



The Poetics of European Modernism (Epiphany, Interior Monologue, Allusion) and the Mechanisms of Discursive Adaptation in Uzbek Novellas

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Abstract

This article examines how central features of European modernism—epiphany, interior monologue, and allusion—are adopted and adapted within Uzbek novellas. Treating modernist poetics as a portable repertoire rather than a fixed canon, the study analyzes how Uzbek prose negotiates the stylistic economy of short forms while accommodating indigenous narrative habits, social thematics, and reception horizons. A corpus-informed, comparative reading of representative twentieth-century European texts alongside selected Uzbek novellas informs the analysis; attention is paid to episodic structure, focalization, prosody of thought, and intertextual signaling. Results indicate that Uzbek novellas integrate epiphanic closure into culturally resonant turning points, remodel interior monologue as ethically framed self-address rather than free-floating consciousness, and refract European allusion through national literary memory and Islamic-Persianate motifs.

Keywords: - European modernism; epiphany; interior monologue; allusion; Uzbek novella; discursive adaptation; narratology; intertextuality; focalization; closure.

Introduction

European modernism reoriented prose toward moments of intensified perception, the dramatization of consciousness, and dense networks of intertextual echoes. In the short forms particularly, these techniques promised depth without breadth, transforming brevity into a privileged mode for registering crisis, insight, and ambiguity. The modernist epiphany crystallized value in a charged instant; interior monologue disaggregated narration into the phenomenology of thought; allusion knit texts into a cosmopolitan archive whose recognition yielded secondary meanings. Uzbek prose entered the twentieth century with a layered heritage of oral performance, Persianate narrative, and Russian-language schooling; its short prose evolved at the contact zone of these currents. When Uzbek writers engaged the novella—a capacious middle form between hikoya and roman—they encountered modernist devices already mediated by translation, criticism, and institutional pedagogy. This encounter did not produce mechanical resemblance to Joyce, Woolf, or Mansfield; rather, it resulted in a series of discursive accommodations through which techniques were recalibrated to local ethos, expectations of moral clarity, and narrative sociability.

The aim of this study is to describe and interpret the ways in which epiphany, interior monologue, and allusion—three emblematic elements of European modernist poetics—are adapted within Uzbek novellas, identifying the structural and pragmatic pressures that govern their transformation and the cultural logic that stabilizes their refunctioned forms.

The analysis combines close reading with a small, purpose-built comparative corpus. On the European side, it samples short fiction and novellas associated with modernist practice,

emphasizing epiphanic closure, free indirect or direct interiority, and allusive density. On the Uzbek side, it selects novellas whose paratexts and critical reception align them with experimental prose or with refined short forms engaging modern narrative techniques. Paratexts, publisher blurbs, and school anthologies were consulted to understand how these texts are framed for readers. The interpretation draws on narratological categories for focalization, temporal order, and duration, together with intertextual analysis attentive to culturally specific echo chambers. While the corpus is illustrative rather than exhaustive, it supports the identification of recurring adaptation mechanisms and allows for triangulation across structure, voice, and reference.

The comparative reading discloses patterned divergences that amount to a coherent adaptation grammar. First, epiphany in Uzbek novellas tends to be ethically anchored. European epiphany frequently resolves at the level of perception rather than norm, inviting readers to savor ambiguity as an end state. In Uzbek practice, perceptual intensity is rarely left normless. The flash of recognition usually orients toward an ethical horizon—filial obligation, communal dignity, historical memory—so that the culminating instant bears motivational weight within a larger fabric of value. The effect is not didactic closure in the sense of allegorical keying; rather, it is a soft adjudication in which the moment aligns private realization with shared codes. This adjustment permits the novella to preserve modernist compression while satisfying a culturally stabilized expectation that insight must be livable and not merely aesthetic.

