

JADIDISM AND MODERN APPROACHES TO JADID LITERATURE **CEDİTÇİLİK VE CEDİT EDEBİYATINA MODERN YAKLAŞIMLAR**

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Abstract

In this article, contemporary methodological approaches applied to Jadid literature studies within the framework of literary science in post-independence Uzbekistan are discussed. The fundamental difference between the new methodology and the ideological constraints of the Soviet era is that the former evaluates Jadid literary works not as a political tool, but as independent texts that can be examined through their aesthetic and philosophical dimensions. Unlike previously imposed dogmas, this new perspective allows for a more nuanced and objective analysis of Jadid literary products. Therefore, this study focuses on the emergence of a renewed scientific mentality and a developing intellectual pluralism, emphasizing the principles that guide the reassessment of national and literary heritage. This intellectual shift highlights a commitment to critical inquiry and a departure from politicized interpretations. By moving beyond historical reductionism, this research introduces a fresh interpretive model to re-examine the pedagogical and cultural evolution of the Jadid network. The research aims to resolve the sociopolitical dynamics of the period and addresses the struggles and literary heritage of the leading figures of the Jadid movement. The study opens a discussion on the foundational dynamics of the Jadid movement, explaining its primary goals and the various stages of its development (ranging from initial educational reforms to political objectives). Furthermore, the research provides essential biographical and professional information about prominent Jadid writers and literary scholars, ensuring a better understanding of their individual contributions. This scientific work not only makes a significant contribution to a broader and more accurate understanding of the literary output of the Jadid movement, but also proactively addresses new academic frameworks in the field of literary criticism, such as “Jadid Literature” and “Uzbek Literature of the National Awakening Period.” Undoubtedly, this type of reframing is vital for an accurate historical account of Uzbek literary development. In this context, the results of the study provide not only a scientific analysis of Jadid literature but also a methodological

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foundation for contemporary Central Asian literary studies by shedding light on the process of reconstructing literary identity in the modern era.

Keywords: Jadidism, enlightenment, nationalism, modern methodology.

Öz

Bu makalede, bağımsızlık sonrasında Özbekistan’da edebiyat bilimi çerçevesinde yürütülen Cedit edebiyatı çalışmalarına uygulanan çağdaş metodolojik yaklaşımlar ele alınmıştır. Yeni metodolojinin, Sovyet döneminin ideolojik kısıtlamalarından temel farkı; Cedit edebî ürünlerini siyasî bir araç olarak değil, estetik ve felsefî boyutlarıyla incelenabilir bağımsız birer metin olarak değerlendirmesidir. Önceden dayatılan dogmalardan farklı olarak bu yeni bakış açısı, Cedit edebî ürünlerinin daha incelikli ve objektif bir biçimde analiz edilmesine olanak tanımaktadır. Dolayısıyla bu çalışma, yenilenmiş bir bilimsel zihniyetin ve gelişen entelektüel çoğulculuğun ortaya çıkışını konu edinmekte; millî ve edebî mirasın yeniden değerlendirilmesine rehberlik eden ilkeleri vurgulamaktadır. Söz konusu entelektüel değişim, eleştirel sorgulamaya olan bağlılığı ve siyasallaşmış yorumlardan uzaklaşmayı öne çıkarmaktadır. Tarihsel indirgemeciliğin ötesine geçen bu araştırma, Cedit ağının pedagojik ve kültürel evrimini yeniden incelemek için yeni bir yorum modeli sunmaktadır. Araştırmada dönemin sosyopolitik dinamikleri çözümlenmek istenmiş ve Cedit hareketinin öncü şahsiyetlerinin mücadeleleri ile edebî mirasına değinilmiştir. Çalışma, Cedit hareketinin temel dinamikleri hakkında tartışmaya kapı aralamakta; hareketin başlıca hedeflerini ve gelişiminin çeşitli aşamalarını (ilk eğitim reformlarından siyasî hedeflere kadar) açıklamaktadır. Ayrıca araştırma, önde gelen Cedit yazarları ve edebiyat bilginleri hakkında temel biyografik ve meslekî bilgileri vererek bireysel katkıların daha iyi anlaşılmasını sağlamaktadır. Bu bilimsel çalışma, yalnızca Cedit hareketinin edebî çıktısının daha geniş ve doğru bir şekilde anlaşılmasına katkıda bulunmakla kalmamakta, aynı zamanda edebiyat eleştirisi alanında “Cedit edebiyatı” ve “Millî uyanış dönemi Özbek edebiyatı” gibi yeni akademik çerçeveleri ele almaktadır. Kuşkusuz bu tarz bir yeniden çerçeveleme, Özbek edebî gelişiminin doğru bir tarihsel anlatımı için hayati önem taşımaktadır. Bu bağlamda çalışmanın ulaştığı sonuçlar, yalnızca Cedit edebiyatının bilimsel analizine değil, aynı zamanda çağdaş dönemde edebî kimliğin yeniden inşası sürecine ışık tutarak çağdaş Orta Asya edebiyat araştırmaları için sağlam bir metodolojik zemin sunmaktadır.

Anahtar Kelimeler: Ceditçilik, aydınlanma, milliyetçilik, çağdaş metodoloji.

Introduction and Related Literature

The Jadid movement, which left profound marks on the cultural, political, and social life of Turkestan and the broader Turkic-Islamic world, is addressed with a multidimensional approach, especially in post-independence studies. Jadidism is recognized not only as an innovation in education and instruction but also as a comprehensive process of renewal encompassing national awakening, the press, theater, and linguistic awareness.

Studies examining the historical and intellectual background of the subject evaluate the political and economic decline that Turkestan entered from the late 19th century onwards as a fundamental starting point in the search for renewal by intellectuals. In this context, it has been emphasized that the Turkestan basin was a center for Islamic scholars throughout history, but over time, hostility toward science and progress began to dominate the region. It is stated that the Jadid movement must be evaluated not merely within the borders of Turkestan, but through the ties established with the Kazan, Crimean, and Ottoman geographies, as otherwise the subject would be left incomplete (Hıdıraliyev, 1997, 86-88). This holistic approach demonstrates that the reform movements and print media in the Ottoman Empire were closely followed by intellectuals seeking solutions to the common problems throughout the entire Turkic-Islamic world.

This scientific and cultural accumulation in the historical process was shaped by periods such as the First Renaissance in the 9th and 10th centuries and the Timurid Renaissance in the 15th and 16th centuries, and it formed the intellectual foundations of today's "*New Uzbekistan*" vision. In contemporary academic research focusing on the historical and cultural integration of the Turkic world, emphasis is placed on the significance of these movements in terms of a shared future and steps toward modernization. In this context, it is stated that the role played by the Jadid movement in the reconstruction of the common language, literature, and educational institutions of the Turkic world forms a robust foundation regarding Uzbekistan's global achievements and its sociocultural relations with the Turkic world (Yılmaz, 2025, 10-11). Therefore, the vision of Jadidism also sheds light on the cultural policies that accelerate Uzbekistan's regional and global integration in the post-independence period.

