

Jadid Dramaturgy and The Standardization of The Literary Language: The Paradigm of Reformism, The Concept of Lexical Renewal and Lexiconization

Rustamov Doniyorbek Avazbekovich

Doctor of Philosophy (PhD) in Philology, Tashkent University of Applied Sciences, Uzbekistan

Received: 25 November 2025; **Accepted:** 18 December 2025; **Published:** 29 December 2025

Abstract: The article examines the Jadid legacy at the center of drama and analyzes the impact of the reform movement (religious, cultural, educational, and political directions) on literary language. The connection of Jadid dramaturgy with the traditions of stage and folk theater, its role in raising social issues, and the enrichment of theater lexicon with units carrying the semantics of modernization are shown. To systematize the lexical layer in the work, a corpus-based dictionary program consisting of explanatory, etymological, thematic, ethnographic, paremiological, and author's dictionaries is proposed. As a result, Jadid plays are evaluated as a "living document" of the language of the period and are based on the reconstruction of the history of the language and the enrichment of modern norms as a reference source.

Keywords: Enlightenment, paradigm of reform, standardization of the literary language, lexicography, theater lexicon, linguoculturology, lexical innovation.enlightenment, paradigm of reform, standardization of the literary language, lexicography, theater lexicon, linguoculturology, lexical innovation.

Introduction: The legacy of the Jadids is regularly and systematically studied by historians, sociologists, and ethnographers. Within the framework of literary studies and literary criticism, research on the poetic nature of Jadid works has expanded, with special attention paid to the analysis of specific artistic structures and stylistic features. Among the works of the Jadids, the drama genre is distinguished by its significance: in the plays, the conflict and drama associated with the people's psyche and the socio-political landscape of the time find a high degree of stage expression.

From a historical perspective, Jadidism is usually studied in two main directions. The first is educational and practical actions aimed at familiarizing Muslim society with the achievements of modern science and technology; the second is reforms aimed at a deeper understanding and correct interpretation of the practical significance of the Islamic religion. Researchers such as A. Bennigsen and C. Lemersie-Kelkeje are often mentioned as scholars who began discussing reforms in the Muslim world at the same time. According to their interpretation, the national

reformism that emerged within the Ummah of Muhammad manifested itself in four stages:

1. Religious reform - the fight against fanaticism, misinterpretation of the text, and the use of sacred verses for personal purposes;
2. Cultural reform - raising the standard of living of the people, introducing theater and modern performing arts;
3. Education reform - the spread of the idea of compulsory education for all believers, in particular, special attention to women's education;
4. Political reform - improvement of management and legislative systems.

This classification was adopted by a number of Russian historians as a basic scheme in the analysis of Jadidism. It is also possible to fully agree with the model of step-by-step development, taking into account the factor of external influence, which accelerated the process of realizing the need for change in the lives of Muslims.

During the period of the Jadids, the issue of literary language became the main agenda of activity. Therefore, a number of dictionaries were created by

Elbek, Abdurauf Fitrat, Is'hoqxon To'ra Ibrat; these works created a solid empirical basis for a deep study of the lexical and stylistic features of the Jadid period. The uniqueness of the Jadids lies in the fact that they promoted a common Turkic approach, not limiting problems and solutions to a single national framework. In the press of that time, two opposing tendencies are observed regarding the issue of "creating a literary language": on the one hand, the need for independent development of Turkish, Tatar, Azerbaijani, Kazakh, and Chagatai languages was emphasized, and on the other hand, the idea of forming a single literary language for all Turkic peoples was put forward [3.104]. During this period, the works of Fitrat and Elbek left a bright mark on the standardization of the literary language. As M. Qurbonova notes, Abdurauf Fitrat played an invaluable role in defining the norms of the Uzbek language and developing theoretical rules in the 1920s.

The theses widely discussed in the Uzbek press at that time are as follows:

- 1) education must be conducted in the native language;
- 2) education should be organized in Arabic;
- 3) religious education is better understood if it is in the native language;
- 4) first master the native language, and then study Arabic (for a deep understanding of religion);
- 5) it is advisable to master Russian after the native language;
- 6) it is necessary to bring the native language closer to folk dialects.