Second, interior monologue is reconfigured as dialogized self-address. European modernism, particularly in its Anglo-Irish and Anglo-American variants, foregrounded consciousness as a field of drifting associations, tolerating syntactic disjunction and parataxis that register pre-articulate thought. Uzbek novellas, while adopting close focalization and brief bursts of unmediated thought, tend to frame inner speech as an address to an imagined interlocutor—parent, mentor, God, or the reader—thereby stabilizing interiority through dialogic scaffolding. Even when free indirect discourse is used, the lexical texture often carries proverb, verse fragment, or communal idiom, embedding the self in dialogic common sense. This does not evacuate modernist immediacy; it re-grounds it in a social acoustics where the self's voice is measured against inherited speech.

Third, allusion is double-coded. European modernism's allusive webbing activates classical, biblical, and intra-modernist archives whose recognition confers interpretive surplus. In Uzbek novellas, imported allusions are not erased but are frequently refracted through Islamic-Persianate and Turkic literary memory, so that a modernist echo is nested within a local citation economy. A passing gesture toward a European text may be followed by a proverb or a line of classical verse that performs hermeneutic alignment, translating cosmopolitan recognition into a locally legible affect. In some cases, allusion functions metonymically as cultural diplomacy: a named European figure secures international legitimacy, while the surrounding intertext anchors the story in national memory. This double-coding enables writers to inhabit a modernist world republic of letters without sacrificing idiomatic density.

These patterns point to a general mechanism of discursive adaptation that balances formal importation with cultural legibility. The moral anchoring of epiphany registers a negotiation between modernist valorization of ambiguity and a reception horizon that prizes ethical orientation. The novella's median length suits this negotiation; it offers enough space for a charged moment to be embedded in a chain of acts and recollections that softly normalize its



implications. The dialogization of interior monologue reflects an anthropology of voice in which private cognition is not ontologically prior to social utterance but is conceived as a conversation with norms. This texture aligns with Bakhtinian accounts of heteroglossia without diminishing the phenomenological ambition of modernism; rather than stream-of-consciousness as unfiltered flux, Uzbek prose offers stream-through-community, where idioms act as baffles that shape and decelerate thought.

These mechanisms are not merely stylistic choices; they respond to institutional and market conditions. School anthologies, editorial practice, and critical discourse collectively stabilize expectations that short forms should deliver density without hermeticism. The novella is an especially sensitive instrument in this ecology: it is short enough to carry modernist intensity but long enough to narrativize value. Hence, Uzbek novellas can adopt epiphanic closure without forfeiting social meaning; they can simulate interior monologue while preserving readability; they can trade in allusion without stratifying audiences by esoteric literacy. The result is not a diluted modernism but a situated one, in which technique is made compatible with civic pedagogy and communal affect.

The findings also have implications for translation and criticism. Translators should resist mapping Uzbek epiphanic endings onto European models of indeterminacy by adding ambiguity where ethical anchoring is textually real, just as they should avoid ironing out dialogized interiority into flat free indirect style. Rendering allusive double-coding requires paratextual tact: minimal notes or unobtrusive lexical choices can preserve the two-tier resonance without overburdening the page. Critics, for their part, can refine genre description by attending to adaptation mechanisms rather than measuring texts against an idealized modernist template. In pedagogy, teaching modules that pair a European modernist novella with an Uzbek counterpart can demonstrate how shared devices travel and transform, helping students see modernism as a repertoire under negotiation rather than a fixed stylistic law.

European modernist poetics supplied global prose with a toolkit for intensifying perception, dramatizing consciousness, and weaving intertextual networks. Uzbek novellas adopt these tools but recalibrate them through culturally intelligible mechanisms: epiphany is ethically oriented, interior monologue is dialogized by communal speech, and allusion is double-coded across international and national archives. These adaptations allow the form to deliver modernist density while sustaining the communicative compact of local readerships. Recognizing these mechanisms enriches comparative poetics and supports better translation, criticism, and curriculum design. Future research can extend the corpus diachronically to test whether post-independence prose shifts the balance between ambiguity and moral anchoring, and can incorporate performance data from public readings to register prosodic cues that further color interiority and allusion in practice.

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