Research investigating the fundamental dynamics of the movement and the role of the press reveals that the greatest weapons of the Jadidists against ignorance and servitude were periodicals and the printing press. Although journalistic activities in Turkestan began with the initiative of the Tsarist administration, Jadid intellectuals turned this sphere into an instrument for their own awakening. Accordingly, the efforts of prominent figures such as Ismail Gaspirali, Mahmudkhodja Behbudi, Munavverkari Abdurreshitkhanov, and Abdullah Avlani to enlighten and uplift the people are addressed within the sociopolitical conditions of the period (Yelok, 2025, 75-76).

Particularly in the literature concerning the views of Mahmudkhodja Behbudi on language and education issues, how intellectuals drew a roadmap around the concept of simplifying the language and creating a common Turkic language is analyzed. Behbudi's approaches regarding language explain even within today's current framework the need to maintain communication with different cultural centers such as Eastern Turkestan, Azerbaijan, and Turkey, as well as the challenges brought about by simplification efforts (Ulus, 2025, 91).

Another significant approach in the literature is the observations encompassing the general landscape of the movement in Turkestan, the establishment of schools, and the political struggles. It is detailed in the studies of Begali Kasimov that the Jadid movement was not merely an educational reform, but also laid the groundwork for the struggle for independence and sovereignty that led to the Turkestan Autonomy (Kasimov, 2025, 341). Similarly, it is observed that the impact of the Jadidist movement transcended the borders of Turkestan, playing an important role in the development of Modern Uyghur literature and nurturing a similar tradition of struggle against ignorance (Çakan, 2025, 29).

In light of these determinations and evaluations, Jadidism is evaluated as a national enlightenment and modernization process developing simultaneously in different geographies, and it is emphasized that the renewal movements are woven with interconnected dynamics.

Although as early as the late 1980s Uzbek scholars began advancing modern perspectives on the Jadid movement and its intellectuals who were active during the early 20th century, the full truth about them could only be brought to light following the country's attainment of independence. With the opportunities provided by this new political and cultural context, many historians and literary scholars turned their attention to the activities of the Jadid movement and its creative representatives. As a result, scholarly disciplines such as "Jadid literature" and "the literature of the national

awakening period” began to take shape within the broader field of literary studies.

In particular, during the first five years of Uzbekistan’s independence, a significant number of articles and publications on the Jadid enlightenment intellectuals were published, marking the beginning of a new era in the study of national literary heritage. Key scholarly works from this foundational era, such as H. Sultanov’s *“Ma’rifatparvarlar”* (1992), N. Karimov’s studies on Jadid literature, and B. Kasimov’s *Inqilobiy Drama* (1994) address the role of the Jadid movement in the socio-political life of the Uzbek people at the turn of the 20th century, exploring its aims, ideological foundations, and significance. These studies critically examine the reductionist and ideologically biased interpretations imposed during the Soviet era. Furthermore, they delve into the lives and intellectual contributions of leading figures within the movement. A review of articles published by historians, philosophers, and literary scholars in the contemporary press reveals a common scholarly endeavor: to demonstrate that independence was not gained easily, but rather was the result of a protracted struggle lasting more than a century.

A prominent example of this early post-independence literature is the article published by Karimov (1992) under the title *“Jadidizm: haqiqat va to’qima”* (*Jadidism: truth and fiction*), which emphasizes how the Soviet regime systematically misrepresented the movement through a one-sided lens. Although the author of the article does not appear to have entirely escaped the ideological imprint of Soviet thinking, there is nonetheless a clear attempt to offer a more accurate interpretation of the movement’s essence. The article convincingly argues, with well-supported evidence, that during the 1920s and 1930s and extending beyond, Jadidism was deliberately portrayed as a bourgeois nationalist threat to Soviet ideology. The analysis reflects a historian’s perspective, drawing attention to the necessity of revisiting the movement’s true historical significance. Crucially, the article underscores the imperative of re-evaluating the legacy of Jadidism in the years of independence using new scholarly criteria and approaches, thereby enabling the recovery of historical truths long suppressed.

Method

This study employs a qualitative, text-based analytical methodology grounded in contemporary literary criticism, comparative Turkology, and intellectual history. The research draws extensively on a close reading of scholarly articles, historical monographs, and ideological critiques that have emerged in Uzbekistan during the post-independence era. Primary focus is placed on how Jadid literature has been reinterpreted within the framework of post-Soviet academic freedom and how it has contributed to the construction of a renewed national literary consciousness. By comparing early post-independence texts with Soviet-era narratives, the study uncovers shifts in interpretive strategies, revealing how newer scholarship moves away from ideological reductionism and toward a more nuanced, context-sensitive understanding of the Jadid movement.

Furthermore, the methodology integrates elements of discourse analysis to examine how key concepts such as enlightenment, nationalism, and cultural identity have been recontextualized in modern academic discussions. Special attention is given to the intellectual transformation visible in Uzbek literary studies, highlighting the emergence of terms like “Jadid literature” and “national awakening literature” as autonomous scholarly categories. The research also includes biographical profiling of major Jadid figures, not merely as historical personalities, but as intellectual agents

whose works and struggles symbolize the broader quest for cultural sovereignty.

By utilizing these complementary approaches, the study seeks to trace the diachronic evolution of literary criticism, exploring how early 20th-century texts were systematically suppressed or co-opted under Soviet censorship before being reclaimed as foundational pillars of independent Uzbekistan's cultural identity. Thus, this study aims to reconstruct a more accurate and pluralistic narrative by foregrounding critical inquiry and resisting politicized interpretations.

Research Results and Discussion

1. A novel approach to socio-political and spiritual transformations, as well as to Jadidism and Jadid literature.

In the core sections of the research, a wealth of new articles has been dedicated to the lives and work of key enlightenment-era intellectuals such as Mahmudkhuja Behbudiy, Munavvarqori Abdurashidkhonov, Ubaydulla Khojayev, Fitrat, Qodiriy, Cholpon, and others. These studies advance modern methodologies for interpreting their educational efforts, ideological commitments, and literary-scientific legacies, highlighting their roles as devoted patriots and cultural reformers.

For instance, H. Sayyid's article "*An article written with anguish*" (Sayid, 1997, 44) is devoted to the journalistic work of Mahmudkhuja Behbudiy. In this study, the author offers a critical interpretation of Behbudiy's article "History and geography", written as a polemic against the traditionalist camp. Sayyid articulates his views on the conceptual basis of the piece and addresses the controversies surrounding its reception. The historical text by Mahmudkhuja Behbudiy caused significant uproar following publication and was rapidly translated into Russian by the *Okhranka* (the Tsarist secret police), who also issued commentaries on it. The researcher suggests that the true motivation behind the piece was not merely pedagogical, but strategic—intended to expose and deepen the ideological rift between the Jadids and traditionalists.

In his article entitled "A prominent figure of Turkestan Jadidism" (Dustqorayev, 1998, 149), B. Dustqorayev discusses the reformist activities, primarily in the sphere of enlightenment, of Munavvarqori Abdurashidkhonov, who is widely regarded as "the father of the Tashkent Jadids". The article highlights his pivotal role in advancing national and intellectual emancipation within the broader context of the struggle for the liberation of the homeland and the nation. The beginning of the article provides an overview of the Jadid movement's essence, its distinction from traditionalist thought, and the Tsarist regime's policies toward indigenous populations. It also contextualizes these issues within the broader scope of public resistance, including the revolt associated with Dukchi Eshon. While the Russian administration sought to pacify local populations by introducing Russian-Tuzem schools that taught the Russian language, culture, and lifestyle, reformers like Munavvarqori saw the revitalization of the nation's consciousness through modern education as paramount. He championed the establishment of new-type schools designed to awaken the people from intellectual stagnation. The article offers a detailed account of Munavvarqori's unwavering efforts in this educational mission.

