

SCIENCE
PROBLEMS.UZ

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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 12 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent.;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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MUNDARIJA

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POSTMODERN NARRATIVE TECHNIQUES IN JOHN FOWLES' WORKS: AN INTERTEXTUAL, LINGUISTIC, AND AESTHETIC APPROACH

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Abstract. This article proposes postmodern narrative techniques in John Fowles' fiction, emphasizing their intertextual nature and philosophical implications. Drawing on theoretical foundations of postmodernism, reader-response criticism, and intertextual theory, the study analyzes how Fowles uses metafictional devices, temporal fragmentation, and polyphonic narration to destabilize traditional narrative authority. The focus is on the novels *The French Lieutenant's Woman*, *The Magus*, and *Daniel Martin*, where the author's narrative playfulness is intertwined with existential concerns and historical reimaginings. The study also highlights how Fowles bridges literary traditions, tracing explicit and implicit intertextual references to Victorian literature, classical mythology, and modernist narrative practices.

Keywords: postmodernism, intertextuality, metafiction, reader-response criticism, existentialism, polyphonic narration, literary texts.

JON FOULZ ASARLARIDA POSTMODERN NARRATIV TEXNIKALARI: INTERTEKSTUAL, LINGVISTIK VA ESTETIK YONDASHUV

Sodiqova Baxtigul Ibodullayevna

Denov tadbirkorlik va pedagogika instituti katta o'qituvchisi, t.f.n

Annotatsiya. Ushbu maqolada Jon Foulzning badiiy asarlarida postmodern narrativ texnikalar tahlil qilinadi, ularning intertekstual tabiati va falsafiy mazmuni alohida ta'kidlanadi. Postmodernizm nazariyasi, o'quvchi-rezpons tanqidi va intertekstual nazariyaga tayangan holda tadqiqot Foulzning metafiktsion qurilmalar, vaqtning parchalanishi va polifonik hikoya vositalaridan an'anaviy narrativ hukmronlikni beqaror qilishda qanday foydalanganini o'rganadi. Tadqiqot asosan *The French Lieutenant's Woman*, *The Magus* va *Daniel Martin* romanlariga qaratilgan bo'lib, bu asarlarda muallifning hikoya o'yinchanligi mavjudotiy muammolar va tarixiy qayta talqinlar bilan uyg'unlashadi. Shu bilan birga, Foulzning adabiy an'analarni qanday bog'lab, Viktoriya davri adabiyoti, klassik mifologiya va modernist narrativ amaliyotlarga aniq va bilvosita intertekstual murojaatlarni kuzatishi ham yoritiladi.

Kalit so'zlar: postmodernizm, intertekstuallik, metafiktsiya, o'quvchi-rezpons tanqidi, ekzistensializm, polifonik hikoya, badiiy matnlar.

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Introduction. In postmodern fiction, the literary character often embodies the postmodernist conceptualization of self by subverting the notion of a centered, unified identity, instead fluctuating between multiple names, identities, and configurations. [1] Rejecting the coherence, consistency, and rationality that traditionally define the anthropocentric perception of self, postmodern characters deny singularity and stability by traversing different temporal dimensions, adopting shifting roles, and performing fluid subjectivities. [3] As a result, such characters emerge as fragmented, discontinuous, and fluctuating narrative entities.

Postmodernism, as both a literary and cultural phenomenon, emerged in the mid-to-late twentieth century as a continuation and, simultaneously, a critique of modernist aesthetics. [2] Marked by narrative fragmentation, metafiction, intertextuality, and the dissolution of boundaries between high and popular culture, postmodern literature destabilizes fixed meaning and challenges authorial authority. [1] Within the landscape of British postmodernism, John Fowles (1926–2005) occupies a distinctive position, blending philosophical inquiry with narrative experimentation. His major novels – *The French Lieutenant's Woman* (1969), *The Magus* (1965), and *Daniel Martin* (1977) – display a complex interplay of historical reimagination, self-reflexive narration, and readerly engagement. [7] Previous scholarship has extensively examined the metafictional and intertextual qualities of postmodern writing [1], yet Fowles's unique synthesis of existentialist philosophy and Victorian pastiche remains underexplored in comparative literary studies. [3] His narrative strategies both evoke and subvert canonical traditions, engaging intertextually with Thomas Hardy, Charles Dickens, and George Eliot, while simultaneously resonating with the experimentalism of contemporaries such as Italo Calvino and Umberto Eco. [2]

