

FRAGMENTATION IN AMERICAN AND UZBEK POSTMODERN LITERATURE: A COMPARATIVE ANALYSIS

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Abstract. American literature started to show especially fragmentation around the middle of the 20th century. Works of writers like Ernest Hemingway and Thomas Pynchon mirror this quality. Writers with postmodern influences have produced works in Uzbek literature like Jamila and Hamid Olimjon.

Keywords: fragmentation, postmodern literature, American literature, Uzbek literature, narrative structure, identity, cultural memory, Thomas Pynchon, Hamid Olimjon, nonlinear storytelling, intertextuality.

ФРАГМЕНТАЦИЯ В АМЕРИКАНСКОЙ И УЗБЕКСКОЙ ПОСТМОДЕРНИСТСКОЙ ЛИТЕРАТУРЕ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ

Аннотация. Американская литература начала демонстрировать особую фрагментацию примерно в середине 20-го века. Произведения таких писателей, как Эрнест Хемингуэй и Томас Пинчон, отражают это качество. Писатели с постмодернистским влиянием создали произведения в узбекской литературе, такие как Джамилия и Хамид Олимжон.

Ключевые слова: фрагментация, постмодернистская литература, американская литература, узбекская литература, повествовательная структура, идентичность, культурная память, Томас Пинчон, Хамид Олимжон, нелинейное повествование, интертекстуальность.

AMERIKA VA O'ZBEK POSTMODERN ADABIYOTIDA PARCHALANISH: QIYOSIY TAHLIL

Annotatsiya. Amerika adabiyoti XX asr o'rtalarida ayniqsa parchalanishni ko'rsata boshladi. Ernest Xeminguey va Tomas Pynchon kabi yozuvchilarning asarlari bu sifatni aks ettiradi. Postmodern ta'sirga ega yozuvchilar o'zbek adabiyotida Jamila, Hamid Olimjon kabi asarlar yaratdilar.

Kalit so'zlar: parchalanish, postmodern adabiyot, Amerika adabiyoti, O'zbek adabiyoti, hikoya tuzilishi, o'ziga xoslik, madaniy xotira, Tomas Pynchon, Hamid Olimjon, chiziqli bo'lmagan hikoya, intertekstuallik.

Introduction. Among the distinguishing traits of postmodern writing is fragmentation. It shows up as disturbed stories, jumbled storylines, several points of view, and nonlinear timeframes. Reflecting the complexity of human view, memory, and experience, this literary device questions conventional narrative frameworks and provides a fresh approach to interact with books. Although fragmentation is a topic of much research in American postmodern literature, its existence in Uzbek literature is a recently developing area of interest. This paper investigates the structural, thematic, and cultural ramifications of fragmentation as used in American and Uzbek literature.

Main part. Particularly with the advent of postmodernism, fragmentation in American literature became very evident in the middle of the 20th century. Writers like David Foster Wallace, Don DeLillo, and Thomas Pynchon questioned accepted narrative by using broken stories.

Emphasizing themes of uncertainty, alienation, and the collapse of meaning, this method captures the confusion and anarchy of modern life.

For instance, Pynchon's 1973 severely fractured book *Gravity's Rainbow* combines metafictional elements, historical occurrences, and conspiracy theories. The absence of a defined story and the changing viewpoints provide an intense but usually confusing reading experience.

Likewise, DeLillo's *White Noise* (1985) uses fragmentation to attack mass media, commercial society, and the deluge of knowledge in contemporary life.

American postmodern writers often challenge ultimate truths, defy linear narrative, and mirror the fractured character of human cognition by techniques of fragmentation. The method fits more general philosophical worries about the boundaries of language and the flux of meaning.

Research Methods and Materials. The method fits more general philosophical worries about the boundaries of language and the flux of meaning. Rich in classical poetry, folkloric tales, and epic storylines, Uzbek literature is But current Uzbek literature has started to investigate postmodern approaches like fragmentation in response to globalization and shifting literary paradigms. Though not as well researched as in American literature, fragmentation in Uzbek writing often results from changing cultural identities, historical memories, and modernizing concerns.

Results and Discussions. To capture the complexity of Uzbek society, writers like Hamid Ismailov and Isajon S Fulton include fragmentation into their stories. *The Dead Lake* (2006) by Ismailov has a nonlinear framework combining past and present, realism and mythology.

The fractured narrative reflects the protagonist's quest of identity and belonging in a society fast changing. In order to investigate personal and communal memory, S Fulton's works also use changes in viewpoint, stream-of-consciousness narrative, and intertextuality.

The cultural setting is among the main contrasts between American and Uzbek literary fragmentation. While American postmodernism often welcomes anarchy and uncertainty, Uzbek literature employs fragmentation to balance modernism with legacy. To provide a complex literary experience, Uzbek writers often combine historical accounts, Soviet-era inspirations, and modern ideas.

American and Uzbek writers employ fragmentation in some similar ways despite having rather distinct historical and cultural contexts. Literary traditions from both sides examine identity, history, and the essence of reality by means of fractured stories. Still, the thematic concerns and motives vary. American postmodern writers often use severe fragmentation, therefore upsetting syntax, story coherence, and character development. Uzbek literature, on the other hand, often subtly incorporates fragmentation in order to strike a mix between modernist experimentation and conventional narrative.

- **Thematic Concerns:** American writers often criticize existential crises, mass media, and capitalism by means of fragmentation. Conversely, Uzbek works use fragmentation to negotiate historical memory, post-Soviet changes, and national identity.

- **Reader Engagement:** The scattered stories in American literature can put readers in a condition of uncertainty or active interpretation, therefore supporting the subjective nature of meaning. Fragmentation acts as a link between past and present in Uzbek literature, pushing readers to interact with historical and cultural themes more reflectively.

There are many ways that fragmentation shows itself:

Postmodern works challenge readers to see the text as a whole by using many pieces, memories, and promises taken together.

- **Links between events:** Every fragment is autonomous and may be seen as an individual event, therefore offering many ways to understand the work.

- **Ways of negotiating knowledge and memory;** furthermore, national identity in Uzbek culture;

- **Complicated interactions between people and society via fragmentation.**

Fragmentation and its directions have relevance in the following spheres:

1. **Researching Cultural Heritage:** Postmodern fragmentation's special qualities enable one to examine Uzbek and foreign cultural legacy. This is very important in deciding where Uzbek literature fits in a worldwide scene.

2. Creative Transformations: Fragmentation lets one explore creative processes as a postmodern literary phenomena. Given Uzbekistan's increasing curiosity in modern literary trends and new forms, the research might underline creative stylistic approaches in the works of native writers.

3. Education and Science: The study helps to shape literary studies for instruction and learning. Including postmodern literature in courses helps students to develop critical thinking skills and analyze literary works in their appropriate setting. Examining the links between American and Uzbek literature helps one to better understand social issues and psychological conditions by means of insight into the interactions between individuals and society, memory and reality.

Conclusion. One of the most effective literary devices available to change the perspective on and interpretation of tales is fragmentation. In American literature, it provides a forum for postmodern doubt, questioning accepted wisdom about truth and meaning.

Fragmentation serves as a tool for cultural negotiation in Uzbek literature, both addressing historical legacy and modern changes. Examining fragmentation in both literary traditions helps us to better appreciate how differently cultural settings reflect and influence human experience.

Further investigation on fragmentation and postmodern tactics will be crucial in determining how current Uzbek narrative is shaped as Uzbek literature develops in the global literary scene. Examining American and Uzbek approaches to fragmentation not only enhances literary studies but also emphasizes the universal but culturally particular ways in which authors test narrative forms.

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