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For instance, H. Boltaboev, in his article “Fitrat and literary criticism in the early 20th century” (Boltaboev, 1995, 183), presents the central concept of the Jadid movement at the beginning of the 20th century as a conscious effort by the peoples of the region to assert their cultural identity and to promote their literary heritage and values through the native language. According to the scholar, literature during this period began to take shape along distinctly national lines. However, because the rapid economic and political transformations of the time were not yet fully reflected in literary expression, scholarly approaches began to emphasize not only aesthetic analysis but also the social and political dimensions of literary works. Specifically, Boltaboev highlights the educational and national ideas expressed by the enlightenment thinker Behbudi, as well as the concept of national liberation that appears in Fitrat’s *Munozara* (Disputation) and subsequent scholarly and artistic works. These writings were early and significant attempts to articulate the ideals of freedom for the homeland and the nation. Another critical point Boltaboev addresses is the Jadid educators’ pioneering efforts in school reform, especially in the creation of new textbooks. The textbooks authored by Munavvarqori, Abdullah Avlani, Saidrasul Aziziy, Hamza, and others represented the foundational steps of Jadid educational reform, grounded in modernist and progressive pedagogical principles.

In discussing Fitrat’s role in the formation of Uzbek literary criticism in the early 20th century, Boltaboev identifies this as one of the most urgent issues facing contemporary literary studies, noting:

“This topic, which was suppressed for seventy years, now demands a reassessment in light of national independence. Undertaking deep scientific research and critical observation on this subject is one of the pressing intellectual tasks entrusted to present-day Uzbek literary scholars.” (Boltaboev, 1995, 183).

This very issue is further explored in B. Nazarov’s article “The role of Fitrat in 20th-century Uzbek literature” (Nazarov, 1995: 4). The author proposes a three-phase framework for studying Fitrat’s creative legacy: the first phase, “Fitrat’s lifetime”, encompasses the period up to 1938, the year he fell victim to political repression; the second phase spans from 1938 to 1990, when his name and works were systematically vilified under Soviet ideology; the third phase begins with Uzbekistan’s independence in 1991 and continues to the present, characterized by the removal of ideological restrictions. Nazarov notes that during the first phase, there were dual approaches to Fitrat’s works. He emphasizes that early critical receptions and prefaces by writers such as Cholpon, V. Mahmud, N. Turaqulov, and S. Ayni were largely positive in tone. However, with the increasing influence of state ideology, authors like J. Boybulatov and H. Olimjon began to impose pejorative and ideologically driven labels on Fitrat’s oeuvre.

In the second phase, although a limited rehabilitation of Fitrat’s name occurred after 1956 and a few cautiously positive remarks about his work began to emerge, the overall atmosphere remained one of suppression and hostility. Only in the third phase following independence were all restrictions lifted, enabling scholars to discuss the lives and literary legacies of Fitrat and Cholpon freely and without ideological constraint. As discussed in B. Nazarov’s article on Fitrat’s 20th-century legacy, this historical classification and the shifting critical receptions are evidenced by the archival and critical works of researchers like N. Turaqulov, S. Ayni, and N. Karimov who documented both the censorship and the subsequent rehabilitation phases.

In his article titled “Who were the enemies of the people... and how did they “oppose”

the people?” (Aliev, 1997, 3), Ahmad Aliev reflects on the various interpretations and debates that emerged around the Jadid movement during the final years of Soviet rule and the early period of Uzbekistan’s independence. He argues that the labels imposed on Jadid intellectuals, such as “enemy of the people”, “nationalist”, and “regionalist”, have no parallel in global historical discourse. According to Aliev, these defamatory terms were fabrications of the Red Empire, strategically designed to suppress the enlightened and progressive intellectuals who were concerned for the nation’s future and who actively struggled to awaken the people to the cause of independence.

While the issue of redundant and formulaic commentary constitutes the scholar’s second major concern regarding contemporary publications, the first issue identified by Aliev pertains to the persistent lack of deep, rigorous scholarly analysis in some early post-independence writing. He observes that some authors merely reiterated basic historical data without providing fresh aesthetic or critical evaluations of the Jadid legacy.

Aliev notes with concern that over the past four to five years, although many articles by historians, linguists, and literary scholars have correctly addressed this subject, the repetition of similar ideas and the increasingly formulaic nature of such discussions has become problematic. He criticizes this redundancy for dulling readers’ interest and diminishing the perceived value of truthful commentary.

This critique was made into a separate paragraph to emphasize the moral and ethical dilemma regarding opportunism in literary history. A second issue that deeply troubles the scholar is the opportunistic shift by certain intellectuals who, during the Soviet era, had supported the classification of Jadid writers as “bourgeois nationalists”, but who now, with little reflection, have begun portraying these same figures as champions of independence. Aliev questions whether such individuals have the moral and scholarly right to publish articles praising the very figures they once condemned.

2. Historical and cultural approaches to the study of Cholpon within the framework of objective scholarly principles.

Ahmad Aliev himself was one of the most active scholars in the early independence period, publishing numerous articles, literary essays, and books on Jadid literature, particularly the works of Cholpon. Notably, he was among the first to undertake extensive research on Jadid literature as early as the 1950s and 60s, focusing especially on the literary environment of the 1920s and 1930s and the works of Abdulla Qodiriy. While his writings from the Soviet era were inevitably influenced by prevailing ideological constraints, his studies nonetheless offered comparatively broader insights into the lives and literary output of figures like Qodiriy, Fitrat, and Cholpon. His book *Aestheticism and Modernity* is particularly noteworthy for the depth of its literary observations and its nuanced approach to their works. Given this foundation, Aliev’s active scholarly engagement during the transitional decade preceding and following independence was a natural extension of his long-standing commitment to the field.

In addition to numerous articles, he also published a collection of literary essays under the series “Devotees of the homeland”, titled *Independence and literary heritage* (Aliev, 1997). Although this work was recommended by the Ministry of Higher Education as a manual, the sources and approach make it more appropriately categorized as literary essays, as noted by D. J. His books *Spirituality, values, and aesthetics* (Aliev, 2000) and others also contain in-depth reflections on Jadid literature, especially the figure of Cholpon. In *Independence and Literary Heritage*, Aliev constructs literary portraits of notable Jadid figures such as Fitrat, Qodiriy, Cholpon,

Behbudi, Ghozi Yunus, Elbek, and Botu. He re-examines the leading ideological motifs in their works through the lens of post-independence national ideology. In the section devoted to Cholpon, for instance, Aliev explores multiple dimensions of the poet's literary worldview and poetic philosophy, illustrating how his verse articulates key themes of national awakening, cultural identity, and the spiritual renewal of the people.