This study situates Fowles's fiction within the theoretical frameworks of postmodernism, intertextuality [5], and reader-response criticism. [4] Through an examination of his deliberate use of multiple endings, authorial intrusions, and parodic reconfigurations of history, the research aims to elucidate how Fowles constructs a dynamic interpretive space that invites active reader participation. In doing so, it contributes to the expanding discourse on how narrative innovation reshapes the modern literary canon.

Literature review and methodology. This research adopts a qualitative, comparative-literary approach grounded in postmodern narrative theory and intertextual analysis. The study focuses on three of John Fowles's major novels *The French Lieutenant's Woman* (1969), *The Magus* (1965), and *Daniel Martin* (1977) selected for their representative use of postmodern narrative strategies such as metafiction, temporal fragmentation, and intertextual referencing. The methodological framework integrates the following analytical components:

Narratological Analysis – Drawing on the theories of Gérard Genette (1997) and Mieke Bal (2009), the study examines narrative levels, focalization, temporal structures, and instances of authorial intrusion.

Intertextual Theory – Based on the works of Julia Kristeva (1980) and Roland Barthes (1977), this component investigates explicit and implicit literary references to Victorian fiction, classical mythology, and modernist experimentation, exploring how these allusions function within Fowles's narrative architecture.

Reader-Response Criticism – Informed by Wolfgang Iser (1978), the analysis considers how Fowles's open-ended narratives and metafictional devices activate the reader's interpretive role, transforming them from passive consumers into co-creators of meaning [4].

Comparative Literary Contextualization – Comparative readings situate Fowles's works alongside those of contemporaneous postmodern authors, including Italo Calvino, Umberto Eco, and Margaret Atwood, highlighting both shared strategies and distinct innovations. The theoretical foundation draws on postmodernist literary theory [19-235], existentialist philosophy[3], and historiographic metafiction theory, thereby offering a comprehensive lens for analyzing both the aesthetic and philosophical dimensions of Fowles's fiction. The analysis

of *The French Lieutenant's Woman*, *The Magus*, and *Daniel Martin* reveals several recurrent postmodern narrative strategies in John Fowles's fiction:

Metafictional Self-Awareness – All three novels disrupt the illusion of narrative realism through direct authorial intrusions, shifting perspectives, and explicit commentary on the act of writing. In *The French Lieutenant's Woman*, for instance, the narrator acknowledges the fictional status of characters and offers alternative narrative outcomes.

Intertextual Referencing – Fowles embeds a dense network of allusions to Victorian literature, classical mythology, and modernist experimentation. Parallels to Hardy's *Tess of the d'Urbervilles* and Eliot's *Middlemarch* deepen the thematic and moral complexity of *The French Lieutenant's Woman*.

Multiple Endings and Open Interpretations – By offering alternative conclusions, the novels resist closure, in line with reader-response theory, thereby transferring interpretive authority to the audience.

Temporal and Structural Fragmentation – Non-linear chronology and variable focalization in *The Magus* and *Daniel Martin* create narrative uncertainty, reinforcing postmodern emphases on subjectivity and the instability of truth.

Existential and Philosophical Dimensions – Beneath playful formal experimentation, the novels interrogate existential themes of freedom, choice, and authenticity, integrating Sartrean and Camusian thought into their narrative fabric.

