

IDEOLOGICAL FOUNDATIONS OF TURGUT ÖZAKMAN AND FITRAT'S DRAMATIC WORKS

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Abstract. *This article analyzes the ideological foundations of the dramatic works of Turgut Özakman and Abdurauif Fitrat, two prominent representatives of Turkish and Uzbek modern literature. Both playwrights reflected national awakening, social transformation, and the struggle for cultural and political independence in their dramas. Through a comparative literary analysis, this study examines themes such as national identity, reformism, resistance, and the role of intellectuals in society. The findings demonstrate that although Özakman and Fitrat emerged from different historical contexts, their dramatic works share common ideological concerns rooted in national revival and modernization. At the same time, differences in stylistic expression and historical circumstances shape their distinct dramatic visions.*

Keywords: *Turgut Özakman, Fitrat, drama, ideology, national identity, reformism, modernization, comparative literature.*

Introduction

The late nineteenth and early twentieth centuries marked a period of profound political and cultural transformation in both the Ottoman/Turkish and Central Asian contexts. Intellectual movements advocating reform, modernization, and national revival significantly influenced literary production. Drama, as a public and performative genre, became a powerful medium for expressing ideological concerns and shaping public consciousness.

Turgut Özakman (1930–2013) and Abdurauf Fitrat (1886–1938) are key figures in Turkish and Uzbek dramatic literature. Although they lived in different periods and political systems, both writers used drama to explore national identity, social reform, and the responsibilities of intellectuals. This article aims to examine the ideological foundations of their dramatic works through a comparative approach, focusing on themes of nationalism, modernization, and social critique.

Historical and Intellectual Context

Fitrat and Jadid Reformism

Abdurauf Fitrat was one of the leading representatives of the Jadid movement in Central Asia. Jadidism aimed to reform education, promote enlightenment, and awaken national consciousness under Russian colonial rule. Fitrat's dramas, such as "Abulfayz Khan" and "Indian Revolutionaries," reflect his commitment to social reform and cultural revival.

Fitrat viewed drama as an educational and ideological tool. His works often depict historical figures and events to highlight the need for unity, progress, and intellectual awakening. The ideological core of his drama lies in the struggle against ignorance, tyranny, and backwardness.

Turgut Özakman and Turkish National Consciousness

Turgut Özakman, writing in the Republican era of Turkey, focused extensively on the Turkish War of Independence and the formation of modern Turkish identity. His well-known work "Şu Çılgın Türkler" and historical plays celebrate national resistance and collective heroism.

Özakman's ideology is grounded in Kemalist principles – secularism, modernization, and national sovereignty. His dramatic works aim to reinforce historical memory and national unity, portraying the Turkish people as active agents of their destiny.

National Identity and Collective Consciousness

Both Fitrat and Özakman construct drama around the concept of national identity.

In Fitrat's plays, national identity is linked to enlightenment and reform. The "nation" is portrayed as a community in need of intellectual awakening. The dramatic conflict often emerges between progressive reformers and conservative forces resisting change. Fitrat's ideological foundation rests on the belief that cultural revival is essential for political independence.

Özakman, in contrast, emphasizes collective heroism and unity during moments of national crisis. His dramatic narratives highlight solidarity among different social groups. The nation appears not as fragmented but as united in the face of external threats. His ideology focuses on preserving historical memory and strengthening patriotic consciousness.

The Role of the Intellectual

A significant ideological theme in both playwrights is the role of intellectuals in society. In Fitrat's drama, the intellectual is a reformer and educator. He stands at the crossroads of tradition and modernity. The dramatic tension frequently arises from the intellectual's struggle to introduce change within a resistant society.

Özakman's intellectual figures, however, are often embedded within broader collective movements. They serve as narrators, historians, or moral voices reinforcing national ideals. Unlike Fitrat's sometimes tragic reformers, Özakman's intellectuals operate within a victorious narrative of national triumph.

Dramatic Conflict and Ideological Expression

The ideological content of both writers is articulated through dramatic conflict. In Fitrat, the conflict is internal and societal: reform versus conservatism, enlightenment versus ignorance. In Özakman, the conflict is often external: national resistance versus occupation or fragmentation.

Fitrat's dramas frequently contain tragic undertones, reflecting the historical suppression of Jadid reformers. Özakman's works, conversely, adopt an epic tone, celebrating national resilience and victory.

