

THE INFLUENCE OF ENGLISH PROSE ON TRANSFORMING LIFE TRUTH INTO ARTISTIC REALITY AND THE POETICS OF THE CONTEMPORARY UZBEK NOVEL

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Abstract

This article explores the transformative influence of English prose, particularly from the 20th century, on the development of the poetics of the contemporary Uzbek novel. It examines how English literary traditions have contributed to the artistic reinterpretation of life truth in modern Uzbek literature. Drawing from comparative literary studies, structural poetics, and narrative philosophy, the article investigates the intertextual dialogues between English and Uzbek prose traditions. The discussion pays particular attention to the stylistic, thematic, and ideological parallels that emerge through this interaction, focusing on how Uzbek novelists construct artistic reality through symbolic naming, chronotopic framing, and existential motifs.

Keywords: life truth, artistic reality, Uzbek novel, English prose, poetics, intertextuality, symbolism, literary transformation, modernism, narrative identity.

Introduction

The poetics of the modern Uzbek novel has undergone significant evolution, particularly in the post-independence period, marked by its engagement with global literary traditions. Among these, English prose—especially the psychological realism of the 20th century—has played a pivotal role in shaping new aesthetic paradigms. This influence is not merely stylistic but philosophical, as Uzbek writers began to explore deeper layers of human experience, memory, and truth through symbolic and narrative experimentation. As the concept of life truth—a depiction of lived reality in literature—shifted under modernist and postmodernist pressures, the transformation into artistic truth became central to literary creation [1]. This paper investigates how the aesthetics of English prose have catalyzed this transformation in Uzbek narrative practice.

The Concept of Life Truth and Its Transformation

The notion of life truth in literature refers to the faithful, profound, and psychologically resonant representation of human experience. It is not limited to superficial realism or external accuracy but instead encompasses the inner essence of existence—emotions, values, moral dilemmas, and existential choices that define individual and collective life [2]. In literary discourse, life truth seeks to capture the rhythm, contradictions, and emotional truths of being human. This concept is

particularly significant in times of social transition or spiritual searching, when traditional narratives fail to fully express the lived realities of people.

In Uzbek literature, especially during the Soviet era, the depiction of life was largely confined within the ideological bounds of socialist realism. Literature served as a tool for promoting collective ideals, portraying life through a lens of class struggle, labor heroism, and historical determinism. In such a context, life truth was often subordinated to ideological truth—what life ought to be, rather than what it actually is. However, as literary criticism and philosophy evolved, especially under the influence of Western thought, a shift toward artistic authenticity and existential inquiry became evident [3].

The transition from life truth to artistic truth reflects a deeper rethinking of literature's role: from mirror to lens, from documentation to interpretation. This change is powerfully discussed in the ResearchGate article *The Truth of Life in Modern Prose*, which emphasizes that true literary mastery lies in the writer's ability not simply to record life, but to transform it—imbuing it with symbolic resonance, moral ambiguity, and emotional richness.

The influence of English modernist prose was pivotal in this transformation. Writers such as Virginia Woolf, James Joyce, and E.M. Forster redefined narrative by diving into the stream of consciousness, subjective time, and the inner voices of characters. Rather than showing what characters do, they revealed what they think and feel in fragmented, often contradictory ways. These authors challenged the linear logic of traditional storytelling, proposing instead that truth resides not in facts, but in perception, memory, and internal conflict [4].

Contemporary Uzbek novelists have increasingly drawn on these techniques to break away from rigid forms and to explore the nuances of identity, trauma, and social change. The Uzbek novel now often navigates personal histories marked by displacement, suppressed memory, or moral crisis—especially in the wake of post-Soviet independence. Through introspective characters, symbolic imagery, and layered narrative voices, writers reconstruct life truth as something complex, unstable, and deeply human.

For example, protagonists in modern Uzbek fiction are often not heroic figures but ordinary individuals navigating uncertainty and spiritual unrest. Their inner journeys are portrayed with emotional honesty and psychological depth, which marks a departure from past literary norms. This shift represents not only a stylistic evolution but also a philosophical one: the recognition that truth in literature is not a fixed, objective quantity but a lived and constantly interpreted experience [5].

Moreover, this transformation allows for the inclusion of marginalized voices—women, youth, and the socially displaced—whose realities were previously underrepresented or stereotyped. In this sense, the concept of life truth expands to

encompass plural truths, cultural subjectivities, and individual worldviews, reinforcing literature's role as a space for ethical dialogue and self-reflection [6].

