



CONFERENCE ARTICLE

MODIFICATIONS OF ARTISTIC POLYPHONISM IN ENGLISH-LANGUAGE AND UZBEK PROSE

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ABSTRACT

This thesis examines the modifications of artistic polyphonicism in English-language and Uzbek prose from a comparative literary perspective. Polyphonicism, understood as the coexistence and interaction of multiple voices, consciousnesses, and ideological positions within a literary text, has become one of the key categories in modern prose studies. The research focuses on the ways in which polyphonic structures are transformed and adapted in different literary traditions, with special attention to narrative organization, dialogic relations, author-character interaction, and the representation of social and cultural plurality. The study reveals that in both English-language and Uzbek prose artistic polyphonicism functions as a dynamic aesthetic principle, though its modifications are conditioned by distinct historical, cultural, and literary contexts. The findings show that English-language prose often demonstrates polyphonicism through fragmented narration, multiple focalization, and psychological interiority, whereas Uzbek prose tends to combine dialogic plurality with moral, social, and national-cultural dimensions. The thesis concludes that artistic polyphonicism in both traditions serves as a powerful means of representing complex human consciousness and the multiplicity of reality.

KEYWORDS

Artistic polyphonicism, English-language prose, Uzbek prose, dialogism, narrative voice, multiple consciousness, comparative literature, authorial discourse, focalization, literary structure.

INTRODUCTION

The study of artistic polyphonicism occupies an important place in contemporary literary criticism because it allows researchers to analyze how literary texts represent multiplicity of voices, perspectives, and ideological positions. In prose, polyphonicism reflects not only the structural diversity of narration but also the coexistence of different forms of consciousness within the artistic whole. This concept is closely associated with dialogism, the autonomy of character voices, and the weakening of monologic authorial dominance. In modern literary scholarship, polyphonicism is treated as one of the most productive categories for understanding the complexity of narrative prose.

The relevance of this topic is especially evident in comparative studies of English-language and Uzbek prose. These two literary traditions developed in different cultural and historical environments, yet both reveal strong tendencies toward multi-voiced representation. English-language prose, particularly in modernist and postmodernist traditions, often demonstrates polyphonic structures through shifting perspectives, interior monologue, and non-linear narration. Uzbek prose, while strongly connected with ethical, social, and national-cultural concerns, also shows important modifications of polyphonic writing in the interaction of authorial discourse, character speech, and collective cultural voices. The purpose of this thesis is to analyze the modifications of artistic polyphonicism in English-language and Uzbek prose and to identify their structural and aesthetic peculiarities.

The study is based on comparative literary analysis, narrative analysis, and interpretive textual analysis. The comparative method makes it possible to examine common and distinctive features of polyphonic structures in English-language and Uzbek prose. Narrative analysis is used to identify modifications in voice organization, focalization, character autonomy, and

dialogic relations. Interpretive textual analysis allows the researcher to consider polyphonicism not only as a formal narrative device but also as an ideological and aesthetic principle.

The theoretical framework of the thesis is grounded in dialogic literary theory, especially the understanding of polyphonicism as the interaction of independent consciousnesses within a text. Artistic polyphonicism is interpreted here as a literary phenomenon manifested through multiple narrative positions, ideological plurality, internal dialogue, and the coexistence of competing value systems. The notion of modification is understood as the transformation of this principle according to the specific conditions of a literary tradition.

The analysis shows that artistic polyphonicism in English-language and Uzbek prose develops in different but comparable forms. In English-language prose, one of the most significant modifications of polyphonicism is connected with narrative fragmentation and multiple focalization. Different characters often serve as centers of perception, and the text avoids a single authoritative interpretive voice. This creates a narrative environment in which truth appears as relative and distributed among multiple consciousnesses. Polyphonicism in this tradition is frequently reinforced by interior monologue, stream of consciousness, and shifts between external narration and subjective perception. As a result, the prose text becomes a field of intersecting mental worlds rather than a unified authorial statement.

Another important feature of English-language polyphonic prose is the weakening of direct authorial control. The narrator often withdraws from explicit evaluation and allows characters' voices to reveal their own ideological, emotional, and psychological positions. This autonomy of voices corresponds to a broader

literary tendency toward ambiguity and openness of meaning. In such texts, the author does not impose a final truth but organizes a dialogic structure in which various truths coexist and conflict.

In Uzbek prose, artistic polyphonism also appears as a significant structural and aesthetic principle, but its modifications are often linked to the ethical, social, and cultural concerns of the national literary tradition. Character voices are usually embedded in a broader framework that reflects collective memory, moral values, and social reality. Here polyphonism often emerges not through radical fragmentation but through the dialogic interaction of personal voice, communal experience, and authorial reflection. The author remains more visibly present than in much English-language prose, yet this presence does not always cancel plurality. Instead, it often serves as a mediating consciousness that connects different ideological and emotional layers of the text.

The findings indicate that Uzbek prose tends to modify artistic polyphonism by integrating dialogic plurality with cultural rootedness. Different voices in the text may represent generational conflict, social transformation, moral tension, or contrasts between tradition and modernity. In this way, polyphonism becomes not only a narrative device but also a means of expressing national and historical consciousness. Character speech, internal dialogue, and authorial commentary interact in a more integrated way, producing a form of polyphonism that is less radically decentralized yet still aesthetically complex.

A further result of the study is that both traditions demonstrate the importance of dialogic relationships between voices. In English-language prose, this dialogue often takes the form of psychological and epistemological plurality, while in Uzbek prose it more often reflects ethical and social dialogue. Nevertheless, in both cases artistic polyphonism serves to represent the complexity of reality and the impossibility of reducing human experience to a single perspective. The modifications differ in form, but the underlying function remains similar: to create a literary structure in which multiplicity becomes an essential condition of meaning.

The discussion confirms that artistic polyphonism should not be understood as a rigid category with one universal form. Its modifications depend on literary tradition, historical context, and dominant aesthetic priorities. In English-language prose, the polyphonic tendency is closely connected with the exploration of individual consciousness, narrative experimentation, and the instability of truth. In Uzbek prose, polyphonism often develops in closer relation to collective experience, moral discourse, and the preservation of social and cultural continuity. This difference does not diminish either tradition; rather, it shows the adaptability of polyphonic principles to different artistic systems.

The comparative perspective also suggests that artistic polyphonism is not simply a technical arrangement of multiple voices. It is a deeper literary mechanism that reflects how a culture imagines dialogue, truth, and human complexity. In both English-language and Uzbek prose, polyphonism expands the expressive possibilities of narrative and allows literature to represent reality in a more dynamic and multidimensional way.

CONCLUSION

In conclusion, the modifications of artistic polyphonism in English-language and Uzbek prose reveal both universal and culture-specific tendencies in the development of narrative art. In both traditions, polyphonism functions as a means of representing multiple voices, perspectives, and ideological positions within the prose text. However, English-language prose more often emphasizes narrative fragmentation, multiple focalization, and psychological plurality, while Uzbek prose tends to combine dialogic multiplicity with ethical, social, and national-cultural dimensions.

The study makes it possible to conclude that artistic polyphonism is not a static category but a flexible aesthetic principle that undergoes modification according to literary context. Its comparative analysis in English-language and Uzbek prose demonstrates that multi-voiced narrative remains one of the most important ways of expressing the complexity of consciousness and reality in modern literature.

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