

## JADID INFLUENCES ON THE MAJOR WORKS OF ABDULLA QADIRI

**Yakhshiboeva Diyora Shamsiddinovna**

Scientific Advisor Professor **Ilyasov I.I**

Samarkand State Institute of Foreign Languages

2<sup>nd</sup> year Master's student (2401 group, Linguistics)

### Abstract

This article examines how Jadid aesthetics and educational modernism are artistically transformed in Abdulla Qadiri's major works. Using historical-literary analysis, comparative typology, and close reading, it identifies narrative, stylistic, and characterological mechanisms through which reformist discourse becomes novelistic form. The novelty lies in explaining the integration of Jadid journalistic rhetoric, dramatic experience, and linguistic renewal into plot construction and narration, refining Qadiri's place in early Uzbek prose modernity.

### Keywords

Jadidism; Abdulla Qadiri; Uzbek novel; narrative strategies; linguistic modernization; enlightenment discourse; comparative poetics.

### Introduction

The problem of Jadid influence in Abdulla Qadiri's major works should be framed not as a linear borrowing of slogans or themes, but as a complex intermedial and ideological-to-aesthetic translation in which reformist cultural energies are recoded into the devices of prose fiction. In the Uzbek literary field of the early twentieth century, Jadidism operated simultaneously as a program of educational renewal, an ethics of public responsibility, and a set of communicative practices shaped by periodicals, theater, and school textbooks. Qadiri's artistic achievement lies in his ability to convert these practices into a stable novelistic system that produces historical imagination, social psychology, and a new sense of the individual within collective life. Therefore, the key analytical task is to show how Jadid discourse becomes narrative form: how it enters the semantics of plot, the architecture of conflict, the distribution of authorial evaluation, and the modernization of literary language.

### Methodology

Methodologically, the article relies on a historical-literary perspective to situate Qadiri within the modernization of Uzbek letters, a comparative-typological approach to trace functional parallels between Jadid genres and Qadiri's prose, and close reading to demonstrate the micro-level operations of style and narration. Instead of treating Jadidism as an external "context" added to interpretation, the analysis considers it as a generative matrix that shaped readers' expectations, writers' rhetorical competencies, and the legitimacy of new literary forms. This approach makes it possible to clarify why Qadiri's novels, while grounded in historical material, are not merely reconstructions of the past but experiments in cultural self-description, where the past is narrated to reorganize the present's moral and intellectual horizon.

One of the most tangible channels of Jadid influence is genre memory. Jadid journalism cultivated a polemical clarity, a habit of addressing public problems, and a logic of persuasive exposition. In Qadiri's prose, these qualities do not appear as direct didactic insertions but as a

refunctionalized authorial intelligence embedded in narrative perspective. The narrator's evaluative vocabulary, the rhythm of commentary, and the structuring of episodes often resemble the argumentative cadence of publicistic writing while remaining subordinated to artistic plausibility. In this sense, Qadiri creates a hybrid narratorial position: it is aesthetically restrained enough to sustain fictional autonomy, yet ethically charged enough to guide interpretation through irony, contrast, and selective focalization. Such hybridization corresponds to the Jadid ideal of literature as a socially responsible art, but it achieves this responsibility through form rather than proclamation [1].

A second channel is the theater culture promoted by Jadid reformers. Early Uzbek drama developed techniques of dialogic exposition, scene-based conflict, and the staging of social roles. Qadiri's major works reveal a strong sensitivity to dialogic dynamics: characters are frequently individualized through speech behavior, pragmatic goals, and rhetorical self-presentation. Dialogue becomes not only a means of moving the plot but a laboratory of competing worldviews, where modernization is experienced as a conflict of communicative styles. The dramatic principle is also visible in the segmentation of narrative into scenes with heightened social density, such as gatherings, negotiations, family disputes, and public encounters. These scenes function as nodes in which personal motives intersect with broader norms, enabling Qadiri to dramatize cultural transformation without dissolving it into abstract commentary [2]. The Jadid theatrical experience, thus, is absorbed as a compositional discipline: it teaches prose how to make social contradiction visible and audible.

The modernization of literary language constitutes a third crucial dimension. Jadid intellectuals advocated clarity, accessibility, and terminological adequacy to new realities; periodical writing and educational materials demanded a style that could name institutions, professions, and practices of modern life. Qadiri's novels participate in this linguistic modernization by balancing colloquial vitality with narrative standardization. The artistic effect arises from calibrated heteroglossia: characters' speech registers mark education, urbanity, generational difference, and ethical posture, while the narrator's language integrates newer lexemes and syntactic patterns into an increasingly flexible prose norm. Importantly, linguistic renewal is not treated as ornament; it becomes a cognitive instrument that expands what can be represented and understood. Where older literary idioms could idealize or allegorize social life, Qadiri's modernized prose can anatomize it, describe mechanisms, and sustain psychological nuance. This corresponds to the Jadid epistemic drive toward intelligibility and practical knowledge, translated into the semantics of literary realism [3].