Thus, the contemporary Uzbek novel, under the influence of English prose, no longer seeks merely to reflect life but to reveal it in new forms—to render the invisible visible, the unspeakable speakable, and the personal universal. Through this lens, life truth becomes not only a narrative aim but also a poetic journey—one in which artistic transformation is essential to the search for meaning.

English Prose as a Model of Artistic Reality

English prose from the 20th century, notably works by D.H. Lawrence, William Faulkner, and George Orwell, presents complex representations of reality where narrative structure, symbolism, and temporal shifts mirror the contradictions of the modern world. According to the PDF article by A. Komilova (2023), Uzbek novelists have consciously studied these models to rethink the construction of narrative space and meaning. In particular, the use of metaphorical names and the integration of mythological, historical, and psychological layers reveal a poetics that echoes English literary experimentation [7].

This is evident in contemporary Uzbek novels that use symbolic naming—both of characters and places—as a means of encoding deeper cultural, spiritual, and existential meanings. For instance, the name of a protagonist might reference both a classical Islamic scholar and a modern revolutionary, allowing the author to layer historical allusions into personal experience. This technique resonates with the narrative strategy in works such as Faulkner's *Absalom, Absalom!*, where names are keys to understanding moral collapse and identity fragmentation.

The Chronotope and Philosophical Time in the Uzbek Novel

The concept of the chronotope, developed by Mikhail Bakhtin, has proven instrumental in examining the philosophical and poetic transformations in the Uzbek novel. English modernist prose made extensive use of the disrupted or layered chronotope to mirror disillusionment with linear progress and rational history. This influence is visible in Uzbek literary works that juxtapose past and present, real and imagined, to explore moral ambiguity and cultural hybridity.

As described in the AJPS article "Poetics of Names in Modern Uzbek Literature," temporal and spatial distortions in recent novels allow Uzbek authors to challenge fixed narratives and embrace polyphony. By incorporating these narrative structures, Uzbek prose aligns itself with the broader trends in global literature, especially the introspective and fragmented storytelling techniques of English literary modernism [8].

From Realism to Metaphysical Symbolism

Another significant shift in contemporary Uzbek poetics—partly influenced by English literature—is the move from social realism to metaphysical symbolism. This transition involves a rethinking of character, setting, and event as symbolic rather than

mimetic. In this view, a landscape may represent a psychological state, while a minor object or gesture may symbolize historical trauma or spiritual awakening.

The narrative function of such symbolism, especially in the post-Soviet Uzbek context, allows for reinterpretation of national identity, memory, and spirituality. English novels such as *1984* by Orwell or *Lord of the Flies* by Golding use metaphors and symbolic actions to question power, human nature, and social order. Uzbek writers borrow and adapt these techniques to interrogate themes such as displacement, cultural erosion, or ethical disorientation in a rapidly changing society [9].

Literary Dialogue and Cultural Integration

The process of artistic transformation in Uzbek novels is not one of passive imitation but of active cultural dialogue. Uzbek writers integrate English literary techniques with traditional Eastern narrative forms—like the *dastan*, *hikoya*, and Sufi allegories—creating hybrid poetics. The influence of English prose thus becomes a tool for transcultural storytelling, allowing Uzbek literature to speak globally while retaining its unique voice.

For example, inner monologue and psychological fragmentation are merged with Eastern moral didacticism or spiritual searching. This synthesis produces a form of literary expression where the truth of life is not only depicted but reimagined through a poetic lens. As the Komilova article notes, this represents a conscious poetics of transformation, in which form and meaning are constantly reshaped through literary exchange [10].

Conclusion

The influence of English prose on the transformation of life truth into artistic reality in contemporary Uzbek novels reflects a larger process of literary globalization and cultural hybridization. Through symbolic naming, disrupted chronotopes, and metaphysical motifs, Uzbek writers construct new modes of expressing individual and collective experience. This dialogue between English and Uzbek literary traditions does not erase cultural specificity but enriches it, enabling the emergence of a poetics that is both introspective and expansive, rooted and experimental.

By embracing the stylistic and philosophical innovations of English prose while grounding their narratives in local experience, Uzbek authors participate in a dynamic redefinition of national literature. The result is a body of work that is at once historically conscious and artistically liberated—a literature capable of transforming the truths of life into the truths of art.

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