Stylistically, Fitrat combines classical Eastern narrative elements with modern dramatic structure. Özakman integrates documentary realism with emotional patriotism, blending historical fact and literary imagination.

Evolution of Ideological Discourse

The ideological foundations of Fitrat's and Özakman's dramas reflect different stages of national development:

Awakening and Reform (Fitrat) – Emphasis on education, modernization, and liberation from internal stagnation.

Consolidation and Commemoration (Özakman) – Emphasis on unity, memory, and the institutionalization of national identity.

Thus, while Fitrat's drama is forward-looking and revolutionary, Özakman's drama is retrospective and commemorative. Both, however, share a commitment to shaping national consciousness.

Comparative Overview

A comparative analysis of Abdurauf Fitrat and Turgut Özakman reveals both convergences and divergences in their ideological and dramatic frameworks. Although the two playwrights emerged from different historical, political, and cultural environments, their works share a common concern with national identity, social transformation, and the role of literature in shaping collective consciousness.

Fitrat, writing in the context of colonial Central Asia and the Jadid reform movement, approached drama as a tool for enlightenment and socio-cultural reform. Özakman, operating within the framework of Republican Turkey, focused on national unity, historical memory, and the consolidation of state identity. The following comparative overview highlights the key ideological and aesthetic distinctions between the two dramatists.

Table 1.
Comparative Overview

Aspect	Fitrat	Özakman
Historical Context	Colonial Central Asia	Republican Turkey
Core Ideology	Reformism and Enlightenment	National Unity and Kemalism
Type of Conflict	Internal social struggle	External national resistance
Role of Intellectual	Reformist and critical	Supportive and commemorative
Dramatic Tone	Tragic and didactic	Epic and patriotic

The table outlines five major comparative dimensions: historical context, core ideology, type of conflict, role of the intellectual, and dramatic tone.

1. Historical Context

Fitrat's dramatic works were shaped by the colonial realities of Central Asia under Russian rule. His writings reflect a society striving for cultural revival and liberation from political and intellectual stagnation. In contrast, Özakman wrote in Republican Turkey, a nation-state already established but engaged in reinforcing its historical narrative and national cohesion. While Fitrat's context is characterized by struggle for awakening, Özakman's reflects consolidation and remembrance.

2. Core Ideology

Fitrat's core ideology centers on reformism and enlightenment. Influenced by Jadidism, he advocated modernization through education and intellectual awakening. Özakman's ideology, however, is rooted in Kemalist

principles—national sovereignty, secular modernization, and unity. His works reinforce collective identity rather than initiating reformist critique.

3. Type of Conflict

In Fitrat's dramas, conflict is primarily internal and social. The tension often arises between progressive reformers and conservative forces resistant to change. This internal struggle reflects the ideological fragmentation of society during colonial rule.

Özakman's dramatic conflict, by contrast, is typically external—national resistance against occupation or threats to sovereignty. His narratives highlight unity against external enemies rather than internal division.

4. Role of the Intellectual

Fitrat portrays the intellectual as a reformist and critical thinker. His intellectual characters challenge ignorance, tradition-bound thinking, and social stagnation. They are often tragic figures, isolated in their pursuit of progress.

Özakman's intellectual figures are more supportive and commemorative. Rather than questioning society, they reinforce national ideals and contribute to collective memory. The intellectual becomes a custodian of historical consciousness.

5. Dramatic Tone

The tone of Fitrat's drama tends to be tragic and didactic. His works carry a sense of urgency and moral instruction, reflecting the unfinished struggle for reform.

Özakman's tone, in contrast, is epic and patriotic. His plays celebrate heroism, resilience, and national pride, often emphasizing triumph rather than tragedy.

Conclusion

The dramatic works of Turgut Özakman and Abdurauf Fitrat are grounded in strong ideological foundations shaped by their respective historical

contexts. Both playwrights use drama as a means of national awakening and identity formation. Fitrat's plays advocate reform and enlightenment as prerequisites for independence, while Özakman's dramas celebrate unity and collective heroism in defense of sovereignty.

Despite differences in tone and historical perspective, their works converge in emphasizing the importance of cultural consciousness and intellectual responsibility. A comparative study of these dramatists demonstrates how drama functions not only as literary art but also as a powerful ideological instrument in times of national transformation.

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