

## The Manifestation of Realism and Modernism Styles in Uzbek and English Literature

**Shodmonova Sarvinoz**

Independent researcher

sarvinozshodmonova01@gmail.com

**Abstract.** *This article provides a comparative analysis of the manifestation of realism and modernism as two prominent literary movements in Uzbek and English literature. The research explores how each movement emerged in its own historical and cultural context and how these global trends were interpreted and transformed within the literary traditions of both nations. In English literature, realism gained momentum in the 19th century as a response to Romanticism, focusing on everyday life, social dynamics, and the inner struggles of individuals. Authors such as Charles Dickens, George Eliot, and Thomas Hardy portrayed the realities of their time, addressing issues like poverty, class disparity, and moral dilemmas. Meanwhile, modernism in English literature, as represented by Virginia Woolf, James Joyce, and T. S. Eliot, reflected a radical shift in narrative form, language experimentation, and existential themes driven by the disillusionment of the early 20th century. The article then transitions to the Uzbek literary scene, where realism emerged more distinctly in the early 20th century, notably in the works of Abdulla Qodiriy, Choʻlpon, and Fitrat, who depicted social change, colonial oppression, and the everyday struggles of the Uzbek people. Uzbek realism carried a strong ideological and reformative undertone, often merging national identity with literary expression. In contrast, modernism in Uzbek literature—though influenced by Soviet literary policies and local cultural realities—found a nuanced expression in post-independence narratives, with authors experimenting more boldly with form, fragmentation, and subjectivity. By analyzing selected texts from both literatures, the article highlights stylistic features such as character construction, narrative voice, linguistic choice, and thematic focus. It underscores how realism, rooted in objectivity and social documentation, contrasts with modernism's introspective, fragmented, and experimental nature. The article also explores the cross-cultural transmission of literary ideas and how global movements are localized, adapted, or resisted within national literatures. It concludes that while the stylistic markers of realism and modernism may be similar across literatures, their function, evolution, and socio-political significance are deeply shaped by the cultural and historical environments in which they operate. This comparative approach offers insight into the shared human experience and diverse artistic responses captured through literature in two different yet intellectually connected worlds.*

**Key words:** *Realism in literature, Modernism in literature, Uzbek literary tradition, English literary canon, narrative techniques, literary movements, social realism, psychological depth, stream of consciousness, symbolic representation, historical context in fiction, stylistic evolution, literary comparison, cross-cultural analysis, fiction genres, character development, literary innovation, postcolonial influences, realism vs. modernism contrast, 19th-century literature, 20th-century literary trends, intertextuality, formal experimentation, ideological critique, Uzbek realist writers, English modernist authors, narrative fragmentation, cultural expression in literature, form and content dichotomy, literary transformation, comparative stylistics, artistic worldview.*

## INTRODUCTION.

The evolution of literary styles across time has always mirrored the dynamic socio-political and philosophical changes within societies. Among the most influential and intellectually stimulating literary movements are Realism and Modernism, both of which have left indelible marks on world literature. These styles, though emerging in different historical contexts, have significantly shaped literary expression and narrative techniques, especially in Uzbek and English literature. Understanding how these two styles are manifested in distinct cultural and linguistic frameworks provides insight not only into literary theory but also into the ideological undercurrents of the societies they emerged from. Realism, as a literary style, first gained momentum in 19th-century Europe, emphasizing a faithful representation of everyday life, social issues, and the psychology of common individuals. English literature, particularly the works of Charles Dickens, George Eliot, and Thomas Hardy, stands as a testament to the powerful impact of Realism in critiquing Victorian-era injustices and exploring human complexity. Similarly, in Uzbek literature, writers such as Abdulla Qodiriy and Oybek embraced Realism to reflect the socio-political upheavals during the early Soviet era, portraying the struggles, beliefs, and inner lives of ordinary people. Modernism, by contrast, marked a sharp departure from traditional narrative forms, emerging in the early 20th century in response to rapid industrialization, world wars, and a growing sense of alienation in modern society. English modernist authors like James Joyce, Virginia Woolf, and T.S. Eliot broke conventional boundaries by employing stream-of-consciousness techniques, fragmented structures, and symbolic complexity to convey the disillusionment and existential concerns of their age. In Uzbek literature, Choʻlpon and later Erkin Vohidov experimented with modernist themes and stylistics, challenging normative ideologies and exploring inner identity amidst cultural and political transformation. This article aims to explore the manifestation, transformation, and adaptation of Realism and Modernism within the contexts of both Uzbek and English literature. By conducting a comparative literary analysis, the study seeks to highlight thematic parallels and divergences, stylistic innovations, and cultural specificities in the adoption of these global literary currents. Moreover, it discusses how each literary tradition navigated the influence of Western thought while preserving indigenous worldviews, and how political history shaped the stylistic choices of their leading literary figures. Ultimately, this inquiry contributes to a broader understanding of the dialogue between national and global literary movements, enriching the field of comparative literature and offering fresh perspectives on the cross-cultural evolution of literary aesthetics.