First and foremost, the ideological core of Cholpon's poetry is shown to be deeply infused with the ideals of national independence, as evidenced by his poems such as "Freedom of conscience", "The shackle", "Fiery water", and "The old poplar", which poetically reflect the tragedies of the colonial era. One key dimension to which the scholar draws particular attention is the issue of freedom of conscience as embodied by the lyrical subject, the poetic "I". The poet's exploration of moral autonomy and individual liberty is interpreted within the broader context of national liberation and the independence ideology. The scholar writes:

"Cholpon's thematic range is remarkably broad, yet across all his poems, it is the human being—his dignity, suffering, and inner world—that is elevated. His verses embrace the seasons spring, summer, autumn, winter, the earth and sky, the future, love, women's emancipation, and the marvels of nature. Within this poetic landscape, the concept of human freedom and existential struggles is expressed with profound poetic and philosophical depth. The poet voices his reflections with extraordinary skill: sometimes through playful, lively lines; other times through deeply sorrowful and mournful expressions. The varied experiences of life—its weddings and funerals, its joys and sorrows—captivate him, and he cannot remain silent in the face of them. After all, life is never composed solely of joy, nor is it filled entirely with grief. This was the fundamental aesthetic ideal of Cholpon's poetry, and we regard this as the source of the compelling realism in his work." (Aliev, 1997, 160).

In his analysis of Cholpon's poetic craft, the scholar locates its strength in the power of its realism. A particularly notable feature is the prominence of natural elements and landscapes, which emerge as one of the poet's major themes. These elements often acquire symbolic value and are harmoniously integrated into the semantic structure of his poems. Through close textual analysis of several works, this symbolic-natural imagery is demonstrated to be central to the life-affirming force of Cholpon's poetry. The study also emphasizes the absence of opportunistic flattery or shallow topicality in Cholpon's verse. His poetic worldview, the scholar argues, was rooted in an unwavering commitment to representing the reality of his time with authenticity. This aesthetic principle is exemplified in the analysis of poems such as "Sozim" ("My Instrument"), where the poet's dedication to truth and his rejection of ideological artifice are most clearly articulated.

Ahmad Aliev approaches the creative legacies of other writers with the same set of methodological and ideological principles. His book "Spirituality, values, and aesthetics" is distinguished by its integrated observations, reflections, interpretations, and analyses grounded in the triadic relationship between the individual, society and literature. The book is structured into two major chapters: "Devotion" and "Independence and our national values today". Drawing on the intellectual freedom afforded by independence, the author explores fundamental concepts such as patriotism, national identity, education, and other social-cultural values. He does so through analytical engagement with the works of Jadid literary figures Behbudiy, Qodiriy, Cholpon, Fitrat, as well as later national devotees such as Elbek and Usmon Nosir. The chapter titled "Devotion" addresses the literary representatives of the early 20th-

century national awakening period, elaborating on the theoretical and methodological foundations for studying their work. It also discusses the pedagogical challenges of teaching these authors in higher education, emphasizing the need for fundamentally new textbooks and instructional materials distinct from those of the Soviet era. According to Aliev, the unifying force behind nations and peoples is spirituality. The book links the pursuit of moral and spiritual integrity to broader societal imperatives, such as the development of literature and the arts and the reform of the education system, all contextualized within contemporary sociopolitical developments. For example, in his reflections on national art, Aliev expresses concern about the cultural and psychological impact of foreign television serials aired during the early years of independence. He argues that such programs often portrayed imagery alien to the national moral code, negatively affecting the worldview and spiritual consciousness of Uzbek youth, distancing them from native values. As a corrective, he points to the morally instructive protagonists of national novels such as “Days bygone”, “Scorpion in the pulpit”, “Night and day”, and “Sacred blood” as exemplary cultural models in contrast to the superficial characters of foreign media. Throughout the book, significant attention is paid to the intersections between spirituality and education, spirituality and religion, spirituality and patriotism, and spirituality and personal sacrifice. These discussions are substantiated through close readings of the literary works of Behbudiy, Fitrat, and Cholpon, situating their creative output as foundational to national ethical and cultural development.

In his scholarly works, Ahmad Aliev adopts a critical and analytical approach to the concept of “Jadid literature”, examining its ideological underpinnings and distinguishing features. He contends that the term “Jadid literature” cannot be indiscriminately applied to all modern literary movements, as the early 20th-century Uzbek Jadid literary movement exhibits unique characteristics that set it apart from other contemporary literary developments. Aliyev emphasizes that the Jadid movement was not merely a literary trend but a comprehensive socio-cultural reform that sought to modernize and enlighten society through education, literature, and national consciousness.

In the book, particular attention is given to the fact that the international conference held on September 16 - 18, 1999, at the Academy of State and Social Construction under the President of the Republic of Uzbekistan titled “Central Asia at the beginning of the 20th century: reform, renewal, development and the struggle for Independence (jadidism, autonomism and national liberation)” was primarily dedicated to exploring the essence of the Jadid movement. The author specifically highlights this thematic focus as a distinctive feature of the work. The book offers a detailed examination of the emergence, scope of influence, and literary representatives of the Jadid movement in Central Asia. In the second chapter, titled “Independence and our national values - today”, the creative legacies of Abdulla Qodiriy, Behbudiy, Cholpon, Fitrat and several other writers of the early 20th century are analyzed in the context of national identity and spiritual heritage. Notably, the analysis of Cholpon’s poetry initially addressed in the author’s previous book is significantly expanded in this volume.

In conclusion, both of A. Aliev’s books devote considerable scholarly attention to Cholpon, alongside other key figures of Jadid literature. His poetic activity is examined in harmony with the ideological aspirations of the time, particularly in relation to independence and national consciousness.

The pamphlets and monographs published in various publishing houses during the late 1980 s and early 1990 s, which reflected new approaches either directly or

indirectly to Jadidism and Jadid literature, deserve recognition as preliminary efforts in the study of this subject. At that stage, researchers had limited access to the internal dimensions of the topic, and a comprehensive understanding of this vast and complex socio-political and literary phenomenon remained largely out of reach. This limitation was primarily due to the lack of accessible sources on the history of Jadidism and the insufficient scholarly engagement with the works of its literary representatives both of which required significant time and scholarly rigor. Furthermore, the lingering ideological constraints of the former political regime rendered the subject “sensitive” and many researchers were understandably hesitant to engage with it openly and boldly.

Despite certain constraints, interest in the subject of Jadidism remained strong, and a steady stream of articles of varying scholarly levels continued to be published in the press. The first pamphlets also began to appear. One such example is the collection of essays titled “Fidoyilar” (Edited and prepared for publication by Saidmurod Khojaev. 1990: 47) (“The Devotees”), published by the Fan publishing house, which investigates the lives and works of prominent intellectuals persecuted during the Soviet era M. Behbudiy, A. Qodiriy, Cholpon, Fitrat, Usmon Nosir and M. Shaykhzoda. As noted earlier, many of the commentaries in these early articles are marked by caution and a degree of hesitancy, reflective of the lingering ideological atmosphere of the time. For instance, in his article “Mawlana Fitrat” (“Master Fitrat”), N. Karimov writes: “The reason Fitrat and Cholpon failed to grasp the essence of the October Revolution in their time can be explained by the specific historical circumstances they lived in, particularly the delayed introduction of Marxist ideas into the lives of the indigenous peoples of Central Asia” (Khojaev, 1990, 47). However, subsequent scholarship has clarified that representatives of Jadid literature including both Fitrat and Cholpon clearly understood that the October Revolution would serve to perpetuate, albeit in new forms, the colonial policies of the Tsarist regime in Turkestan. This understanding is conveyed both explicitly and symbolically in their works.

