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# Distinctive Features of English Reformist Literature and Uzbek Jadid Literature: A Comparative-Typological Study

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**Abstract:** This article examines the distinctive features of English reformist and modernist writing and Uzbek Jadid literature in the early twentieth century. The study argues that the two literary traditions shared a broad concern with enlightenment, social renewal, education, moral reform and the critique of stagnation, but they emerged from substantially different historical and cultural conditions. Uzbek Jadid literature developed under colonial pressure and was closely connected with national awakening, the reform of schooling, the spread of print culture, the formation of civic consciousness and the struggle against ignorance. English reformist literature, by contrast, was shaped by industrial society, parliamentary culture, class conflict, the women's question, urban modernity, war trauma and the crisis of liberal humanism. Through a comparative-typological method, the article analyses differences in historical background, ideological orientation, genre preferences, character construction, language, style and the concept of reform. It concludes that Uzbek Jadid literature was primarily a literature of national awakening and pedagogical mobilisation, whereas English reformist literature functioned as a critical reflection on the contradictions of an already industrialised and institutionally developed society.

**Citation:** Normahmatov, O. S. Distinctive Features of English Reformist Literature and Uzbek Jadid Literature: A Comparative-Typological Study. *Central Asian Journal of Literature, Philosophy, and Culture* 2026, 7(3), 512-517.

Received: 30<sup>th</sup> Apr 2026  
Revised: 25<sup>th</sup> May 2026  
Accepted: 10<sup>th</sup> Jun 2026  
Published: 29<sup>th</sup> Jun 2026



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**Keywords:** Uzbek Jadid Literature, English Reformist Literature, Enlightenment, Social Reform, Modernism, National Awakening, Comparative Typology, Literary Aesthetics

## 1. Introduction

The beginning of the twentieth century was marked by rapid transformations in political structures, educational systems, social relations and cultural self-awareness. Literature in many societies became a powerful medium through which writers diagnosed social crisis, criticised backwardness and imagined alternative futures. In Central Asia, especially in Turkestan, this impulse took the form of Jadidism, a reformist movement associated with new-method schools, modern education, periodical press, theatre and national awakening [1]. In Britain, similar concerns appeared not under the name of Jadidism but through realism, socialist drama, liberal-humanist fiction, early modernism, feminist writing and speculative social thought.

For this reason, a strict scholarly comparison should not speak of an "English Jadid literature" in a direct historical sense [2]. Jadidism is a term that belongs to the intellectual and cultural reform movement of Muslim societies, particularly Turkestan, the Volga-Ural region and other parts of Central Asia. English literature had no identical movement with the same institutional structure or terminology. However, English writing of the same period contained reformist and enlightenment-oriented tendencies that may be compared

typologically with Uzbek Jadid literature. Such comparison is productive because it reveals not only shared aspirations toward progress but also the divergent historical logic that shaped each tradition.

The purpose of this article is to identify the major differences between English reformist literature and Uzbek Jadid literature. The analysis focuses on seven interrelated aspects: historical context, ideological purpose, the role of national awakening, genre structure, the system of characters, language and style, and the understanding of social reform [3, 4]. The central thesis is that Uzbek Jadid literature should be understood as a literature of cultural survival and national mobilisation, while English reformist literature should be interpreted as a literature of internal social critique within a mature industrial society [5, 6].

### **Literature Review**

Scholarly discussions of Jadidism have emphasised its central role in the formation of modern Central Asian intellectual life. Adeeb Khalid's studies of Muslim cultural reform show that Jadidism was not simply a literary phenomenon but a broad programme of educational, social and cultural renewal. Uzbek literary historians such as Begali Qosimov and Naim Karimov have also demonstrated that the Jadid writers transformed Uzbek literature by linking artistic expression with the urgent tasks of national awakening, public education and ethical reform. Works by Mahmudkhoja Behbudiy, Abdulla Avloniy, Abdurauf Fitrat and Abdulhamid Cho'lpon reveal the strong connection between literature, pedagogy, theatre, journalism and public consciousness [7].

Studies of twentieth-century English literature usually approach the same period through different conceptual categories: realism, modernism, Fabian socialism, liberalism, feminism, industrial culture and post-Victorian crisis. Writers such as George Bernard Shaw, H. G. Wells, E. M. Forster and Virginia Woolf were not Jadids; nevertheless, they challenged social conventions, criticised class inequality, questioned gender norms and experimented with new forms of literary representation. Raymond Williams's work on culture and society is particularly important for understanding the relationship between literature and social transformation in Britain. Malcolm Bradbury and James McFarlane's accounts of modernism help explain the formal innovations that differentiated English writing from the more directly didactic and mobilising tendencies of Uzbek Jadid literature [8].

Existing scholarship often studies these traditions separately. The present article contributes to comparative literary studies by placing them in dialogue while preserving their historical specificity. It avoids superficial equivalence and instead asks how different social structures produced different literary strategies for expressing enlightenment and reform [9].

