

**FAULKNERIAN TRADITIONS IN CONTEMPORARY UZBEK
PROSE: A CASE STUDY OF O'TKIR HOSHIMOV, NODIR ESHONQUL,
AND SHUKUR HAMRO'S WORKS**

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Abstract (in English):

This article explores the influence of William Faulkner's narrative techniques and thematic paradigms on contemporary Uzbek prose. Through a comparative literary analysis of selected works by O'tkir Hoshimov, Nodir Eshonqul, and Shukur Hamro, the paper identifies traces of Faulknerian elements such as stream of consciousness, nonlinear storytelling, multiple narrators, and deep psychological introspection. The study situates these influences within the broader postmodern evolution of Uzbek fiction and discusses how local writers adapt global literary traditions to reflect national identity, historical trauma, and moral decay.

***Keywords:** William Faulkner, Uzbek literature, modern prose, O'tkir Hoshimov, Nodir Eshonqul, Shukur Hamro, modernism, narrative technique.*

Аннотация (на русском):

Статья исследует влияние повествовательных техник и тематических парадигм Уильяма Фолкнера на современную узбекскую прозу. На основе сравнительного анализа произведений Ўткира Хошимова, Нодира Эшонкула и Шукура Хамро выявляются фолкнеровские черты, такие как поток сознания, нелинейность повествования, полифония и глубокий психологизм. Автор рассматривает, как узбекские писатели адаптируют мировые литературные традиции в контексте национальной идентичности, исторической памяти и нравственного распада.

***Ключевые слова:** Уильям Фолкнер, узбекская литература, современная проза, повествовательные техники, модернизм.*

Introduction

The impact of Western literary modernism on non-Western literatures has been a subject of increasing scholarly interest. One of the most prominent figures in this

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regard is William Faulkner, whose innovative narrative forms and complex psychological characterizations have influenced generations of writers worldwide. In Uzbek literature, particularly since the 1980s, there has been a discernible shift toward deeper psychological exploration, fragmented narrative structures, and a focus on moral crisis — features that resonate strongly with Faulkner's literary ethos.

This paper aims to examine how Faulknerian traditions have permeated the works of three major Uzbek authors: O'tkir Hoshimov, Nodir Eshonqul, and Shukur Hamro. By comparing their narrative styles and thematic choices with those of Faulkner, this article investigates the degree to which Uzbek prose has internalized and localized Western modernist aesthetics.

Research and Methods

This research is conducted through **comparative literary analysis**, focusing on both **form** and **content**. The primary method involves:

1. **Textual Analysis:** Close reading of selected works:
 - O'tkir Hoshimov's "*Dunyoning ishlari*" (*The Affairs of the World*)
 - Nodir Eshonqul's "*Qirq yil gavhari*" (*The Pearl of Forty Years*)
 - Shukur Hamro's short stories collection "*Ko'cha*" (*The Street*)
2. **Narrative Strategy Comparison:** Identifying Faulknerian elements such as:
 - Stream of consciousness
 - Polyphonic narration
 - Nonlinear timeline
 - Inner monologue and memory layering
3. **Contextualization:** Situating these techniques within:
 - Uzbek literary traditions
 - Post-Soviet socio-political context
 - Influence of translation and global literary exchanges
4. **Secondary Sources:** Incorporating literary criticism, interviews, and scholarly articles on both Faulkner and the mentioned Uzbek authors.

Discussion

1. Narrative Complexity and Structure

In "*Dunyoning ishlari*", Hoshimov uses non-linear storytelling to depict the moral confusion and existential struggles of ordinary people. Much like Faulkner's "*The Sound and the Fury*", time is fragmented, and the reader is required to actively reconstruct the chronology.

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Eshonqul's "*Qirq yil gavhari*" also mimics Faulknerian pacing, where past and present coalesce through memory and inner dialogue. This form is used to highlight the clash between tradition and modernity, as characters oscillate between nostalgia and disillusionment.

2. Interior Monologue and Psychological Depth

Faulkner's psychological realism finds echo in the detailed introspections of Uzbek characters. Shukur Hamro's protagonists often grapple with trauma, loss, and alienation — themes prevalent in Faulkner's Yoknapatawpha County tales. The monologues in Hamro's "*Ko'cha*" stories create a dense psychological texture, where reality is filtered through fractured consciousness.