Nevertheless, regardless of the prudence with which these early arguments were expressed, the articles by scholars such as Sh. Turdiyev, E. Karimov, N. Karimov, and M. Zokirov in the *Fidoyilar* volume are noteworthy as some of the earliest efforts to introduce the broader public to the lives and intellectual legacies of the leaders of the national liberation movement. For example, in E. Karimov’s article “A distant bright star”, useful biographical information is presented about Cholpon, along with general commentary on his literary and translation activities. At the same time, Karimov also attempts to justify earlier ideological criticisms of Cholpon’s work, referring to supposed “nationalistic errors” (Khojaev, 1990, 21) in his writings, and emphasizing his “active participation in the work of socialist construction”. These remarks reflect the ideological constraints still influencing scholarship at the time they were written.

Among the more rigorous contributions to this field is the pamphlet *Ismoilbek Gaspirali* (Qosimov, 1992) by the esteemed literary scholar B. Qosimov, who has made significant contributions to the study of Uzbek literature from the national awakening period. Gaspirali, widely recognized as one of the intellectual forefathers of the Jadid movement and its literary culture, remained largely unknown to Uzbek readers due to the former regime’s censorship. Qosimov’s pamphlet, written as a “preliminary attempt at introduction”, recounts in detail his impressions from the 1991 international conference held in Simferopol on the occasion of Gaspirali’s 140th anniversary. Alongside his travel observations, Qosimov presents valuable historical insights into Gaspirali’s life and work. As he writes: “In 1884, Gaspirali

embarked on another initiative; he began teaching twelve students using the *usuli jadid* (“new method”), and within forty days, they became fully literate. He organized examinations and invited the children’s parents. People came from outside to observe. Everyone unanimously acknowledged the immense promise of the *usuli jadid*. In short, Ismoilbek succeeded in teaching in two years what traditional schools required five years to accomplish.” (Qosimov, 1992, 27)

The pamphlet *Ismoilbek Gaspirali* is not merely a travelogue or a summary of an international conference; rather, it serves as a comprehensive scholarly examination of the historical roots of Jadidism, its founding figures, and the sociopolitical conditions that gave rise to the movement. In this work, B. Qosimov outlines the principal aims and ideological aspirations of the Jadid movement, as well as the instrumental role of the newspaper *Tarjumon* (“Translator”) in promoting reformist ideas. Notably, the publication of this pamphlet in 1992 at a time when such topics were still politically sensitive testifies to the author’s scholarly courage and moral conviction.

That same year, the Kamalak publishing house released M. Sodiqov’s pamphlet titled *Heirs of freedom-loving and liberty-seeking ancestors* (Sodiqov, 1992). This work presents a journalistic interpretation of the Uzbek people’s enduring loyalty to the ideals of freedom, tracing this commitment from early historical events through to the achievement of national independence. Drawing upon selected literary quotations, the author highlights how these ideas have been embedded in the nation’s cultural memory. For instance, Cholpon’s well-known poem “Xalq” (“The People”) is cited as a powerful expression of the poet’s deep belief in the indomitable spirit, creative energy, and inherent strength of his people. Although the tone of the pamphlet is overtly patriotic and emotionally charged, such publications played a crucial role in the early 1990s by encouraging a national reawakening and promoting the rediscovery of cultural identity.

3. A reinterpretation of Jadidism and Jadid literature.

The restoration of independence provided new opportunities to re-examine Jadidism and the literature associated with it. This called for a fresh scholarly approach, beginning with a reevaluation of the movement’s core essence and ideological framework. Consequently, several academic studies were undertaken in this period. Among them is the important pamphlet by Mahmudov titled *The theme of national Independence in Jadid literature* (Mahmudov, 1999, 112), in which the author investigates how early 20th-century literature classified under the term “Jadid literature” articulated the idea of national sovereignty (Mahmudov, 1999, 4). To provide a contextual foundation, Mahmudov begins by exploring the socio-political climate of the time, seeking to clarify the origins, objectives, and fundamental nature of the Jadid movement.

Based on prior research, the author delineates the Jadid movement into four distinct stages: the first encompasses the late 19th century up to the early 20th century, concluding around 1910; the second extends to the February Revolution of 1917; the third spans the period from the February to the October Revolution of 1917; and the fourth, though implied, continues thereafter. The scholar further asserts that three major factors underpinned the emergence of Jadidism in Central Asia (Mahmudov, 1999, 20): first, the promotion of unity and solidarity among Turkic peoples; second, the significant influence of the Tatar Jadid movement at the turn of the 20th century; and third, the early stirrings of democratic enlightenment that began to surface in Turkistan during the second half of the 19th century.

In this context, researcher Mahmudov arrives at the conclusion that the political demands, goals, and programmatic vision of the Jadids were intrinsically tied to the idea of achieving national independence for Turkestan (Mahmudov, 1999, 26). He writes: “For them, independence was the principal issue... Their ideology was closely linked with the Islamic faith” (Mahmudov, 1999, 26).

Throughout the study, the author substantiates his arguments and conclusions with numerous historical facts and citations from authoritative sources, fulfilling his research objectives to a considerable degree. However, at times he appears to contradict some of his own conceptual frameworks. For example, while outlining the Jadid movement in four stages, Mahmudov repeatedly uses expressions such as “the Jadids of Bukhara and Turkistan” or “the Jadids of Turkistan and Bukhara”, which raises the question: when one refers to “Turkistan Jadids”, are the Bukhara Jadids excluded from this category? Why is it necessary to explicitly separate the two? Are there significant ideological or structural distinctions between the movement in these regions that warrant such differentiation?

Additionally, Mahmudov frequently invokes the term “critical realism”, dedicating an entire chapter of his pamphlet to what he calls “The trend of critical realism in Jadid literature”. He writes, for instance: “Although Cholpon, by the mid-1930s, declared, ‘I have taken up my instrument again’, he continued to compose poems inspired by the dream of independence. These poems, grounded in the denunciation of the prevailing regime and proposing alternative visions, exemplify critical realism at its finest” (Mahmudov, 1999, 40). Yet this interpretation invites further scrutiny: is critical realism truly a creative method defined by condemnation, negation, and prescriptive recommendation? Is it within the domain of literature to denounce, negate, and prescribe? It may be argued that to denounce a regime is one thing, and to critically reflect upon it is another. Likewise, negation and suggestion seem to reflect a somewhat narrowed understanding of critical realism as a literary methodology.

