

The Evolution Of The Ideas Of National Awakening In The Poetry Of Ishaq Khan Ibrat

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Abstract: This article analyzes the gradual development (evolution) of national awakening ideas in the creative work of Ishaq Khan Ibrat, a major representative of Uzbek enlightenment literature of the late 19th and early 20th centuries. The analysis is directly based on the collection of Ibrat's poems that have come down to us. The article highlights Ibrat's transition from social criticism to calls for enlightenment, and then to the promotion of modernization and "culture."

Keywords: Ibrat, Jadidism, national awakening, evolution, enlightenment, social criticism, modernization, Tarixi traktur, Madaniyat haqida masnaviy, Gazet xususida.

Introduction: At the beginning of the 20th century, Jadidism occupied an important place in the socio-political life of Turkestan as a movement of national awakening. The main goal of this movement was to lead society out of backwardness, to enlighten the people, and to achieve national progress. These ideas were vividly reflected in literature, particularly in the poetry of Ishaq Khan Ibrat (1862–1937). Ibrat was not only a poet, but also a linguist, historian, printer, and traveler who was deeply devoted to the development of his nation.

However, Ibrat's views did not remain static. In his creative work, the ideas of national awakening passed through a complex evolutionary path: from the criticism of simple social shortcomings to the recognition of the achievements of science and technology, and finally to the acceptance of "culture" as a complete way of life. The main purpose of this article is to study the evolution of national awakening ideas in the poet's work on the basis of the poems attributed to Ishaq Khan Ibrat.

The following scholarly-analytical methods were used in the study:

1. Textual analysis: The texts of the poems presented in Ishaq Khan Ibrat's Selected Works, published in 2020 by the "Ma'naviyat" Publishing House in Tashkent within the "Ona yurt fidoilari" ("Devotees of the Motherland") series of the

Republican Center for Spirituality and Enlightenment, were thoroughly examined. The main focus was on leitmotifs related to enlightenment, criticism, and progress.

2. Historical-contextual analysis: The poems (for example, those about the printing press, the tractor, and the railway carriage) were analyzed in connection with the historical conditions of the period in which they were written (the late 19th and early 20th centuries).

3. Thematic analysis: Recurring themes in Ibrat's work such as "knowledge," "ignorance," "newspaper," "culture," and "progress" were identified, and their transformation from poem to poem was traced.

As the main source of the research, only the texts from the presented Selected Works collection were used. In future studies, we will, of course, also refer to other sources.

The analysis of the poems examined shows that the ideas of national awakening in Ibrat's work developed in at least four main stages:

The first stage is social and moral criticism, that is, exposing the vices of society. In the early stages of Ibrat's creative work, sharp criticism of moral decline, backwardness, and social ills in society comes to the fore. The poem *Bo'lubdur* is a vivid example of this. The poet criticizes various strata of society, for instance: about the scholars – "Olim bila faqirda zuhdu amal

bo'lunmay" ("Neither scholars nor the poor possess asceticism and righteous deeds") [1, p. 51], pointing out that they do not act according to their knowledge; about the rich – "Bermas zakot boylar, sandiqqa fulni joylar" ("The rich do not pay alms, they put their money in chests") [1, p. 51], emphasizing their miserliness and social irresponsibility; about craftsmen and traders – "Ishin bitirmas aslo, yolg'onga kon bo'lubdur", "Nonvoyda yo'qdur insof, ko'r, chaqsa un xamiri qirq ikki non bo'lubdur" ("He never completes his work, he is steeped in lies"; "The baker has no integrity: look, if you pinch the dough, it turns into forty-two loaves") [1, p. 51], indicating that deceit has become widespread; about local officials – "Ellikboshi deganlar uy boshidan eganlar, O'z mansabiga mag'rur, go'yoki xon bo'lubdur" ("Those called elders of fifty households devour from

the head of the house; proud of their position, as if they were khans") [1, p. 51], criticizing their corruption and arrogance.

