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THE ARCHITECTURE OF NATIONAL AWAKENING: JADIDISM AND THE TRANSFORMATION OF TURKIC LITERARY AND SOCIO-POLITICAL THOUGHT

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Annotation: This article explores the ideological and aesthetic foundations of the Jadid movement (Jadidism) and its profound influence on Turkic literature during the late 19th and early 20th centuries. Drawing from materials presented at the international scientific conference "The Jadid Movement and the Problem of Studying Its Influence on the Literature of Turkic Peoples" (Karshi, 2023), it examines the movement's socio-political goals, its literary innovations, and its role in shaping national identity. The analysis highlights how Jadid thinkers integrated traditional Turkic-Islamic heritage with modern Western educational and administrative models to pursue national liberation and cultural enlightenment.

Keywords: Jadidism, Turkic Literature, Enlightenment, National Identity, Central Asian Modernity, Socio-political Reform.

The late 19th and early 20th centuries marked a transformative era for Central Asia, defined by the intellectual awakening of Jadidism. This movement sought to liberate a population from colonial "slavery" and guide them toward freedom through the "light of enlightenment," operating under the principle that only through education can progress be achieved. Central to this awakening was the concept of "Milliyat"—the preservation of national characteristics—which the Jadids viewed as a life-or-death priority. This ideology was disseminated through the first national newspaper, *Taraqqiy* (Progress), which aimed to rescue the people from ignorance by reforming an educational system that no longer met modern demands. These visionaries, including figures like Munavvarqori and Mahmudxo'ja Behbudiy, argued that national perfection required "ownership of one's own mind, property, and labor". This drive for self-reliance led to significant milestones, such as sending seventy students to study in Germany, an event that remains a symbol of national ambition despite the tragic fate many faced under later totalitarian regimes. Thus, the Jadid ideological foundation was built upon a synthesis of traditional values and modern necessity, aiming to create a self-aware nation capable of surviving in a rapidly changing global landscape.

Building upon these ideological goals, the movement placed immense importance on linguistic reform as the primary vessel for national identity, a mission championed by Ismoil Gasprinskiy through his influential newspaper *Tarjimon*. Gasprinskiy fought to establish a unified Turkic literary language, drawing on the legacy of Alisher Navoiy, whom he regarded as the "greatest poet and writer of the Turkic world". He effectively countered Russian claims that local Turkic dialects were too simple for scientific use by proving that Navoiy's works had already established a robust literary foundation capable of expressing complex ideas. The defense of the language was viewed as inseparable from the defense of religion and national existence; Saidrizo Alizoda warned in the magazine *Oyna* that losing one's mother tongue would inevitably lead to the loss of both national and religious identity. Simultaneously, Mahmudxo'ja Behbudiy advocated for a polyglot approach, suggesting that mastering four

languages was a tool for modern survival, even as he insisted on maintaining the purity and strength of the native Turkic language. This linguistic awakening was a transnational endeavor, as intellectuals across Turkistan, the Caucasus, and Russia regularly shared publications like *Sho'ro* and *Mulla Nasriddin* to maintain a cohesive cultural front. Consequently, language became the primary battlefield for Jadid efforts to define and protect the boundaries of the Turkic nation against external erasure.

This linguistic and ideological revitalization naturally birthed a new aesthetic in literature, one that rejected the "lifeless repetition" of classical Chagatay poetry in favor of works reflecting the actual social needs of the people. Writers like Abdulhamid Cho'lpon argued that a nation without a developing literature would lose its capacity for thought and feeling, ultimately leading to its decline. This shift transformed the role of the writer into the "tongue of the age," responsible for serving the development of national consciousness. A revolutionary milestone was the introduction of modern drama, initiated by Behbudiy's *Padarkush* (The Patricide) in 1913, which established the theater as an "ibratxona" or "house of examples". Theater provided a mirror for society, using "laughter and examples" to induce a state of *catharsis* and direct engagement with contemporary issues. Despite these innovations, Jadid literature remained deeply rooted in traditional symbols, reinterpreting them to address modern political realities. For instance, the image of "Kishan" (Chains) in Cho'lpon's poetry evolved from a romantic metaphor into a symbol for the colonial and social obstacles hindering national progress. Similarly, the Sufi concept of "Yo'l" (the Way) was recontextualized as the long and heavy path toward national salvation and independence.

The ultimate goal of the Jadid movement was the restoration of Central Asian culture through a "Third Renaissance," a vision that was tragically truncated by the Soviet mass repressions of the 1930s. Figures such as Abdulla Qodiriy, Abdulhamid Cho'lpon, Abdurauf Fitrat, and Behbudiy himself were victims of totalitarian tyranny, a "beheading" of the intelligentsia that delayed national development by centuries. Jadid literature had served as a sharp instrument for critiquing social ills, with poets like Husaynquli Muhsiniy condemning the ignorance and moral decline that facilitated colonial rule. Behbudiy also highlighted the lack of local professional cadres—such as doctors, engineers, and advocates—and criticized the waste of resources on lavish traditions, which he described as "worse than leprosy" because they drained the nation's strength. Today, the legacy of these reformers is being revitalized in modern Uzbekistan, where President Sh.M. Mirziyoyev has noted that a "fourth renaissance" would have been reached had the Jadid generation not been destroyed. Hundreds of these "noble ancestors" have been posthumously exonerated by the Supreme Court, as their intellectual contributions are now recognized as the fundamental architecture of national self-awareness. The Jadids remain a vital link between the historical greatness of the region and its modern aspirations for cultural and political autonomy.

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