The influence of Jadidism is also evident in Qadiri's reconfiguration of character as a moral-intellectual agent. Jadid pedagogy emphasized the formation of a self capable of reflection, learning, and responsible action. In Qadiri's major works, the protagonist and key figures are frequently positioned at the intersection of personal desire, family obligations, and emerging norms of rational choice. The narrative tests characters through situations that demand interpretation of social signs, evaluation of information, and negotiation of conflicting duties. Even when characters are constrained by circumstance, the text highlights moments of deliberation, misunderstanding, and insight, thereby framing social life as an arena of cognition. This attention to the cognitive interior is not reducible to "psychologism" in a narrow sense; it is a structural principle that allows the novel to become a school of reading society. The Jadid ideal of enlightened agency thus becomes a novelistic principle: character development is staged as the acquisition, distortion, or loss of interpretive competence [4].

A further aspect concerns historical imagination. Jadid thought frequently returned to the question of cultural continuity and reform, interpreting history as a resource for renewal

rather than a static heritage. Qadiri's major works, especially his historical novels, demonstrate how narrative can transform history into a space of ethical inquiry. The past is constructed through conflicts that illuminate the fragility of institutions, the costs of ignorance, and the consequences of social inertia, yet the historical setting is not a decorative exoticism. It functions as a mirror that refracts contemporary anxieties into a safer temporal distance, enabling critique through analogy and typological recurrence. In this respect, Qadiri employs a strategy comparable to the broader modern novelistic tradition: history becomes an experimental field for examining how values are produced and how societies manage change. The Jadid influence appears here as a hermeneutic stance: history is readable, and its readability is necessary for responsible cultural action [5].

At the level of plot construction, Jadid influence can be traced in the preference for causally articulated conflicts tied to social institutions: education, marriage, economic practices, and the circulation of authority. Rather than relying on purely fate-driven turns, Qadiri frequently motivates events through miscommunication, misrecognition, institutional pressure, and the interplay between personal initiative and normative constraints. Such plotting aligns with a reformist worldview in which social problems are not metaphysical mysteries but outcomes of human decisions and systemic arrangements. Yet Qadiri avoids reducing the narrative to a case study; the novelistic form preserves ambiguity, tragic remainder, and the unpredictability of human emotion. The reformist impulse is thus moderated by artistic realism: the text shows that knowledge does not automatically yield virtue and that modernization can intensify rather than dissolve conflicts. This is precisely where Qadiri's artistry surpasses programmatic literature: Jadid ideals are not simply affirmed; they are tested by the complexity of lived experience.

Comparative typology helps clarify Qadiri's specificity. If one compares the rhetorical economy of Jadid essays with Qadiri's narrative economy, one observes a shift from direct prescription to indirect evaluation. The narrator's irony, the strategic use of contrast, and the polyphonic distribution of viewpoints enable an ethical pedagogy that respects the reader's interpretive role. Similarly, if one compares Jadid drama's reliance on public confrontation with Qadiri's prose, one sees a transformation of confrontation into layered social interaction, where power operates through insinuation, etiquette, and the management of reputation. Finally, if one compares Jadid educational texts with Qadiri's language, one notes how informational clarity is aestheticized through metaphor, rhythm, and character voice, producing a prose that is at once communicative and artistically self-aware. These comparisons substantiate the central article: Jadidism influenced Qadiri not merely by providing themes, but by furnishing communicative technologies that the novelist reworked into enduring artistic structures [2; 6].

## Conclusion

The scientific contribution of this article consists in articulating a model of influence as functional transformation. In that model, Jadid publicistics supplies modes of address and evaluation; theater supplies dialogic and scene-based composition; educational reform supplies a language ideology and a cognitive anthropology of the modern subject. Qadiri's major works synthesize these elements into a novelistic system capable of representing social complexity, historical depth, and psychological agency. The conclusion that follows from the analysis is that Qadiri should be read as a writer who does not simply reflect an era of reformist aspiration, but who invents literary mechanisms for thinking reform through narrative. The Jadid legacy in his work is therefore best understood as a poetics of modernization: an artistic method for converting cultural change into plot logic, character structure, and an evolving literary language. These findings refine the understanding of early Uzbek prose modernity and provide a basis for

further textological and comparative research into the region's interactions with broader modernist and realist traditions.

### References

1. Karimov N. Abdulla Qodiriy: hayoti va ijodi. Toshkent: Ma'naviyat, 2009. 320 b.
2. Qosimov B. Jadidchilik: ma'rifat va islohot harakati. Toshkent: Sharq, 2004. 256 b.
3. Qodiriy A. O'tkan kunlar: roman. Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 2014. 400 b.
4. Султанов Х. Узбекский роман: становление и развитие. Ташкент: Фан, 1980. 312 с.
5. Allworth E. A. The Modern Uzbeks: From the Fourteenth Century to the Present. Stanford: Hoover Institution Press, 1990. 410 p.
6. Adeeb K. Literary Modernity in Central Asia: Reformist Writing and Cultural Change. London: Routledge, 2018. 240 p.