## **2. Materials and Methods**

The article employs a comparative-typological method. This method is appropriate because the two traditions do not have a direct genetic relationship in the sense of one movement simply influencing the other, but they show comparable responses to the broader problem of social transformation. The analysis is based on thematic, historical and aesthetic comparison.

The primary Uzbek materials include representative works and ideas associated with Behbudiy, Avloniy, Fitrat and Cho'lpon. The primary English materials include the reformist and modernist tendencies visible in the writings of Shaw, Wells, Forster and Woolf. The study compares not only individual texts but also literary functions: the function of drama, the function of didactic prose, the function of satire, the function of psychological narration and the function of public speech.

The comparison is organised around the following research questions: What historical conditions shaped each literary tradition? What kind of social reform did each

tradition imagine? How did genre, character, language and style serve ideological goals? In what ways did the aesthetic form of each literature reflect its social mission?

4. Historical and Social Contexts: Colonial Awakening versus Industrial Critique

The first major difference lies in historical context. Uzbek Jadid literature was formed under the conditions of colonial dependency, social stagnation and cultural anxiety. Turkestan at the turn of the twentieth century experienced the pressure of the Russian Empire, the decline of traditional educational institutions, the rise of print culture and the need to articulate a new collective identity. Jadid writers therefore treated literature as an instrument of awakening. Their works were addressed to a society that, in their view, had to be brought from ignorance to knowledge, from passivity to civic responsibility and from cultural fragmentation to national self-awareness.

English reformist literature developed in a different environment. Britain had already experienced industrialisation, constitutional development, global imperial power and the expansion of urban society. The problems faced by English writers were not primarily the absence of modern institutions but the contradictions produced by those institutions. The industrial city, the class system, the commodification of human relations, the limitations of liberal progress, the inequality of gender roles and the trauma of war became central concerns. Thus, while Uzbek Jadid writers often asked how a nation could enter modernity, English reformist writers asked what modernity had done to human beings, social relations and moral values.

This difference shaped the emotional tone of each tradition. Uzbek Jadid literature often speaks with urgency, exhortation and collective responsibility. English reformist writing frequently adopts irony, satire, psychological ambiguity and scepticism toward the promises of progress. The Uzbek writer's task was to awaken; the English reformist writer's task was often to expose and interrogate.

### 3. Results and Discussion

**Ideological Orientation: National Salvation and Social Critique**

The second difference concerns ideological purpose. In Uzbek Jadid literature, enlightenment is closely linked to the idea of national salvation. Education is not presented merely as individual improvement; it is the foundation for the survival and renewal of the nation. Avloniy's pedagogical writings, for example, place moral education and knowledge at the centre of social progress. Behbudiy's drama *Padarkush* presents ignorance and lack of upbringing as causes of personal and social tragedy [9]. Fitrat's works connect reform with cultural self-examination, while Cho'lpon's poetry and prose express the pain of a nation seeking freedom and dignity.

In English reformist literature, enlightenment has a more individual, civic and institutional dimension. Shaw criticises social hypocrisy and class prejudice through sharp dramatic dialogue. Wells imagines future societies and uses scientific speculation to examine the direction of civilization [10]. Forster explores the limits of liberal humanism and the tensions between personal connection and social convention. Woolf's essays and fiction challenge patriarchal structures and transform the representation of inner life [11].

Therefore, Uzbek Jadidism tends to define reform as a collective national project, while English reformist literature often defines reform as the reorganisation of social relations, values and consciousness within an already formed nation-state. The Uzbek Jadid writer asks: How can the people awaken and become a modern nation? The English reformist writer asks: How can an advanced society overcome its injustice, alienation and moral contradictions? **National Awakening and Civic Society**

The theme of national awakening is central to Uzbek Jadid literature but less central to English reformist writing. Jadid authors linked literature with language, school, press, theatre and national memory [12]. Their works often sought to create a new reader: a reader who could think critically, value education, recognise social problems and

participate in collective renewal. This was a formative function. Literature was not only reflecting the nation; it was helping to produce modern national consciousness [13]. In English literature, national identity was not absent, but it did not function in the same way. British national institutions were already established, and English writers were more concerned with the contradictions of class, empire, gender and modern civilisation. Forster's fiction, for example, often examines the difficulty of genuine human connection within rigid social structures. Shaw's plays expose the absurdities of class morality and social respectability. Woolf questions the cultural exclusions that prevent women from full intellectual participation. These concerns are civic and ethical rather than nationally mobilising in the Jadid sense. Consequently, Uzbek Jadid literature has a constructive and mobilising orientation [14]: it attempts to form a new collective subject. English reformist literature has a diagnostic and critical orientation: it analyses the failures and hypocrisies of existing social structures. Genre Preferences and Literary Function. Genre is another significant point of difference. Uzbek Jadid literature made extensive use of drama, publicistic prose, didactic essays, educational textbooks, moral treatises and socially engaged poetry. These genres were effective because Jadid writers needed direct contact with the public. Theatre could communicate reformist ideas to audiences with limited literacy. Newspapers and journals created a new public sphere [15].