Elbek's efforts in determining the lexical norms of the Uzbek language and strengthening the purely Turkic layer are noteworthy: as an active member of the "Chagatai Circle" society, he collected Turkic words and suggested using them instead of borrowings in some places (for example: tegra → to'garak/doira; abay → ehtiyot; boshqarma → idora; buyurma → hukumat; bosqoq → noib; yozoq → maktab, etc.). In this direction, he collected approximately 550 units and published them in the press under the heading "Dictionary and Terms" [3.8-12]. He criticizes the misuse of certain borrowings and advocates the use of alternative national forms (for example, promoting differentiation as revolution instead of change). In addition, he raises the problem of the use of different terms for the same concept in different regions (terminological parallelism) and puts forward the need to bring them to the same level (for example, instead of the word zuli meaning "side," rib in Tashkent; instead of musallas, triangle in Fergana, triplet in Tashkent, etc.). [2.3].

According to Fitrat, vocabulary should be expanded primarily by creating new words; new concepts in social life should be expressed as much as possible with the resources of the national language. If national means are lacking, borrowings can be adopted, but they must adapt phonetically, morphologically, and syntactically to the nature of the national language. As a third way, the appropriate use of archaisms is proposed: this, on the one hand, preserves the pure Turkic layer, and on the other hand, reduces the distance between the old and modern literary language [4.5-6].

Today, the scope of dictionaries attached to reprints is often narrow and insufficient for the general reader. Therefore, the composition of the dictionary should be compiled primarily based on the needs of the general reader. Of course, this will lead to an increase in publication volume and expenses, but the achieved spiritual and educational effect fully justifies these expenses. Also, the creation of an electronic dictionary of newspapers, magazines, and literary texts published in the 10-30s of the 20th century, and their placement on the Internet, will yield high results (D. Kuronov's thoughts).

At the end of the 19th - beginning of the 20th centuries, the Jadids, along with Turkic units, actively used the lexical fund of the Arabic language. Two factors contributed to this: the priority of religious education and the reliance of writing on the Arabic script. For this reason, Arabic, as well as Persian-Tajik, layers are actively used in Jadid dramas. Although the structure of official correspondence changed after the Russian conquest, it is also indicated that in a number of regions (in particular, in Khorezm) documents were mainly conducted in the Turkic language, some of which retained Persian official elements [Catalog 2001; Dukhovskoy 1899: 274]. In the texts, there are many Persian elements, such as az baske, bunyod, guman, daxma, mirza, sadr-nishin.

In fact, the 20s and 30s of the 20th century were a bridge in the history of the Uzbek language, which ensured a kind of organic connection between the classical literary language and the modern literary language. Due to the fact that lexical-phonetic-grammatical norms were newly formed during this period, many complex aspects of the issue were encountered. As a result, different views were put forward on the basis of which the development of the literary language proceeds.

Jadid dramas arose from the need to show the vices of life, based on the life of the people and the demands of the time. Traditional folk theater served as an important foundation for the birth and growth of the Jadid stage. Enlightenment writers creatively

assimilated Russian, Azerbaijani, Tatar, and European theatrical forms that entered Turkestan in the 1870s - this is the first important feature of Jadid dramaturgy. The second feature is that the development in the history of Asian theater was often associated with the art of "clowning and comedy," and oral dramatic scenes laid the foundation for written dramaturgy. For many years, the traditions of oral plays have existed with hundreds of examples; the functions of performance and propaganda were often concentrated in one person. The third feature is that the plays addressed the most pressing social issues of the time [5].

Mahmudkhoja Behbudi describes the genres of dramaturgy as follows: tragedy (sorrow), mazhaka (laughter), drama (event-phenomenon). In his opinion, the stage is a platform for "reviewing" bad habits, showing vices and virtues to the public, and setting an example. Accordingly, Jadid plays also serve an educational and critical function [1.174].

As a fifth feature, the artistic aspects of character creation in Jadid dramas deserve attention. The sixth feature is the conceptual inclusion of the image of the Jadid in each work: Ziyoli in Behbudi's "Padarkush," Farangi in Fitrat's "Munozara," Mirzo in Haji Muin's "Tuy," Ellikboshi in Qodiriy's "Baxtsiz kuyov," Jurakul in Badri's "Juvonmarg," Komilboy in "Eski mакtab, yangi mакtab," Muallim in "Mazluma xotin" and others. Through these images, the Jadids sought to instill the ideas of national awakening, enlightenment, and freedom into the consciousness of the people.