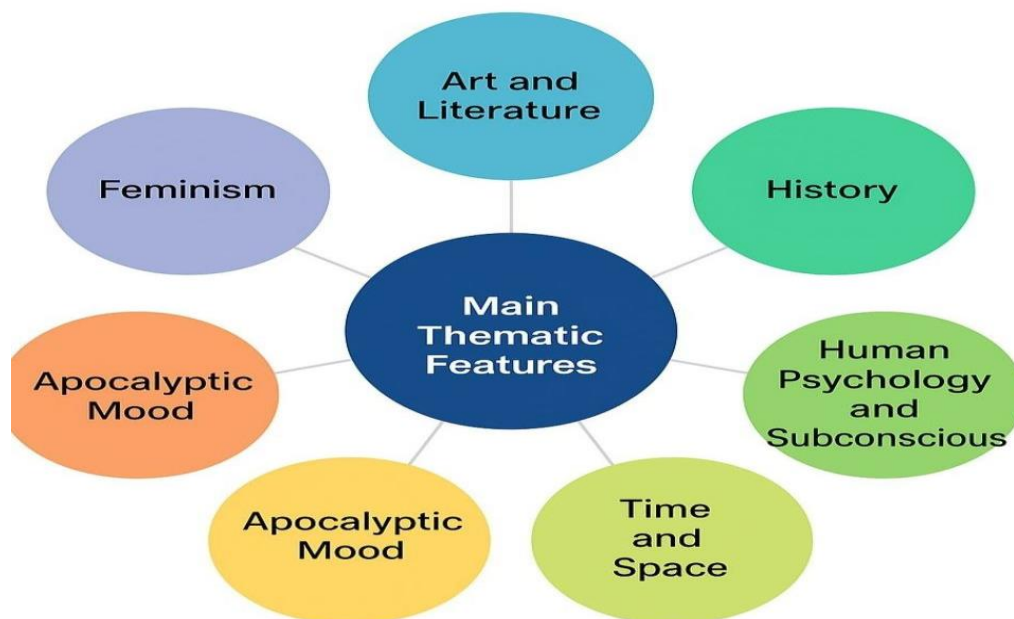
Results. These findings confirm that Fowles's narrative techniques operate simultaneously on aesthetic and philosophical levels. The use of metafiction and intertextuality not only disrupts the conventions of realist fiction but also compels readers to question the nature of narrative authority and historical truth. [7]

The intertextual dimension situates Fowles within a continuum of literary traditions, linking the moral and social concerns of the Victorian novel to the experimental forms of postmodernism.[8] His approach differs from that of Umberto Eco or Italo Calvino, whose postmodernism often emphasizes semiotic playfulness over historical engagement; Fowles integrates historical authenticity into his metafictional frames, thus blending historiographic metafiction with moral inquiry.

In Uzbek literature, postmodern explorations are particularly evident in prose. In the works of writers such as O. Muxtor, Kh. Do'stmuhammad, N. Eshonqul, R. Rahmat, I. Sulton, M. Karim, Sh. Ahmedov, U. Hamdam, and M. Xolbekov, various manifestations of the postmodernist movement can be found (Xolbekov, 2019). M. Xolbekov's postmodernism draws upon the main concepts of postmodernism — “the complexity of dialogue,” “the reflection of consciousness in the text,” “intertextuality,” “the death of the author,” “epistolary adventures,” and other similar ideas that are based on the principles of poststructuralism and deconstruction [6]. These concepts were also formed as a reaction against structuralism, creating a distinctive methodological foundation for postmodernism [9].