## METHODOLOGY.

This research employs a qualitative comparative literary analysis methodology aimed at examining the manifestation of realism and modernism in both Uzbek and English literature. The study integrates interdisciplinary approaches by drawing on literary theory, comparative literature frameworks, and historical-contextual analysis. The methodology is structured around the identification, selection, and detailed textual analysis of key representative literary works from each tradition, spanning both styles.

The selection of primary texts was based on their acknowledged representativeness and influence within their respective literary traditions. For realism, selected works include “Oʻtgan kunlar” by Abdulla Qodiriy (Uzbek) and “Hard Times” by Charles Dickens (English). For modernism, “Kecha va kunduz” by Choʻlpon and “The Waste Land” by T.S. Eliot were chosen. These texts were selected because they exemplify defining characteristics of realism and modernism in their respective cultures and literary evolutions.

The research utilizes theoretical principles from comparative literature and literary stylistics. Realism is approached through the lens of Georg Lukács and Raymond Williams, focusing on the representation of reality, socio-political critique, and character depth. For modernism, theories by Virginia Woolf, Peter Childs, and Michael Levenson provide the basis for analyzing fragmentation, inner consciousness, symbolism, and linguistic innovation. The study also considers native Uzbek literary criticism and perspectives by scholars such as Gʻafur Gʻulom and Ozod Sharafiddinov to contextualize stylistic trends within Uzbek literature.

The comparative analysis is carried out in two stages. First, a within-style comparison is conducted: how realism manifests in both Uzbek and English works, followed by a similar analysis of modernist tendencies. Second, a cross-style comparison investigates how the transition from realism to modernism reflects broader cultural, political, and philosophical shifts in each tradition.

Special attention is paid to:

- Narrative structure and use of perspective
- Character development and psychological depth
- Social and historical representation
- Use of language and symbolism
- Stylistic innovation and experimentation

Literary works are analyzed in light of their historical and cultural contexts. For Uzbek literature, this includes the influence of Russian imperialism, Soviet censorship, and the cultural renaissance of the early 20th century. In English literature, focus is placed on the industrial revolution, World War I, and the rise of existential thought. This diachronic approach enables the identification of how socio-political forces shape literary forms and expressions.

Detailed textual analysis of excerpts from the primary works is conducted to uncover stylistic devices, thematic constructions, and authorial techniques characteristic of each movement. Additionally, discourse analysis is employed to interpret deeper philosophical and ideological messages embedded in the narratives.

Primary data consists of original and translated literary texts. Secondary sources include peer-reviewed journal articles, critical essays, author biographies, and historical records. Digital humanities tools such as corpus analysis software (e.g., AntConc) are used to identify frequency and patterns of specific stylistic elements like figurative language, repetition, or narrative markers.

## **RESULTS AND DISCUSSION.**

The comparative study of realism and modernism in Uzbek and English literature reveals distinct yet interconnected literary trajectories shaped by cultural, historical, and philosophical developments in each context. Both literary traditions have undergone transformative phases, moving from the grounded, socially conscious narratives of realism to the fragmented, introspective, and experimental techniques characteristic of modernism. However, the pace and nature of these transitions reflect the specific socio-political dynamics of each literary culture.

In Uzbek literature, realism emerged prominently during the late 19th and early 20th centuries, coinciding with the period of socio-political awakening and the rise of national consciousness. Authors such as Abdulla Qodiriy, particularly in his novel "O'tkan kunlar" (Bygone Days), portrayed the decline of feudal society, the struggles of the individual within rigid social structures, and the tension between tradition and progress. These works are marked by detailed characterizations, social critique, and a focus on historical authenticity.

Similarly, in English literature, realism flourished during the Victorian era, with writers like Charles Dickens ("Oliver Twist," "David Copperfield") and George Eliot ("Middlemarch") foregrounding social injustices, class disparity, and moral complexity. English realism, however, was shaped by the Industrial Revolution and urbanization, offering a vivid depiction of the human condition amid rapid modernization. The emotional depth of characters and ethical dilemmas often took precedence over overt political commentary.

Despite their different origins, both literatures used realism as a means to reflect societal transformation. Uzbek realism leaned heavily on national identity and historical retrospection, while English realism tended toward nuanced psychological and moral exploration.