From this perspective, it can be argued that the monograph titled *The theme of national Independence in Jadid literature* primarily offers an interpretation of the socio-political processes that underpinned the emergence of the Jadid movement and Jadid literature, rather than conducting a thorough literary analysis. Consequently, the interpretations of excerpts from works by representatives of Jadid literature presented in this study remain somewhat superficial. It is also worthwhile to comment on one of the researcher’s discoveries: he claims that the ideas of the Jadids are reflected even in the works of non-Jadid authors (Mahmudov, 1999, 82). As supporting evidence, he cites, among others, N. Safarov’s biographical novella *What I have seen and experienced* (1968) and the novel *Navruz* (“New day”), which depict the 1916 national liberation movement in Jizzakh and harshly condemn the oppression by Tsarist officials. However, condemning the officials of the Tsarist regime and, more broadly, the political system of Tsarist Russia was a key ideological agenda of the Communist Party, which consistently pursued this policy to legitimate the October Revolution. In this ideological context, some authors were permitted to write works portraying the events in Jizzakh in 1916. Nonetheless, given the principles and aims of the Jadid movement and its literature, attempts to claim that the ideas of the Jadids are manifested in works like Safarov’s, focused on denouncing the brutality of Tsarist officials, are misguided. This conclusion is corroborated by the researcher’s own reflections on the goals and essence of Jadidism and Jadid literature.

By the early 2000s, fresh approaches to studying Jadidism and Jadid literature gained significant momentum. Research began to focus more specifically on the

movement itself and its literary representatives rather than treating them as a single undifferentiated phenomenon.

Among these newer studies is literary scholar Bahodir Karimov's *Jadid critic Vadud Mahmud* (Karimov, 2000, 3). In the introduction, Karimov acknowledges these innovative approaches, stating:

"...Until recently, the classical figures of Jadid literature were disparaged under the labels of "Pan-Islamism" and "Pan-Turkism" and were evaluated solely through a one-sided, politically motivated, unscientific, and non-nationalist lens. Today, however, their tireless efforts for Turkestan's freedom, liberty, independence, the cultural advancement of the nation, its emergence on the global stage, and the recognition of national identity are being examined within the framework of objective scientific inquiry."

A valuable aspect of Karimov's study lies in his focused analysis of selected works by representatives of Jadid literature, grounded in primary sources. He explores certain facets of early 20th-century Uzbek literary criticism and literary scholarship. Another significant contribution of the monograph is its examination of Vadud Mahmud's critical essays on key Jadid figures such as Behbudi, Aziziy, Fitrat, and Cholpon. Karimov elucidates Vadud Mahmud's pivotal role and scholarly contributions within the history of Uzbek literary criticism.

Considering the subject of our scientific work, this study clearly illuminates that the relationship between Cholpon and Vadud Mahmud, as well as Vadud Mahmud's objective and meticulous approach to Cholpon's works, represent some of the most dynamic and significant processes within Jadid literature. The researcher presents these developments through careful examination of concrete facts and primary sources. For example, in 1922, Vadud Mahmud was dismissed from his position as head of the Samarkand Department of Education due to his sharp criticism of deficiencies in educational affairs. This injustice prompted a protest from Cholpon, who on January 7, 1923, in the *Turkiston* newspaper article titled "The primary tasks of our united front", specifically emphasized that "the dismissal of Vadud, the education director who had been effectively managing educational work in Samarkand, and such unreasonable actions and thoughtless decisions, have caused dissatisfaction among the youth" (Karimov, 2000, 10).

By the late 1920s, representatives of Jadid literature faced increasingly harsh opposition, which is especially evident in the hostile attitude toward Vadud Mahmud's persona and activities. Bahodir Karimov's research elucidates this through concrete evidence. At the second congress of Uzbek cultural figures held in Samarkand on October 4-5, 1927, Vadud Mahmud was expelled from the congress hall under the accusation of being a "supporter of the Cholpon faction". Bato described this injustice as the "victory of the Red cultural workers", stating, "Nowadays, Cholpon and Vadud are greatly admired and elevated, whereas all the Red cultural figures of Uzbekistan curse Vadud and expel him from their midst. Thus, a representative of the old forces, Vadud, was cast out onto the street like a rag from the cultural house. This expulsion was not only of Vadud himself but also of all the undesirable elements associated with Vadud's ideas" (Karimov, 2000, 13).

In his monograph *Jadid critic Vadud Mahmud*, B. Karimov draws upon dozens of sources to demonstrate how, despite unprecedented opposition, the leaders of Jadid literature remained steadfast and loyal to their ideals. Specifically, Karimov highlights Vadud Mahmud's deep respect and dedication to Cholpon's poetry in the

article “Cholpon’s springs” (Karimov, 2000, 41), as well as the friendship and creative collaboration between Vadud Mahmud and Cholpon (Karimov, 2000, 43). At the same time, Cholpon highly respected Vadud Mahmud’s nuanced understanding of literary art and regarded him as a “shrewd critic” (Karimov, 2000, 43). These points are substantiated by numerous literary facts and personal recollections.

Naim Karimov’s monograph *The poet who awakened Independence* (Karimov, 2000, 87) shares thematic affinities with the work of B. Karimov. However, unlike B. Karimov, N. Karimov does not set out to conduct a strictly scientific inquiry. Instead, based on selected facts and sources, he mainly employs an artistic and journalistic interpretative approach to illuminate the key moments of Cholpon’s life and work, aiming to vividly portray the poet’s persona.

The section titled “Literary environment portraits” (Karimov, 2000, 15) in the dissertation recounts the conditions and milieu in which Cholpon lived and created, focusing on his contemporaries and ideological peers, as well as those figures and writers who sought to denigrate his name and uncover so-called “political errors” in his work. Regarding Boto’s attitude toward Cholpon, Naim Karimov concludes:

“This was not merely a conflict between two poets but an irreconcilable struggle between two fundamentally opposed worldviews. As a champion of the Soviet regime, Boto was an enemy of Cholpon and his ideological allies.” (Karimov, 2000, 28)

In “Literary environment portraits”, the author emphasizes the extreme volatility of the era, noting that persecution and repression intensified, “with Jadids subjected to exile” (Karimov, 2000, 39). Former friends of Cholpon, such as Usmonkhon Eshonhojaev, later aligned themselves with the campaign of repression, hurling accusations at the poet in an effort to preserve their own safety. Karimov writes that in the socio-political context of the early 1920s, “Jadids who supported the Turkistan autonomy were exiled, with many representatives imprisoned. The Soviet government presented former Jadids with only one option: to reconcile with the Soviets”.

The chapter entitled “The struggle for Independence” (Karimov, 2000, 59) details Cholpon’s efforts toward national liberation, highlighting his active role in the establishment of the Turkistan autonomy, his activities in Bashkortostan, and collaboration with Z. Validiy, all grounded in historical evidence. Such analyses exemplify the new approaches to Jadidism and Jadid literature that began to emerge in the early 2000s, as reflected in works like *The poet who awakened Independence*.

Overall, the renewed scholarly engagement with Jadidism and Jadid literature during the 1990s and early 21st century is marked by a series of monographs, dissertations, and articles distinguished by two key aspects: first, these publications played a crucial role in raising public awareness of national identity and familiarizing readers with figures of the recent past who waged an unequal struggle against colonialism; second, they facilitated the re-examination and study of previously suppressed or banned chapters of the nation’s literary heritage. This constituted a decisive step toward in-depth study and the production of foundational research on the history of Jadidism and Jadid literature.