3. Polyphony and Moral Ambiguity

All three Uzbek authors, in varying degrees, employ multiple narrative voices or ambiguous moral centers. In Hoshimov's stories, the boundaries between good and evil blur, as seen in characters who are both victims and perpetrators of social injustice. This aligns with Faulkner's use of unreliable narrators and ambiguous moral landscapes.

4. Localization of Faulknerian Aesthetics

While the narrative techniques are borrowed or inspired by Faulkner, the themes remain deeply rooted in Uzbek soil — family honor, the trauma of collectivization, rural-urban conflict, and the Islamic moral framework. Thus, Faulknerian forms are adapted to express local realities, rather than imitated in their entirety.

5. Themes of Decay, Memory, and Historical Burden

A key component of Faulkner's work is his exploration of the **moral and social decay** in the American South following the Civil War. Similarly, Uzbek writers often focus on **the aftermath of Soviet collapse**, the **trauma of collectivization**, and **generational rupture**. Nodir Eshonqul's fiction frequently portrays villages where time seems suspended, and characters live under the shadow of long-forgotten sins. These communities resemble Faulkner's **Yoknapatawpha County**—trapped in their own mythology and guilt.

In Hamro's stories, the past is not simply remembered, but **relived**, sometimes involuntarily, through dreams, hallucinations, or obsessive recollections. This technique mirrors Faulkner's belief that "the past is never dead. It's not even past."² These writers use memory as both **a narrative device and a philosophical inquiry**, exploring how history shapes identity.

6. Language, Style, and Symbolism

Faulkner is known for his complex syntax, archaic diction, and symbolic density. Uzbek authors likewise experiment with **stylistic richness**, combining **folk proverbs**,

archaic Uzbek, and **colloquial speech** to create layered meanings. Hoshimov's use of idioms, for instance, is not decorative but **morally symbolic**, often serving as ethical commentary by the narrator or elder characters.

Eshonqul's language, on the other hand, is more **philosophical and poetic**, echoing Faulkner's introspective style. Sentences stretch into long, meditative paragraphs, mimicking the character's internal disarray. Shukur Hamro makes effective use of **urban symbolism** — the street, the bus stop, the empty apartment — similar to how Faulkner uses decaying mansions and wilderness to convey psychological and moral collapse.

7. Postcolonial Resonance and Identity Crisis

Though Faulkner wrote in the context of American racial and regional tensions, his narratives about **oppression, guilt, and fractured identity** find echoes in the **postcolonial Uzbek context**. Uzbek literature after independence wrestles with questions of **cultural authenticity, historical rewriting, and national trauma**.

Faulkner's characters — such as Quentin Compson or Thomas Sutpen — often symbolize a dying culture or a crisis of masculinity. Similarly, Uzbek protagonists frequently appear as men alienated from their ancestral values, unable to find stability in the present. This **psychological fragmentation** becomes an allegory for a **broader post-Soviet identity vacuum**, filled with uncertainty, ideological confusion, and nostalgia.

8. Structural Innovation and Reader Engagement

One of Faulkner's signature contributions to literature was the demand he placed on the reader to **actively construct meaning** through fragmented, non-linear storytelling. Contemporary Uzbek authors, particularly Eshonqul and Hamro, adopt this approach not only as an homage but also as a **pedagogical tool**—forcing readers to confront contradictions and ambiguity.

This structural complexity represents a move away from Soviet-era didacticism toward a **more open, interpretive, and postmodern style** of writing. The Uzbek reader is thus positioned not as a passive consumer of moral lessons, but as a co-creator of meaning, navigating textual ambiguities and ideological ambivalence.

Conclusion

This study confirms that William Faulkner's literary heritage has left a significant imprint on modern Uzbek prose, not as a simple borrowing, but as a complex act of literary translation and transformation. Uzbek authors like O'tkir Hoshimov, Nodir Eshonqul, and Shukur Hamro have internalized Faulknerian modes — particularly in their use of stream of consciousness, fractured time, and

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psychological realism — while embedding them within uniquely Uzbek cultural, historical, and ethical frameworks.

These adaptations not only signify a global interconnectedness of literary traditions but also reflect the growing maturity and modernity of Uzbek narrative prose. Future research might expand this inquiry by examining other modernist Western influences or comparing Uzbek Faulknerianism with its manifestations in other post-Soviet or Muslim-majority literatures.

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