In the poem Shikoyati zamona ("Complaint about the times"), through lines such as "Ulamoni yo'qtur e'tibori, To'yu azoda boy yuqori" ("There is no respect for the scholars, while the rich are exalted at feasts and celebrations") [1, p. 71], he also expresses strong dissatisfaction with the existing situation. At this stage, Ibrat appears as a physician who makes an accurate diagnosis of the problem.

Below, in the spirit of Ibrat, I present a list of vices (negative traits) in people's character and the virtues (positive traits) opposed to them – in a way that corresponds to the poet's social and moral criticism.

Defect (negative trait)	Opposite virtue (positive trait)
Not acting according to knowledge	Applying knowledge in life, adorning it with action
Miserliness, not giving alms (zakat)	Generosity, charity, and responsibility before society
Lying, fraud	Truthfulness and honesty
Lack of integrity, injustice	Integrity, justice, and conscientiousness
Arrogance, pride	Modesty and humility
Bribery	Honest work and purity of conscience
Turning a blind eye to wrongdoing	Critical thinking, not shrinking from speaking the truth
Ignorance	Literacy and striving for knowledge
Backbiting, envy	Silence, good intentions, and kindness
Worldliness / attachment to worldly gains	Spiritual purity and moral priority
Neglect of children's upbringing	Responsible, enlightened upbringing of children
Wasting time in vain	Productive work and beneficial activities
Considering oneself above others	Love for the people and brotherhood
Selfishness	Selflessness, service for the benefit of humanity
Being content with backwardness	Aspiration for innovation, stepping towards enlightenment

In the second stage – the call to enlightenment, that is, the promotion of knowledge and the press – Ibrat regards enlightenment as the only way to reform society. At this stage, the propaganda of "ilm" (knowledge), "fan" (science), and especially "gazet" (the newspaper) as a herald of innovation takes a central place in his work.

The poem "Gazet xususida" is a manifesto of this idea. He calls the newspaper "jahon ahliga bir lison" ("a single tongue for all the peoples of the world"). Responding to the supporters of old ways who call the newspaper a "bid'at" (reprehensible innovation), he criticizes them ironically with the refrain "Ajib so'filar, ajib so'filar" ("Strange sufis, strange sufis"). He clearly defines the function of the newspaper as follows: "Gazet amru ma'ruf etar xalq'a, Yozing ilmu axloqu

fanni maqol, O'qub bilsun, Ibrat olib bilmagon". [1,56]

Likewise, in the poems "Tabrik Namangondin", dedicated to the newspaper Sadoyi Farg'ona, and "Manzuma", dedicated to the newspaper Tujjor, he praises the press as "service to the nation" and "the language of our nation."

In the third stage, we can see the promotion of modernization and technology. Here, the idea of enlightenment in Ibrat's work is connected with a practical outcome – the acceptance of technology and modernity. He views the achievements of science and technology as an important means of national progress.

In the poem "Tarixi traktur", Ibrat describes the tractor not merely as a machine, but as a social revolution: "Ishlarni qildi oson emdi kelib traktur". He emphasizes

that it has freed the peasant from old, arduous labor: "Avvalda qo'sh tirkash, qishlarda mol boqishlar, Barchasidin qutuldik bizga kelib traktur". He explains in quasi-scientific terms that the tractor increases soil productivity: "Erdan giyoh chiqmas, tomurlari kesilgay, Yerni kuchi ko'paygay, gar haydasa traktur". [1,54]

Through the poem "Tarixi vagon", we can also see that the railway carriage (vagon) is a symbol of progress for the poet. He recalls the "ko'b mehnat" (great labor) and "kulfat" (hardships) of traveling from Namangan to Khoqand. The railway, however, put an end to these difficulties: "Hama olamni kori bori oson o'ldi foyizdin, Matoe jumla ashyo keldi, bir kon o'ldi foyizdin". Most importantly, Ibrat regards these achievements as the result of "ilmi hikmat" (scientific wisdom) and concludes: "Agar ilm o'rganursiz barcha ishda sizga nusratdur". [1,64]

