

Here, young people are compared to a lion, a tiger that walks alone on a hike, and a blue eagle-an eagle that builds its nests only on a high peak. In youth, strength, fortitude, energy are found in everything. The poet enumerates the unique qualities of those young people.

*Play fire in their eyes,*

*There is a flame in his words.*

*Bad dear to them*

*I believe in youth.*

Magzhan's trusting youth should be fiery and fiery. From time immemorial, our ancestors attached great importance to the upbringing of a child. "I don't know," he said. He was brought up in the ability to distinguish between good and bad, thereby honesty, morality and honesty. And we take this from The "Lullaby" told by our mother, from the fairy tales told by our grandmother, from the great stories told by our grandfather, from the songs of heroes we read, from the great teachers. In general, Magzhan's poems themselves consist of fire and flame. The poet also has a poem called "Fire".

*I'm the fire too –*

*I'm the soul*

The concept of «fire» was considered the sacred totem of the ancient Turkic people. The scientist A. Margulan writes that "this is a kind of fire worship, the keeper of the house, the hearth, the plot, the same as the" sun god"." In the works of ancient legends, "Saks who lived on the territory of Kazakhstan in the 8th-3rd centuries BC, apply red paint to the corpse and apply O to the grave – a symbol of fire and the sun... In Saka legends, the horse is associated with the sun and fire. The settled Saks worshiped the earth as sacred, the nomadic Saks worshiped the Sun, Fire and the God of war." So the floor seems to represent both "height" and "freedom" in the fire-Sun-God found in the poem. These sacred concepts are also present in the poem «I believe in youth».

*Young Eagles Chick,*

*Spread wing aspirated*

*The blue sky*

*I believe in youth!*

*Soft character silks,*

*Pure hearts like milk*

*Holy wishes*

*I believe in youth!*

In these verses, there is a comparison of the ulans with the chicks, whose Blue Eagles have just begun to spread their wings and are preparing to fly high in the sky. Blue Eagles are characterized by "height" and "freedom". Magzhan's image is based on the idea of longing for the independence of his country. Because this poem, according to research scientists, is one of the works written against the White King. In other words, the idea that the struggle against the Russian Kingdom, which keeps the Kazakh country under oppression, is in youth.

**Discussion.** The poet Magzhan equates the character of youth with soft silk, his heart with white milk, and his sacred desire. Young people who have not yet passed the "bumpy", "bumpy" path of life, who have not been subjected to the harsh criticism of Fate, who have a pure heart and an immaculately honest colostrum, have the trust of the poet.

As is known from history, after the fall of Tsarist power in Russia in February 1917, the Alash party was formed on the basis of the Alash political movement organized by the Kazakh intelligentsia. Its chairman was Alikhan Bukeikhanov. Magzhan Zhumabayev was also part of the Alash state. The Alash party wanted Kazakhstan to become a separate state, preserve its language, customs and achieve civilization. However, despite all the efforts of the political movement "Alash", which lasted only a year, faced resistance from the Soviet government, and due to lack of means, the Kazakh country remained part of Russia. Only on December 16, 1991, the Kazakh country got rid of the rule of Russia, which had dominated for a century and a half, and achieved its long-awaited dream. It has become an independent and sovereign state in its own right. "Aybyndy Alash Yerim Der", - says Magzhan [2], referring to this historical fact. Faith is strong in them I believe in youth Kazakh saigulik horses, which are suitable for long-distance races, are called tulpar, and the younger generation is called the same tulpar, a Falcon that tilts the blue sky, and does not limit their morality [1].

The analysis of Magzhan Zhumabayev's literary heritage demonstrates that the idea of freedom occupies a central and multifaceted position in his poetic worldview. Freedom in Zhumabayev's works extends beyond political independence and encompasses national identity, spiritual liberation, cultural revival, and individual self-determination. Writing during a period marked by colonial domination, political repression, and social transformation, Zhumabayev articulates freedom as both a collective aspiration of the Kazakh people and a deeply personal existential value.

