



SIMILAR AND DISTINCTIVE ASPECTS OF PERCEPTION MODIFICATION IN UZBEK AND ENGLISH POSTMODERN PROSE

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ABSTRACT

This article examines how postmodern prose in Uzbek and English literatures modifies readers' perception through strategies such as fragmentation, intertextuality, metafiction, and stylistic hybridity. While both literatures share a repertoire associated with postmodernism, their functions diverge in response to distinct historical horizons and cultural expectations. English postmodern fiction typically turns perception into a problem of epistemology and media saturation, foregrounding the instability of historical truth and the performativity of the self. Uzbek postmodern prose more often channels perception toward ethical recollection, communal voice, and dialogic continuity between oral tradition and modern textuality. The study proposes a comparative grid organized around historicity, subjectivity, textuality, and style cohesion, and demonstrates that the same formal devices are repurposed to guide readers differently: toward skeptical surveillance in the English tradition and toward culturally embedded listening in the Uzbek tradition. The findings contribute to world-literature debates by reframing postmodernism as a situated, flexible framework rather than a homogeneous export.

KEYWORDS

postmodernism; perception; intertextuality; metafiction; Uzbek literature; English literature; historiography; style cohesion.

INTRODUCTION

Postmodern prose rewires the reader's attention by highlighting the constructedness of narrative, the instability of reference, and the heteroglossic play of discourses. In critical shorthand, these traits are often taken as transnational constants. Yet concepts travel differently across literary systems, carrying with them local uses and expectations. English postmodern novels, emerging in late-twentieth-century market modernity, treat perception as a negotiation with proliferating sign systems and contested histories. They stage the reader as a co-critic inside the text, testing archives, scrutinizing voice, and detecting the rhetorical seams of narration. Uzbek postmodern prose grows around late Soviet and early independence conditions where memory, identity, and ethical continuity are being actively renegotiated. Its postmodernism is less an abdication of truth than a re-curation of it; formal play often serves the recovery of repressed voices and the braiding of oral, religious, and literary traditions with contemporary forms. Bringing these streams into dialogue clarifies how perception modification—who the reader is asked to become and how they are guided through complexity—varies across contexts while remaining recognizably postmodern.

The article aims to interpret comparatively how Uzbek and English postmodern prose shape the reader's perceptual work. It seeks to identify convergences and divergences in the treatment of historical knowledge, selfhood, textual reflexivity, and stylistic organization, thereby proposing a flexible model of "situated postmodernism."

The study adopts a qualitative, hermeneutic-comparative method. It engages a small, representative corpus of English-language novels associated with postmodern aesthetics and Uzbek prose produced in the late Soviet and post-independence periods. Close reading is oriented by four analytic axes. The historicity axis examines how texts stage archive, memory, and truth claims; subjectivity evaluates voice, unreliability, and the performative self; textuality traces intertextual play and metafictional disclosure; style cohesion explores how heterogeneous registers are organized into a legible aesthetic experience. Rather than quantify features, the method interprets how devices direct readerly perception and ethical attention within distinct cultural horizons of expectation.

Along the axis of historicity, English postmodern prose often converts history into a site of epistemological doubt. Historiographic metafiction rehearses the contingency of documentation and foregrounds the rhetorical labor behind any claim to truth. Readers are invited to test sources, weigh narrative probabilities, and experience how evidence is shaped by plot. Uzbek prose, while acknowledging constructedness, typically reframes history as layered memory. Metafictional and intertextual devices illuminate how stories survive ideological regimes and circulate in proverb, parable, and oral cadence. The reader's perceptual task is to catch resonances that reattach the present to cultural time without lapsing into naive restoration.

The axis of subjectivity reveals a related divergence. English postmodern novels frequently stage the self as a composite of discourses, brands, and media scripts. Unreliable narration underscores performativity, and perception becomes an exercise in disentangling borrowed poses from situated agency. Uzbek prose tends to locate the self within networks of kinship, locality, and ethical inheritance. Narrative unreliability still appears, but its function often leans toward moral self-scrutiny and communal accountability rather than purely ludic self-disassembly. Readers are guided to notice how the "I" is answerable to voices that precede and exceed it.

On textuality, both traditions deploy intertextuality and metafiction to expose textual construction. English novels typically weave a dense fabric of allusions spanning high culture and mass media, with paratexts that point to their own artifice and recruit the reader as an annotator. Uzbek prose activates older mnemonic technologies—proverbial turns, Sufi parables, folk motifs—as living intertexts that demand cultural listening. The perceptual modification is thus not only recognition of quotation but recognition of inheritance, where citation is a community practice rather than a solitary wink.

Style cohesion clarifies why these texts remain readable despite fragmentation. English postmodern novels often embed patterning—symmetries, leitmotifs, architectural frames—that stabilize the reader's passage through heterogeneity. Uzbek narratives curate plurality by rhythmic continuity, aphoristic anchors, and recurrent communal spaces that re-center disorientation. In both literatures, cohesion is not a capitulation to classic realism; it is the scaffold that makes complexity perceptible and meaningful.

Across the corpus, the same devices perform different pragmatic work. Fragmentation in English fiction frequently instructs skepticism; fragmentation in Uzbek prose often dramatizes the tug-of-war between rupture and continuity. Metafiction in English texts highlights the power and peril of representation; metafiction in Uzbek texts tests which voices are permitted to represent and how suppressed archives might re-enter public memory. Intertextuality in English fiction models a reader fluent in global cultural codes; intertextuality in Uzbek prose models a reader who can translate oral wisdom into contemporary dilemmas. These contrasts do not negate a shared postmodern vocabulary; they disclose the situatedness of its use and the culturally specific ways perception is modified.

Perception modification is a common ambition of postmodern prose, but its pathways are locally designed. English fiction typically trains an epistemologically vigilant reader attuned to the politics of narrative evidence and the performativity of identity. Uzbek prose more often cultivates a culturally attentive reader who hears tradition and modernity speaking at once and treats textual play as an ethics of remembrance. Recognizing these differences refines comparative poetics and cautions against universalizing templates. For pedagogy and translation, the implication is to preserve not only devices but the perceptual roles they script, ensuring that skepticism and listening, exposure and continuity, remain legible in cross-cultural circulation.

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