

THE INFLUENCE OF T.S.ELIOT'S POETIC TECHNIQUES ON MODERN UZBEK LITERATURE

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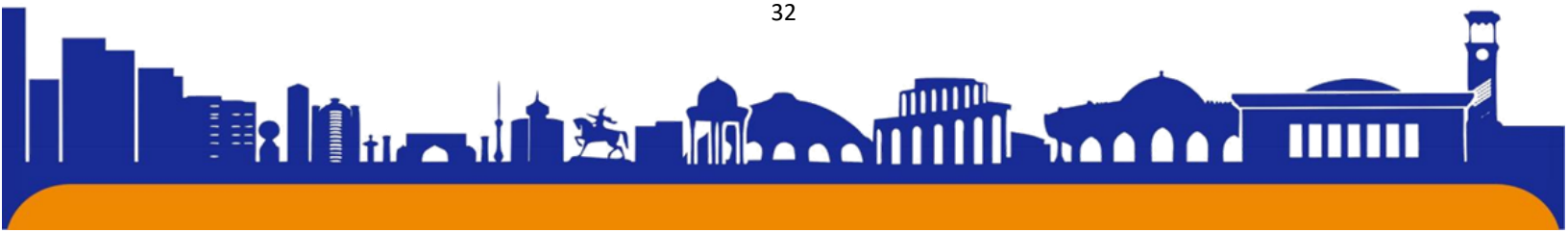
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Abstract. T.S. Eliot's modernist poetry has significantly shaped global literary traditions, influencing themes, structures, and poetic techniques across various cultures. While much research has explored Eliot's impact on Western literature, limited studies address his influence on Uzbek poetry. This article examines the extent to which Eliot's poetic innovations—such as fragmentation, intertextuality, and mythological allusions—are reflected in modern Uzbek literature. Through a comparative analysis of Eliot's major works (*The Waste Land*, *Four Quartets*) and selected Uzbek poetic texts, this study highlights stylistic and thematic parallels. The findings suggest that Eliot's influence on Uzbek poetry is primarily indirect, often mediated through Russian and Western literary traditions.

Key words: T.S. Eliot, modernist poetry, Uzbek literature, fragmentation, intertextuality, poetic techniques

Introduction. T.S. Eliot (1888–1965) remains one of the most influential poets of the 20th century, with his works redefining the boundaries of modernist poetry. His seminal poem *The Waste Land* (1922) challenged traditional poetic forms by introducing a fragmented structure, mythological references, and intertextual depth. Eliot's works influenced Western literature, but his impact also reached non-Western literary traditions, including Uzbek poetry.



The evolution of Uzbek poetry in the 20th century was marked by political and cultural transformations. Poets like Abdulla Oripov and Erkin Vohidov experimented with new poetic forms, drawing inspiration from global literary trends. This study explores the connection between Eliot’s poetic techniques and modern Uzbek poetry, focusing on three major aspects: fragmentation, intertextuality, and mythological references.

Methodology. This research employs a comparative literary analysis, examining the similarities between Eliot’s poetry and modern Uzbek verse. The primary texts analyzed include:

T.S. Eliot’s works: *The Waste Land*, *Four Quartets*, and *The Love Song of J. Alfred Prufrock*. Uzbek poetry: Selected poems by Abdulla Oripov, Erkin Vohidov, and Chulpon

The study focuses on three key aspects:

Fragmentation – The use of non-linear structures and sudden shifts in imagery.

Intertextuality – The inclusion of literary, religious, and historical references.

Mythological references – The role of classical and religious myths in poetic expression.

Results. Fragmentation in Eliot and Uzbek Poetry. Eliot’s poetry is known for its fragmented structure, where voices, languages, and cultural references shift without clear transitions. For example, *The Waste Land* moves between different speakers and languages, creating a sense of disorientation.