In the fourth stage, we can see the concept of "culture" (madaniyat), that is, the final goal of the awakening. The peak of Ibrat's gradual development is his work "Madaniyat haqida masnaviy". In it, he presents "madaniyat" as the ultimate aim and ideal of national awakening. He states: "Madaniyat jahonda osoyish" ("Culture is peace in the world"), "Madaniyat xaloyiqqa rohat" ("Culture is comfort for the people"). [1,68]

He sharply contrasts "madaniyat" (culture, civility) with "badaviyat" (backwardness, barbarism): "Badaviylik erur halokatlik, Ilmi axloq yo'q, falokatlik. Madaniylar o'zig'a shoh o'lg'ay, Badaviylarki bir gado o'lg'ay" ("Bedouinism/backwardness is ruin, without knowledge and morality it is disaster. The civilized will be kings unto themselves, while the uncivilized will be as beggars"). As examples of the ideal "civilized" cities, he lists: "Misr, Istanbul, Farish, Berlin, Lundun va Madrid, Vashulhitun" (Cairo, Istanbul, Paris, Berlin, London and Madrid, Washington).

He shows the concrete signs of culture through modern technologies: "Safar aylarga ko'b temir yo'llar, Ham havo foyizin alar qo'llar, Hama uylarda tilifun bo'lor, Simsiz tiligrom, temirsiz yo'l, Bosh yorub, ich ochub turar jarroh" ("For travel there are many railways, they also make use of the benefits of the air; in every house there is a telephone, a wireless telegraph, a road without rails; the surgeon stands ready to open the head and abdomen").

At this stage, Ibrat's thought unites the separate elements from the previous stages (newspaper, tractor, railway carriage) and turns them into a coherent program of progress.

The analysis of Ishaq Khan Ibrat's poems shows that the gradual development (evolution) of national awakening ideas in his work has a clear and logical consistency.

1. Formulation of the problem: Ibrat begins his creative path by sharply criticizing the existing state of society ("Bo'lubdur", "Shikoyati zamona"). He sees the roots of social vices in ignorance and moral decay.

2. Proposed solution: After criticism, the poet proposes a solution — enlightenment (ma'rifat). The main means of attaining enlightenment are new forms of education, science, and, most importantly, the mass media — the "newspaper" ("Gazet xususida").

3. Practical results (Modernization): The idea must not remain only on paper. Ibrat promotes modernization by introducing the practical fruits of enlightenment — the "tractor" and the "railway carriage". He regards technology as a force that makes people's way of life "easier," freeing them from "hard labor" and "suffering."

4. Final ideal (Culture): Finally, in "Madaniyat haqida masnaviy," Ibrat synthesizes all of this. For him, "culture" is not merely being educated or possessing technology; it is a high way of life that embodies knowledge, morality, technology, and social well-being ("peace and comfort") in a single whole.

This gradual development shows how deeply Ibrat understood the problems of his time and how consistently and step by step he was able to envision the way out of them. His views rise from mere dissatisfaction to a concrete program of progress.

CONCLUSION

The analysis based on Ishaq Khan Ibrat's poems confirms that the ideas of national awakening in his work are not static but are manifested in dynamic development, that is, in a clearly traceable gradual progression.

This progression forms the following logical chain: social criticism (identifying the problem) → call to enlightenment (proposing the solution) → promotion of modernization and technology (practical application of the solution) → "culture" (the final goal and ideal).

Ibrat's poetry is an important source that embodies both the theoretical foundations and the practical directions of the Jadid movement. He believed that the awakening of the nation lies not only in education, but also in the acceptance of technologies and in the building of a highly "cultured" society.

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