One of the dominant dimensions of freedom in Zhumabayev's poetry is national liberation. His poetic voice reflects a profound concern for the fate of the Kazakh nation, whose historical memory, language, and traditions were threatened under imperial and early Soviet rule. Through symbolic imagery, historical references, and mythological motifs, Zhumabayev constructs freedom as a return to national dignity and self-governance. His portrayal of the nation as a living organism suffering under oppression reinforces the idea that political freedom is inseparable from cultural survival.

At the same time, Zhumabayev's works reveal a strong emphasis on spiritual and intellectual freedom. Influenced by both Eastern philosophical traditions and Western Romanticism, the poet perceives freedom as the liberation of the human soul from fear, passivity, and moral stagnation. His lyrical persona often appears as a solitary thinker, burdened by responsibility for his people yet striving for inner harmony and truth. This tension between external oppression and internal resistance underscores Zhumabayev's belief that true freedom begins with consciousness and self-awareness.

Another significant aspect of Zhumabayev's conception of freedom is his vision of youth as the driving force of national renewal. In many poems, young people are portrayed

as bearers of hope, courage, and revolutionary energy. Freedom, in this context, is associated with education, enlightenment, and active struggle against injustice. The poet's idealization of youth reflects his conviction that liberation requires both moral strength and intellectual development.

However, Zhumabayev's engagement with the theme of freedom is not idealized or simplistic. His poetry frequently conveys a sense of трагизм (tragic tension), shaped by historical realities and personal experiences of persecution and censorship. Freedom appears as an unfulfilled ideal, constantly threatened by betrayal, fear, and violence. This tragic dimension deepens the philosophical significance of his work, transforming freedom from a political slogan into a profound ethical and existential challenge.

In conclusion, the idea of freedom in the works of Magzhan Zhumabayev constitutes a core ideological and artistic principle that defines his contribution to Kazakh literature. Freedom in his poetry is presented as a complex synthesis of national independence, cultural preservation, spiritual autonomy, and individual dignity. Through rich symbolism, emotional intensity, and philosophical depth, Zhumabayev articulates a vision of freedom rooted in historical consciousness and moral responsibility.

Zhumabayev's treatment of freedom reflects the dramatic contradictions of his era and reveals the poet's role as both a witness to oppression and a visionary of national awakening. His works continue to resonate in contemporary cultural and political discourse, as they address universal questions of identity, resistance, and human dignity. Ultimately, Zhumabayev's poetic legacy affirms that freedom is not merely a political condition but a continuous struggle for self-realization and collective survival.

**Conclusion.** In conclusion, the fiery works of the Dear Magzhan Zhumabayev, who dreamed of becoming independent of the Kazakh nation without giving up to anyone, and who was able to embody this path in his songs and set fire to the heart of his native Kazakh, are created together with today's generation. The poet's poems, written in the blood of the heart, are distinguished by their imagery, beautiful embroidered language, mystery and deep meaning. The unique elegance of the poet's personality and the wonderful talent given by nature make Magzhan's name as high and bright as a star. The great writer Mukhtar Auezov: "...I love Magzhan. I love the European, The Shining, the decoration. Born in the village of Kara kordaly of Kazakh poets, I will visit the palace of culture and beauty in Europe and see the daughter of Arka, who is in harmony," said another great personality of Alash, Zhusupbek Aimaurov: "Magzhan is strong with his sincerity, artistry, freedom of speech, ingenuity, a delicate Indian state lined up like a strong Pearl, fluffy like a Sparrow, cherryish, sad cry," writes in the article "on the poetess of Magzhan". The songs of Magzhan Zhumabayev, who returned with the independence of the Kazakh nation, are forever alive.

Also, we are happy generations living in a time of independence, which the poet longed for. By reading the songs of Magzhan, we set ourselves the goal of our future to love our nation, to keep our national honor high, to be a patriot of our country. This is the teaching of Magzhan's poems. Magzhan Zhumabayev's poetry is a combined synthesis of Eastern spirituality and Western modernism. Sufi motifs in his works, a deep philosophy of eastern poetics, as well as elements of symbolism, romanticism and modernist aesthetics formed a new artistic level in Kazakh literature. Magzhan's poetry forms a universal artistic world that was born as a result of the intersection of cultures. Therefore, the poet's work should be evaluated as an important phenomenon not only of national, but also of world literature.

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