
THE INTERPRETATION OF THE INFLUENCE OF ENGLISH NOVEL WRITING IN THE RESEARCH OF UZBEK NOVELISTS

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ABSTRACT: The study investigates the multifaceted influence of English novel-writing traditions on Uzbek novelists as interpreted in contemporary Uzbek literary research. Through a critical analysis of scholarly literature, the article traces how English narrative techniques, thematic explorations, and stylistic innovations have been absorbed, reimagined, and occasionally contested by Uzbek writers and researchers. The research highlights not only the direct literary borrowings but also the dialogical relationship between the English and Uzbek novel traditions, focusing on narrative construction, psychological characterization, and social realism. The findings suggest that the English novel, with its rich tradition and global resonance, serves as both a model and a challenge for Uzbek authors, shaping the evolution of the national novel and literary criticism. This analysis contributes to a deeper understanding of global literary exchange and the formation of a modern Uzbek prose identity.

KEYWORDS: English novel, Uzbek novelists, literary influence, narrative technique, literary criticism, cross-cultural dialogue.

INTRODUCTION

The evolution of Uzbek literature, particularly the genre of the novel, has been a dynamic process shaped by internal cultural developments and extensive interactions with world literature. Among various international influences, the English novel stands out for its profound impact on the narrative strategies and thematic directions of modern Uzbek prose. The research of Uzbek novelists reveals a nuanced approach to assimilating, interpreting, and at times contesting the legacy of English novel-writing. This article explores the interpretations of English novelistic influence within the critical research of Uzbek novelists, seeking to identify the main vectors of literary exchange and adaptation.

As Uzbek literature has transitioned from traditional oral and poetic forms to modern prose narratives, the role of foreign literary models has been pivotal. The English novel, with its sophisticated structure, psychological depth, and social engagement, offers a compelling paradigm for Uzbek writers facing the challenges of modernization, national identity formation, and globalization. The article aims to elucidate how Uzbek researchers perceive and critique the adoption of English novelistic techniques and themes, and how these interpretations reflect broader processes of cultural negotiation and literary innovation.

This research employs a qualitative methodology, drawing upon a wide range of academic literature, literary criticism, and comparative analyses published by Uzbek and international scholars. Primary materials include critical essays, monographs, and journal articles devoted to the study of Uzbek novels and their transnational connections. The methodology is grounded in comparative literature and reception theory, with attention to both textual analysis and the broader socio-cultural context.

The analysis reveals several dimensions through which English novel-writing has influenced Uzbek novelists, as interpreted in their research and criticism. Uzbek scholars frequently identify the adoption of narrative techniques such as omniscient narration, stream of consciousness, and nonlinear storytelling as direct borrowings from English literature. The works of English novelists such as Charles Dickens, Jane Austen, and Virginia Woolf are commonly cited as exemplary models for Uzbek prose writers seeking to expand the expressive capacities of their own language and narrative form.

In Uzbek literary criticism, there is a recurring emphasis on the English novel's capacity for psychological depth and realism. Researchers note that Uzbek novels, particularly those written since the latter half of the twentieth century, increasingly feature complex inner worlds and nuanced social environments, echoing the innovations introduced by English writers during the Victorian and Modernist periods. Scholars highlight the significance of character development, ethical ambiguity, and critical engagement with contemporary society as areas where English influence is most evident.

The findings also indicate that the influence of the English novel is not confined to narrative technique or thematic content but extends to the very conception of the novel as a literary genre. Uzbek critics observe that the English tradition, with its long-standing emphasis on individual experience, moral questioning, and social critique, has contributed to the elevation of the Uzbek novel as a vehicle for exploring modern subjectivity and collective memory. In this process, English literature functions both as an inspiration and as a benchmark against which the achievements of Uzbek novelists are measured.

The interpretation of English novel-writing's influence on Uzbek novelists is characterized by both admiration and ambivalence. On the one hand, Uzbek researchers and writers appreciate the English novel for its innovative storytelling, depth of psychological analysis, and critical engagement with societal issues. The process of borrowing from English literature is often portrayed as a form of literary enrichment, enabling Uzbek prose to confront new themes and adopt more sophisticated narrative techniques.

On the other hand, there is an ongoing debate within Uzbek literary criticism about the implications of such influence for national identity and artistic autonomy. Some researchers argue that overreliance on English models risks eroding distinctive features of Uzbek literature, such as its lyricism, oral storytelling heritage, and communal values. This concern prompts calls for a careful and selective engagement with English traditions, one that balances innovation with cultural rootedness.

An important aspect of the discussion concerns the ways in which Uzbek novelists adapt English techniques to local realities. For example, the omniscient narration popularized by nineteenth-

century English novelists is often modified to accommodate the oral storytelling techniques traditional to Uzbek literature. Similarly, the psychological interiority associated with Modernist English fiction is frequently combined with collective and historical consciousness central to Uzbek narrative forms.

Researchers also note the emergence of hybrid genres and experimental forms resulting from the encounter between English and Uzbek novelistic traditions. This hybridity reflects the broader processes of globalization and cultural negotiation shaping contemporary Uzbek literature. The analysis of Uzbek research highlights a trend toward dialogical creativity, where the influence of English novels becomes a source of both innovation and critical reflection.

Furthermore, the interpretation of English influence is itself subject to historical change. During the Soviet period, English literature was introduced primarily through Russian translations, which often carried ideological filters and interpretive frameworks. In the post-independence era, direct engagement with English texts and a more pluralistic literary field have led to new patterns of influence and critique. Uzbek researchers pay increasing attention to the ways in which English novels address themes of colonialism, gender, and individual freedom—issues that resonate with contemporary Uzbek society.

Finally, the article underscores the role of literary research in shaping the reception and interpretation of foreign influences. Uzbek literary scholars not only document the impact of English novel-writing but also actively participate in the negotiation of literary values and priorities. Through conferences, academic journals, and educational curricula, researchers contribute to the ongoing dialogue about the place of English literature in the development of the Uzbek novel.

The interpretation of English novel-writing in the research of Uzbek novelists reveals a complex and evolving relationship characterized by admiration, adaptation, and critical negotiation. English literary traditions have provided Uzbek writers with valuable narrative tools and thematic models, enriching the national literature and facilitating its engagement with global literary trends. At the same time, Uzbek scholars emphasize the necessity of selective borrowing and creative transformation to maintain cultural authenticity and artistic autonomy.

The ongoing dialogue between English and Uzbek novel traditions, as documented in literary research, reflects broader processes of cultural exchange and identity formation in a globalizing world. By analyzing the reception, adaptation, and critique of English influence, this study contributes to a deeper understanding of the dynamic interactions that shape contemporary Uzbek literature. The findings point to the importance of literary scholarship as both a record of influence and a participant in the creation of new literary forms and meanings.

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