Similarly, Uzbek modernist poetry, particularly in the works of Chulpon, exhibits a fragmented style. Chulpon’s poem *Kunduzsiz Kechalar* (“Nights Without Sun”) shifts between personal reflections, historical events, and dream-like imagery, much like Eliot’s blending of different perspectives. Erkin Vohidov also employs fragmentation in his poem *Qadrdon Quyosh* (“Dear Sun”), where he juxtaposes past and present realities to convey a sense of cultural dislocation.

Intertextuality and Literary Allusions. Eliot’s poetry is deeply intertextual, referencing sources such as Dante’s *Inferno*, Shakespeare’s *Hamlet*, and Buddhist texts.



His famous line, “April is the cruellest month” (The Waste Land), reinterprets Chaucer’s Canterbury Tales, turning spring from a symbol of renewal into one of despair.

Uzbek poets also incorporate intertextual elements in their works. Abdulla Oripov, in his poem Hayrat (“Wonder”), references classical Persian and Turkic literature, evoking images from Navoi’s and Fuzuli’s poetry. This mirrors Eliot’s approach in Four Quartets, where he blends Western and Eastern religious traditions.

Mythological references. Eliot frequently employed myths as a structuring device. The Waste Land, for instance, is based on the legend of the Fisher King, symbolizing a world in decay. The poem also draws from Hindu scriptures (the Upanishads), with its famous ending: “Datta. Dayadhvam. Damyata.”

In Uzbek poetry, mythological references serve a similar function. Chulpon reimagines Turkic legends in his poems, using historical myths to critique contemporary issues. Erkin Vohidov’s works integrate Islamic themes, much like Eliot’s blend of Christian and Hindu philosophies.

Discussion. The results indicate that Eliot’s modernist techniques resonate in Uzbek poetry, despite the lack of direct textual influence. Several factors contribute to this indirect influence:

Russian and Soviet literary mediation: Eliot’s works were widely studied in Russian literary circles, and many Uzbek poets were exposed to his ideas through Russian translations. Shared historical context: Both Eliot and Uzbek poets wrote in times of cultural and political turmoil. Eliot’s post-World War I disillusionment finds a parallel in Uzbek poetry, which often reflects the struggles of Soviet-era repression.

Literary experimentation: The global modernist movement influenced Uzbek poets, leading them to experiment with fragmentation, intertextuality, and mythological symbolism, much like Eliot.

Conclusion. This study demonstrates that while Eliot’s influence on Uzbek poetry is largely indirect, his modernist techniques are evident in the works of Uzbek poets like Chulpon, Oripov, and Vohidov. The use of fragmentation, intertextuality, and

mythological references in both Eliot's and Uzbek poetry suggests a broader global exchange of literary ideas.

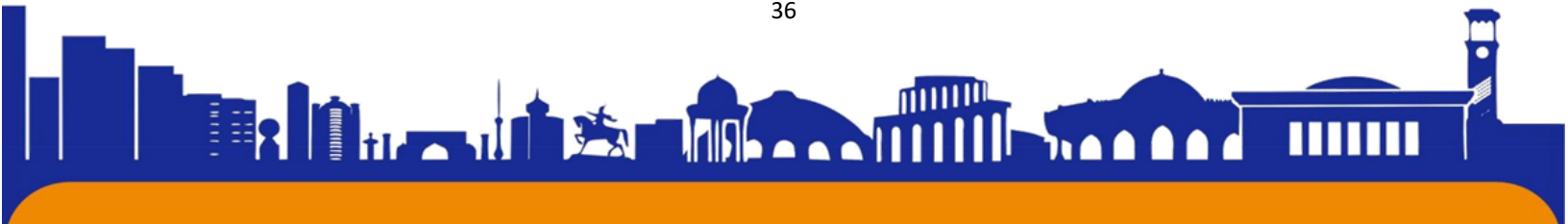
Further research could explore how Eliot's translations and academic studies have influenced Uzbek literary criticism. Additionally, future studies could investigate the direct reception of Eliot's works in Uzbekistan through contemporary translations.

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