Textbooks and moral works connected literature with the classroom. Poetry gave emotional force to the ideals of awakening, liberty and progress. English reformist literature employed drama, the novel, the essay and modernist prose in different ways. Shaw's drama relies on argumentative dialogue and satire, turning the stage into a space of ideological debate. Wells uses speculative fiction and utopian writing to test possible social futures. Forster develops the social novel as a form for exploring class, morality and interpersonal relations. Woolf transforms the novel through interiority, stream of consciousness and the representation of subjective time.

The contrast is clear: Uzbek Jadid genres are often selected for their pedagogical and mobilising power, whereas English reformist and modernist genres are frequently selected for critical complexity, psychological depth and formal experimentation. Uzbek Jadid literature tends toward communicative clarity; English modernist literature often values ambiguity, fragmentation and inwardness.

Character Systems: Didactic Opposition and Psychological Complexity  
The construction of characters also reveals an important difference. Uzbek Jadid literature frequently organises characters around moral and ideological opposition: the enlightened person versus the ignorant person, the reformer versus the conservative, the educated youth versus the backward environment. This does not mean that Jadid characters are artistically weak; rather, their artistic function is inseparable from their pedagogical role. They embody social choices that the audience must evaluate. In *Padarkush*, the tragedy is not merely private; it is a public lesson about the consequences of neglecting education and moral upbringing.

English reformist literature, especially in the modernist period, tends to produce psychologically complex characters who cannot be reduced to simple moral categories. Shaw's characters often debate ideas and reveal the contradictions of social roles. Forster's characters struggle with class expectations, emotional sincerity and moral hesitation. Woolf's characters are shaped by memory, perception, gendered experience and the flow of consciousness. Thus, Uzbek Jadid characters often serve an explicitly reformist message, while English characters often reveal the complexity of modern subjectivity. One tradition emphasises the social lesson; the other emphasises the inner conflict and the instability of social identity.

Language, Style and Aesthetic Strategy. Uzbek Jadid style is marked by clarity, public address, moral urgency and rhetorical force. The language often contains appeals to the nation, calls for knowledge, criticism of ignorance and direct didactic conclusions.

Such style was historically necessary because Jadid authors wrote for a society in which literature had to perform educational and mobilising functions. Their aesthetic was not detached from practical reform; rather, beauty and usefulness were integrated. English reformist literature displays a wider range of stylistic experimentation. Shaw's style is witty, dialectical and satirical. Wells combines narrative imagination with scientific and social speculation. Forster uses irony and symbolic patterning to explore human connection. Woolf's prose moves toward lyricism, interior monologue and psychological fluidity. The English tradition, especially in modernism, often treats form itself as a field of innovation. Therefore, Uzbek Jadid aesthetics can be described as enlightenment pragmatics: form serves the awakening of the reader. English reformist and modernist aesthetics can be described as critical experimentation: form becomes a way of exposing the fractured experience of modern life. The Concept of Reform. The most decisive difference concerns the concept of reform. For Uzbek Jadids, reform begins with education.

The new-method school, the educated child, the moral family, the modern teacher and the responsible intellectual are central figures. Social reform is imagined from the ground up: first the mind, then the school, then the family, then society and finally the nation. In English reformist literature, reform is more closely connected with institutional critique. The target may be the class system, marriage laws, capitalist exploitation, imperial ideology, patriarchal exclusion or the failure of liberal morality. Reform is not limited to education, though education remains important; it includes political, economic, gender and cultural structures. This difference reflects the different stages of social development. Uzbek Jadidism sought entry into modernity through enlightenment. English reformist literature questioned the contradictions of modernity from within. Both traditions wanted change, but the direction of change was not the same.

#### 4. Conclusion

The comparison of English reformist literature and Uzbek Jadid literature demonstrates that similar ideas of enlightenment and social reform may acquire different literary forms depending on historical conditions. Uzbek Jadid literature emerged as a response to colonial dependency, educational backwardness and the urgent need for national awakening. Its main features are pedagogical clarity, collective responsibility, moral didacticism, publicistic energy and the centrality of education. English reformist literature developed within an industrial and institutionally established society. Its distinctive features include social satire, class critique, feminist questioning, psychological analysis, modernist experimentation and scepticism toward the moral claims of progress. It did not seek to awaken a nation in the Jadid sense; it sought to criticise the contradictions of a modern society that had already achieved political and industrial power. The typological comparison therefore reveals a fundamental distinction: Uzbek Jadid literature is a literature of national formation and enlightenment mobilisation, while English reformist literature is a literature of social diagnosis and aesthetic experimentation. Recognising this difference allows scholars to avoid inaccurate terminology while still building a meaningful comparative framework. The value of both traditions lies in their commitment to transforming human consciousness and making literature a force of social responsibility.

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