In accordance with the focus of our study, it is important to mention another significant dissertation directly related to the investigation of Jadidism and Jadid literature: the work of the renowned German scholar Ingeborg Baldauf, titled *Outlines of 20th-century Uzbek literature* (Baldauf, 2001). This collection of scholarly articles constitutes serious academic research. Rather than concentrating on the biographies, works, or figures of Jadidism per se, Baldauf’s studies delve into the fundamental

issues, terminology, and underlying meanings of the movement and its literature. She carefully examines the ideological orientations and aspirations of Jadid representatives and draws profound conclusions.

I. Baldauf situates the Jadid movement in Central Asia within the broader context of reformist and renewal processes in the Muslim world. Through illuminating the meanings of terms such as “jadid”, “jadids”, and “usuli jadid”, she approaches the objectives of the Jadid movement with scholarly rigor and provides a nuanced interpretation. Drawing upon primary sources and related research, the scholar interprets the Jadids’ attitude toward religion as follows:

“In their works, they wrote sympathetically about the positive aspects of religion, yet increasingly viewed half of it as superstition, which leads people into the swamp of ignorance. The Jadids, despite their efforts to diminish the status of local clergy who lacked true scientific and educational credentials yet commanded popular religious belief, did not reach the level of the wahhabis from Arabia.” (Baldauf, 2001, 18)

In her study dedicated to Mahmud Hoca Behbudi’s *Travel memoirs*, Ingeborg Baldauf highlights that these memoirs were deliberately composed using simple and accessible methods to reveal the distressing condition of their compatriots. Rejecting interpretations that portray Behbudi as merely a promoter of Islamic piety, Baldauf explains the essence of unity in Behbudi’s worldview as follows: “When Behbudi spoke of the “unity of all Muslims”, he primarily referred to the unity of Muslims in Central Asia. This concept of unity also shaped Behbudi’s political perspective”. The scholar supports this view by examining Behbudi’s relationship with Ismail Gaspirali, demonstrating that Behbudi did not endorse Gaspirali’s Islamist outlook and that *Travel memoirs* called for harmony with the world and a turn toward enlightenment (Baldauf, 2001, 31).

Within this volume, articles such as “Mahmudkhoja Behbudi and his *Oyna* (“Mirror”) journal”, “True anguish”, and “Abdurauf Fitrat: the devil’s rebellion against God” also present significant observations concerning the Jadid movement and Jadid literature, including the poetics of Cholpon’s poetry. We will return to Baldauf’s reflections on this subject in subsequent chapters of our work.

The importance and weight of comparative analysis in scholarship is self-evident and requires no proof. In this vein, another study relevant to our topic deserves attention. In his dissertation *European enlightenment and national awakening* (Saidov, 2004), researcher Ulugbek Saidov undertakes a comparative study of the Enlightenment ideas that emerged in 18th-century Western Europe and the ideological currents of the early 20th-century national awakening in Turkestan. Saidov’s research draws on the artistic and philosophical works produced by reformist movements in both regions. By illuminating the similarities and convergences between these phenomena through evidence, the scholar succeeds in demonstrating the distinctive features of Uzbek Jadid literature as compared to the works of Western Enlightenment thinkers.

It is well known that one of the Jadids’ fundamental goals was to acquaint the Turkestanian people with the culture of advanced Western nations, thereby encouraging education and scientific inquiry. As Mahmud Hoca Behbudi urged in his article “The nation’s need”, “...to live in the world, worldly knowledge and science are essential. A nation deprived of contemporary knowledge and science will be trampled by others” (Behbudi, 1999, 199).

Saidov’s study reveals that Uzbek Jadids were influenced by reforms in the Islamic world, notably the *An-Nahda* (Modernization) movement in Arab countries, and to

some extent by the European enlightenment. He notes that *An-Nahda* literary figures such as Jamāl al-Dīn al-Afghānī, Muḥammad ‘Abduh, and Qāsim Amīn propagated enlightenment ideals in their works, drawing inspiration from Western Enlightenment movements. Saidov traces the intellectual foundations of this influence to French philosophers and writers Montesquieu, Jean-Jacques Rousseau, and Denis Diderot. He writes:

“Rousseau, along with all 18th-century French Enlightenment thinkers, called for freedom. “Man is born free, yet everywhere he is in chains”, he declared. His discourse on freedom and liberty envisaged liberation from feudal bondage and equality of citizens before the law.”

According to Arab enlightenment thinkers, if a person is deprived of freedom, the advancement of society and its progress must rely on enlightenment and knowledge (Saidov, 2004, 16-17). In his comparative examination of commonalities and particularities between European enlightenment and Jadid literature, the researcher draws parallels between the educational emphases found in the works of English philosopher John Locke’s *An Essay Concerning Human Understanding* and Jean-Jacques Rousseau’s *Emile, or On Education* and the corresponding thematic elements in Uzbek Jadid writings. Specifically, the study cites Cholpon’s open letter titled “To our esteemed writers” as a logical example, where Cholpon urges the literary community to engage socially and to connect their works with contemporary societal realities (Saidov, 2004, 32-33).

Cholpon explicitly states that by the phrase “literature does not perish”, he means literature that is detached from real life and clings to outdated traditions incapable of serving progress (Saidov, U. 2004, 35).

Ulugbek Saidov expands this scope further by incorporating reflections of Russian literary scholars on 18th-century European Enlightenment texts and socio-political views. Saidov conducts a meticulous comparison of the attitudes toward religion and “human nature” expressed both by Western authors and Uzbek Jadids, identifying their convergences and divergences and drawing accurate conclusions. This analytical depth constitutes one of the most valuable aspects of the study. For instance, while materialism predominated in European enlightenment thought, where religion and particularly the church were interpreted as a “shackle on human freedom” (Saidov, 2004, 47), the Jadids, although opposing superstition, perceived religion as a source of “spiritual strength for the people” (Saidov, 2004, 47), as evidenced in the works of A. Avloniy, Fitrat, and other writers.

Moreover, Saidov rightly highlights typological similarities between works produced in 18th-century Europe and Uzbek Jadid literature. These shared features include the fusion of philosophical ideas within artistic works, the embodiment of philosophical treatises in literary form, and the incorporation of political reflections. Importantly, he stresses that these parallels do not negate the unique characteristics inherent to each literature. It is worth noting that Saidov’s use of the term “Jadid literature” primarily refers to the socially and politically charged publicistic and literary-critical writings of the Jadids—works reflecting their ethical and ideological views. For example, his research relies heavily on Cholpon’s articles such as “Great India” and “The essence of literature”. While Saidov occasionally references their artistic qualities, his focus remains on points where social, political, and moral perspectives are articulated. In this context, attempting to search Saidov’s research for an aesthetic or formal analysis of topics such as “Factors in the formation of Jadid

literature” or “Commonality and particularity in Jadid literature” would be misguided.

This study examines the concept of the well-rounded individual in Jadid literature in relation to the enlightenment idea of the “natural man”, highlighting both convergences and significant divergences between these notions. Through a comparative analysis of Western philosophers and writers such as Voltaire, Denis Diderot, Claude Adrien Helvetius, Thomas Hobbes, David Hume, John Locke, and Daniel Defoe alongside the works of Fitrat, Cholpon, Ibrat, Siddiqi-Ajziy, Munavvar Qori, and Behbudi, the research elucidates points of alignment and differentiation. Selected excerpts from these authors are analyzed and synthesized to reveal how such comparisons and resultant conclusions reflect an expanding thematic and topical scope in contemporary approaches to the Jadid movement and its literature.