In general, Jadid dramaturgy: (a) views drama as a clear sketch of real social life; (b) creatively assimilates the experience of leading creators; (c) tries to bring plays that meet the requirements of dramaturgy theory to the stage; (d) serves to awaken the people from heedlessness and lead the nation to progress through the medium of the stage. Most of the themes raised in the plays are still relevant today.

In Jadid dramas, the renewal of the lexicon, the emergence of new concepts and terms, was natural; the theater lexicon was often enriched with units carrying the semantics of modernization, renewal, education, and enlightenment. Archaisms and neologisms manifested themselves in synthesis; among borrowings, units belonging to the Indo-European family also began to be used. As national intellectuals studied foreign experience, this process had a significant impact not only on socio-political life but also on language: a number of new terms related to science and education entered into circulation. Phrases such as "social justice," "reading," "progressive thought," "prospect," "modern culture" were actively

used in the plays and formed new areas of meaning.

Examples of old-new lexical units:

- Archaic: mavquf, tabdil qilmoq, ulum, dorifunun, peshaki, bachagiryon.

- New: chair, chilen, papyrus, interesting, sir, gymnasium, excuse me.

Jadid dramas differ from other genres in the use of living folk language and scientific-political terms in parity; therefore, they also have great source value as a real portrait of the language of the time.

Proposals for lexicography are as follows:

1. Explanatory dictionary of Jadid dramas: the etymology and contextual content of lexical units in the plays created from the early stages of Jadidism to the February Revolution and subsequent years are shown, compiled on the basis of the alphabet, annotations for each unit are documented with a source of text.

Example:

A

Avom (عَوْم) — (arabic) "common people". "I wish I hadn't come here. I would have been suffering helplessly for the common people" (A. Avloniy, "We and You").

B

Biljumla (بِلْجُمْلَة) — "overall, total". "Biljumla, moni ul to'lamoq bo'ladi" (A. Avloniy, Pinak).

Differentiation of the self-assimilating layer: classification of purely Turkic, Arabic, Persian-Tajik, Russian elements according to their semantic nature and use in context.

Turkic: ulmish/olmish (past tense verb form).

In Arabic: mu'avin nayib - assistant; mahri - ceremonial term.

Persian-Tajik: даҳма - "grave/coffin/monument"; хонакоҳ - "dwelling of dervishes."

In Russian: summa - "total, total number"; zakun (zakon) - "law" (in Jadid texts, in the sense of Tsarist laws).

1. Ethnographic dictionary: compilation of units reflecting the national-ethnic image by ritual, clothing, food, household, etc.

Dishes: shirbirinch, shiravor, atala, moshkichiri.

Rituals: kushoyish, to'y, aqiba, oq yopish/oqlik yopish, dam soldirish.

2. Thematic dictionary: dividing active lexical units into thematic groups, selected according to the hero's age, gender, and social status.

Profession: muezzin, craftsman, sorcerer;

Document names: document, application, bill of exchange.

3. Paremiological dictionary: compilation of proverbs, sayings, idioms and expressions characteristic of that period.

Oq kun ko'rmoq - "to see good days"; synonym: to be touched by the sun.

"Why was I born, that I didn't see a good day" (A. Qodiriy, Juvonmarg).

4. Author's dictionaries: separate compilation of short explanatory dictionaries of dramatic texts of Behbudi, Haji Muin, Avloni, Fitrat, Hamza, Cholpon, Kadiri and others. Because although the theme and language are close, the image of the character, social signs, and stylistic detail are unique in each author.

5. Dictionaries on homonymy-synonymy-antonymy-polysemy: especially in the field of education and upbringing, recording semantic shifts in Arabisms. For example, the phonetic-etymological explanation of the units domla/domulla (based on the materials of TSUYA and O'TIL) and the expansion of meaning in the context of time: 1) madrasa teacher; 2) performer of religious rites; 3) a modern educator with higher education; 4) scientific supervisor, etc.

Example of semantic-thematic layers:

1. Anthroponyms: Davron, Abdujabbor, Abulfayzxon, Ulfat, Hakimbiy, Rahimbiy, Ibrohim, Toshfölot, Tursunmurod, Jo'raqul, Solih, Abdukarim, Fayziboy, Rahima, Maryam, Mahmudxon, Xolisxon, Nor, Mulla Do'st, Mulla Ro'zi, Maysara, Cho'pon, Oyxon, Tansiqoy, Suyaroy, Uzoqboy, Komil, G'ulom, Sarvar.