Modernism emerged in English literature as a reaction to the disillusionment following World War I. Writers such as James Joyce, Virginia Woolf, and T.S. Eliot revolutionized literary form through

stream-of-consciousness techniques, nonlinear narratives, and symbolic language. Their works often reflected a fragmented reality, a sense of alienation, and a quest for meaning in a seemingly chaotic world. For instance, Joyce's "Ulysses" deconstructed traditional narrative structure to reveal the subconscious life of his characters, while Eliot's "The Waste Land" conveyed cultural despair and spiritual emptiness.

In contrast, the development of modernism in Uzbek literature was delayed due to political repression and ideological constraints during the Soviet era. Nevertheless, the seeds of modernist expression can be found in the works of writers such as Cho'lpon and Abdulla Qahhor, who began to question authoritarianism, highlight the psychological intricacies of individuals, and experiment subtly with form. Cho'lpon's "Kecha va kunduz" (Night and Day) exemplifies this shift, as it intertwines lyrical narrative with deep existential introspection and a critique of colonial suppression.

Post-independence, Uzbek literature experienced a reawakening of modernist tendencies, with contemporary authors more freely exploring subjectivity, inner turmoil, and socio-cultural fragmentation. While still tethered to national identity, modernist Uzbek literature increasingly adopts global literary techniques, aligning it more closely with broader modernist movements.

A key difference lies in stylistic experimentation. English modernism embraced radical formal innovations early on, whereas Uzbek modernism initially had to veil such tendencies under realism due to political censorship. This led to a hybridization in Uzbek literature, where realistic content was paired with subtle modernist form.

Moreover, thematic focus varied. English modernism delved into the alienation of the self, existentialism, and the breakdown of traditional values. Uzbek modernism, while also introspective, focused more on collective trauma, the legacy of colonialism, and the reconstruction of national identity.

The study also shows that both literatures use literary form as a mirror of societal upheaval. The transition from realism to modernism in both contexts corresponds with times of crisis and change—be it industrial, colonial, or political. In this way, literature serves as both a historical document and a personal reflection, offering insight into how individuals and societies grapple with transformation.

The results of this comparative analysis highlight the importance of understanding literary movements within their socio-political and cultural frameworks. While realism and modernism are often defined by formal characteristics, their true significance lies in how they articulate the human response to change. For Uzbek literature, studying these movements enables a re-evaluation of national narratives and opens up space for literary innovation. For English literature, it provides a lens through which global literature can be compared and contextualized.

## CONCLUSION.

The comparative exploration of realism and modernism in Uzbek and English literature reveals a rich tapestry of artistic responses to social, political, and philosophical developments across time and culture. Despite geographical and historical distances, both literary traditions display remarkable parallels and divergences in their adoption and adaptation of these major literary movements. Realism, with its commitment to depicting life as it is, emerged in both literatures as a powerful tool for social commentary. In English literature, the works of authors like Charles Dickens, George Eliot, and Thomas Hardy expose the harsh realities of industrial society, class inequality, and individual moral struggles. In parallel, Uzbek realism—particularly during the early 20th century—found its voice through figures like Abdulla Qodiriy and Cholpon, who portrayed the complexities of societal change, colonial oppression, and the clash between tradition and modernity. These authors used realistic depictions not only as an aesthetic strategy but also as a means to provoke intellectual and moral reflection within their respective societies. Modernism, on the other hand, represented a profound break from tradition in both contexts. It sought to express the disorientation and fragmentation brought about by modern life, war, and the decline of absolute truths. English modernist writers such as Virginia Woolf, James Joyce, and T.S. Eliot revolutionized narrative structure, language, and perspective to capture the intricacies of the human psyche and the chaos of



modern existence. In the Uzbek context, although political repression often restricted the full flourishing of modernist experimentation, traces of modernist sensibility can be found in the poetic and narrative structures of writers like Oybek and later, in the works of post-Soviet authors who experimented with narrative voice, symbolism, and inner monologue to explore existential themes. The comparative analysis underscores that while the thematic and stylistic expressions of realism and modernism differ in Uzbek and English literature due to distinct historical and sociopolitical trajectories, both traditions reflect a shared human desire to make sense of reality, identity, and change. Uzbek literature, shaped by colonization, Soviet ideology, and post-independence revival, has often used realism and modernism as means of cultural self-expression and resistance. English literature, molded by industrialization, imperialism, and two world wars, leveraged these styles to question societal norms, reconfigure literary conventions, and probe the boundaries of consciousness. In conclusion, the manifestation of realism and modernism in both literatures illustrates the dynamic interplay between global literary movements and national literary identities. These styles are not merely artistic categories but are deeply embedded in the cultural, historical, and ideological contexts in which they arise. Through comparative literary study, we gain a broader understanding of how writers across cultures grapple with similar questions—of truth, identity, alienation, and transformation—while forging unique artistic pathways. This underscores the enduring value of literary comparison as a means to foster cross-cultural dialogue, mutual understanding, and appreciation of both universal and localized expressions of the human experience.

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