In the 1990s and early 2000s, significant advances in the study of the Jadid movement and literature culminated in Professor Begali Qosimov’s major monograph titled *National awakening* (Qosimov, 2002). Published in 2002 by Ma’naviyat Publishing House, this volume provided definitive period-specific conclusions. Prior to this collection, scholarship tended to interpret the Jadid movement predominantly through the lens of its enlightenment ideals, marking an early phase in the academic engagement with Jadid studies. Qosimov’s monograph, however, introduced a novel perspective by foregrounding the Jadids’ previously overlooked role in the national independence struggle as a central theme in subsequent research.

In the monograph’s chapter titled “A glance at the history of the issue”, the author explicates the term “jadid”, emphasizing that it denotes a social, political, and intellectual reform movement. He pays particular attention to research conducted abroad, especially in Turkey and Russia, regarding this phenomenon. Qosimov further delineates Jadid studies into six chronological phases (1. 1900–1925; 2. 1925–1938; 3. 1938–1956; 4. 1956–1985; 5. 1985–1991; and 6. the post-independence period) (p. 10). He advocates for the systematic compilation of sources related to these six stages and underscores the necessity of creating a comprehensive bio-bibliography for Jadid studies.

The scholar defines the *usuli jadid* schools as the cornerstone of the Jadid movement, substantiating this claim with numerous facts and evidence, including the goals of their founder, Ismail Gaspirali, and the opposition these initiatives faced from Tsarist officials. Drawing on reports from the Paris-based *Revue du monde musulman* (Journal of the Muslim World), he notes: “The number of Jadid schools established in Turkistan reached 30, with approximately 1,300 students enrolled” (Qosimov, 2002, 25). Furthermore, these schools played a critical role not only in teaching literacy but also in raising social and political awareness among children. The establishment of Jadid schools and madrasahs, their ongoing struggles, the creation of new textbooks, the identities of the educators, and the increasing repression by the Soviet authorities in the early 1920s are documented with irrefutable evidence.

In addition to addressing issues related to the development of the Jadid press, Begali Qosimov demonstrates its substantial contribution to the growth of modern national literature by analyzing the activities and published articles of newspapers such as *Tarjumon*, *Sadoi Turkiston*, *Sadoi Farghona*, *Turkiston Viloyati Gazeti*, and *Khurshid*. He writes: “The Uzbek Jadid press served as the cradle of new Uzbek literature. From Behbudi to Cholpon, all representatives of Jadid literature developed their ideas and penned their works primarily in these early newspapers and journals” (Qosimov, 2002, 65).

Before delving into specific topics, Qosimov pays particular attention to the key terminologies central to the discussion, offering reliable explanations grounded in historical sources. Notably, prior to exploring the Jadids' national ideology and worldview, he highlights the fundamental meanings of the terms "idea" and "ideology". He substantiates his commentary with historical evidence and characterizes the essence of the ideas and ideologies promoted by the Jadids as follows: "The banner of justice they raised was the principal factor that unified and empowered the nation" (Qosimov, 2002, 74).

The studies compiled in *National awakening* encompass nearly all the fundamental issues inherent to the Jadid movement and its literature. Qosimov identifies "the root causes linking Jadidism to political movements, tracing them to the widespread popular uprisings that occurred after the Russian conquest" (Qosimov, 2002, 75). He argues that these movements did not arise by chance but were connected to monumental historical events in the East, particularly in Turkey, such as the emergence of Ottomanism and Turkism. Drawing on historical sources, he analyzes the key figures and events associated with these movements, carefully defining their underlying goals and meanings. For example, he explains the core objective of Turkism: "According to Ziya Gökalp, Turkism aims solely at the advancement of the Turkish nation; it carries no other connotations that would impinge upon the self-interest of any other nation" (Qosimov, 2002, 88).

Begali Qosimov's monograph provides a richly detailed examination of several key topics, including the participation of Jadids in national organizations and movements, the vigorous activity of Turkestanis in the Russian State Duma, and the Jadids' attitudes toward socialist ideas. The sections dedicated to the study of Jadid literature emphasize that this body of work became a fully formed literary phenomenon by the late 1910s and early 1920s (Qosimov, 2002, 128). The researcher focuses primarily on the central question of how the characteristics of Turkestan Jadidism manifested in the literature produced between 1905 and 1917. These defining features, as he reveals through analysis of works by authors and poets such as A. Avloniy, Hamza, Siddiqi-Ajzi, Anbar Otin, and Tavallo, include viewing enlightenment not as an end in itself but as a means, a critical understanding of oppression and colonial governance, and a search for the causes of subjugation alongside paths to liberation. By highlighting the ideas embedded in the poetry of Muhammad Hodi, Siddiqi, and Bahridin Azimiy-Aziziy, Qosimov explicates the explicit responses of Jadid poets to contemporary events such as World War I, labor unrest, and the February Revolution of 1917.

Conclusion

The comprehensive investigation of the Jadid movement and its literary output reveals a profound intellectual transformation that laid the foundational principles for the cultural and national awakening of the Turkic world in the early 20th century. The scholarly literature produced during the post-independence era demonstrates a decisive shift away from Soviet-era ideological reductionism and censorship, moving toward a more nuanced, pluralistic, and aesthetically sensitive critique of the period's heritage. As examined throughout this study, each scholar brings a unique analytical dimension to the interpretation of the Jadid legacy. Ahmad Aliev approached the literary heritage of the period by emphasizing the compelling realism and aesthetic depth of poets such as Cholpon, while also warning against the formulaic and opportunistic appropriation of Jadid figures. B. Boltaboev and B. Nazarov established periodized frameworks for interpreting the critical and creative output of figures like Fitrat, identifying the reclamation of national identity and native language as the core of Jadid literature. Furthermore, B. Karimov shed light on the unyielding commitment of critics such as Vadud Mahmud to aesthetic independence and authentic literary standards.

In comparative and theoretical contexts, scholars have broadened the scope of the discussion. Ingeborg Baldauf illuminated the terminological foundations and the reformist ideology of the movement across the broader Muslim world, offering a rigorous examination of the relationship between religious reform and public education. Meanwhile, Ulugbek Saidov placed the Jadid intellectuals in a comparative dialogue with Western and Arab Enlightenment traditions, highlighting both convergences in humanistic ideals and the distinctively spiritual and national focus of Central Asian reformers.

Ultimately, Begali Qosimov's *National awakening* remains the most comprehensive and authoritative scholarly work to date on the Jadid movement and its literary output. It transcends being a mere biographical survey, serving instead as a monumental synthesis of the life and activities of the movement's leading representatives, including Ismoil Gaspirali, Mahmud Hoca Behbudi, Munavvarqori Abdurreşithanhanov, and Abdurauf Fitrat. By offering a richly sourced and broad-scale analysis unmatched in this field, the work provides a definitive map of the ideological evolution of Central Asian intellectuals, offering a foundational reference for understanding the roots of modern national identity and the transformative power of the Jadid movement.

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