2. Toponyms: Samarkand, Bukhara, Margilan, Fergana, Tashkent, Paykavak, Gishtkuprik, Moscow, Karmana, Karshi, Farab, Chorjo'y, Chiduxtaron.

3. Ethnonyms: Uzbek, Turkic, Uyghur, Kashgar, Kipchak, Ethiopian, Kyrgyz, Jewish, Iranian.

4. Phytonyms: zarcha, rayhon, rano, lola, chechak, bug'doy, qaromug'.

5. Zoonyms: snake, lizard, dog, dog, lion, quail, mare, calf, horse, ox, flea, louse.

6. Theonym-religious units: fatwa, worship, word, prayer, zakat, obligation, verse, hadith, polytheist, infidel, remembrance, awrad.

7. Astronyms: blue, celestial sphere, sky, sun, moon, star.

8. Socio-political: khan, ruler, heir, palace, horde, khojasaray, representative, emir, inoq, kenagas.

9. Military: guard, commander, ceremony, war, sword, blade, rifle, pristuf, horseman, police officer.

10. Relativity: father, mother, brother, older brother,

younger brother, older sister, sister-in-law, co-wife, aunt, uncle, nephew.

11. Body parts: finger, waist, head, throat, bone marrow, pus, cheek, palm, shoulder.

12. Household: bowls, chashband, trousers, pouch, amulet, bolinposh, cradle, bo'g'jama, spring, hearth, cauldron, pot.

13. Construction: threshold, wooden, slit, opening, beam, window, roof.

14. Finance-tax: kelim, xarajat, tanob, maosh, sarmoya.

15. Fabric: adras, böz, banoras, beqasam, khanatlas, velvet, calico.

16. Education and upbringing: writing, arithmetic, calligraphy, school, modern method, old school, enlightenment, education.

17. Food: atala, bo'g'irsoq, jazz, qo'g'urma, ugra/ubra, birinch, moshbirinch, shirbirinch, shovla.

18. Drinks: water, milk, tea, wine, infusion, beer, wine, herbal tea.

19. Time: period, time, year, spring, season, quickly, quite, ancient, formerly, previously, last, last night, still, previously, so, dawn, night.

20. Color: sulfur, azure, saffron, black, brown.

21. Units of account: batman, qadoq, paysa, gaz, qadam, qarich, quloch, yo'g'och (wood), sarinch, olchin.

22. Location: garden, market, cave, poppy house, gambling house, building, ravine, street, hill, neighborhood, skull room, ablution room, ablution room.

23. Abstract concepts: fear, joy, confusion, panic, confusion, joy.

24. Action-state: to bend, to go, to depart, to wander, to bend, to knock, to run away, to rise, to whine, to make noise, to be embarrassed, to smile, to fall, to settle down, to make famous.

Jadid dramas, as a stage phenomenon stemming from social needs and the demands of enlightenment, created a sharp awakening in the lexical system, stylistic layers, and terminological fund of our language. The use of archaic-neological units in the synthesis, the filtered adaptation of Arabic-Persian-Russian elements, and the active mobilization of the purely Turkic layer made the plays a living document of the language of the time. Therefore, Jadid dramas should serve as a supporting corpus in lexicographical work: explanatory, etymological, thematic, ethnographic, paremiological, and author's dictionaries should be developed as a single scientific complex, complementing each other. This direction serves as a

solid source for reconstructing the history of the language, enriching the norms of the current literary language, and justifying future terminological policy.

References

1. Mahmudxo'ja Behbudi. Tanlangan asarlar. To'plovchi: B.Qosimov. Ma'naviyat, 1999.
2. Бобомуродова Ш. Ўзбек тилшунослиги ривожида Элбекнинг роли: Филол. фан. номз. ... дисс. автореф. Тошкент, 2002.
3. Боровков А.К. Узбекский литературный язык в период 1905–1917 гг. – Ташкент: Учпедиздат УзССР, 1940.
4. Қурбонова М. Фитратнинг тилшунослик мероси: Филол. фан.номз. ... дисс. автореф. – Тошкент, 1993.
5. <https://ziyouz.uz/ilm-va-fan/adabiyot/gulabza-qarshieva-jadid-dramaturgiyasiga-xos-xususiyatlar/?Ing=lat>