A number of themes and styles indicate that the works were written in the postmodern era. The topics and techniques discussed below are often used together. For example, metafiction and pastiche are often employed for irony. By examining various sources on postmodern theory, we have concluded that the main thematic features of postmodern works may include the following:

Diagramm 1: The universal features of English postmodernism may include the following



Discussion. The question of Fowles' belonging to postmodernism does not lend itself to an unambiguous interpretation. As he himself admits, "The actual time, now, only very rarely seems to us real and important. As for me, I usually feel scattered, scattered in many, ridiculously countless places at the same time. I must seem difficult to communicate and too vague. I myself do not always have a clear idea of where I am and where I am going" (Fowles, 1977, p. 15). Speaking about postmodernism, Fowles does not accept its "extremes," but considers it possible to use its intellectual tools, freely operating with spontaneous writing alongside the nuances of Derrida's grammatology (Derrida, 1976) and Barthes's (1977) "death of the author" mythology. At the same time, the author of *The Collector* and *The Magus* believes that the main thing is not the possession of technique, but the writer's ideological attitudes [4].

Fowles subordinates all graceful literary moves to this goal in a complex game with the reader: "I must use the novel as a means of expressing my views" [5]. He embodies his creative thought in multiple forms: the socio-philosophical novel, the *Bildungsroman*, the parable novel, the sensational novel, the psychological thriller, and the neo-Gothic. Frequently, Fowles's novels represent a fusion of these forms, producing what critics call a "Fowles metatext" (Waugh, 1984). This "metatext" reflects an ongoing dialogue between postmodernism and baroque aesthetics, where the three conceptual constituents – Author, Text, and Reader – interact on several levels.

The multiplicity of endings in his works functions as a narrative democratization, redistributing the power of meaning-making from author to reader, consistent with Iser's (1978) theory of the "implied reader." The philosophical underpinnings, drawn from existentialism, infuse the narratives with a depth that counterbalances their playful surface. Fowles's connection with existentialism is undeniable, though the nature of the influence shifts over time: from the analysis of the "human lot" to questions of social practice and politics in the Western world.

Unexpectedly for many critics, Fowles asserted: "We need to return to the great tradition of the English novel – to realism" (Fowles, 1971, p. 42). He named Flaubert's *A Simple Heart* and

Madame Bovary as ideals, admired the simplicity of Defoe, and acknowledged the lessons learned from Fitzgerald, Greene, and Waugh. This preference illustrates his rejection of “style obsession” in favor of humanistic content, which he deemed the true measure of literary value.

Fowles’s postmodern unpredictability – combined with baroque proteism – persists alongside his thematic and structural constants. Each work maintains hidden links with its predecessors, contributing to a cumulative, evolving vision. This unity of existential worldview and humanist reflection, already evident in *The Collector* (1963), positions Fowles within British postmodernism as an author whose experimentalism coexists with ethical and metaphysical depth. His fiction thus participates in the ongoing redefinition of the modern novel’s role in shaping cultural memory.

Conclusion. This study has demonstrated that John Fowles’s fiction embodies a sophisticated interplay of postmodern narrative strategies and intertextual engagement, situating his work within the broader landscape of late twentieth-century British literature. Through the analysis of *The French Lieutenant’s Woman* (Fowles, 1969), *The Magus* (Fowles, 1965), and *Daniel Martin* (Fowles, 1977), it was shown that metafictional self-awareness, intertextual referencing, multiple endings, temporal fragmentation, and existential thematics are recurrent features of his narrative design. The findings confirm Waugh’s (2001) assertion that metafiction not only disrupts narrative illusion but also invites readers to participate actively in meaning-making. Similarly, the dense network of literary allusions supports Kristeva’s (1980) and Barthes’s (1977) claims about the inherently intertextual nature of all texts. By offering multiple endings and destabilizing narrative closure, Fowles aligns with Iser’s (1978) concept of the “implied reader,” redistributing interpretive authority.

Furthermore, the philosophical depth of Fowles’s narratives – rooted in Sartre’s (1943) and Camus’s (1942) existentialist principles – ensures that his postmodernism transcends mere stylistic experimentation. In line with Hutcheon’s (1988) theory of historiographic metafiction, Fowles fuses historical authenticity with self-reflexive narrative play, creating texts that simultaneously engage with the past and question the nature of historical truth. In conclusion, Fowles’s synthesis of traditional and innovative narrative forms confirms McHale’s (2012) observation that postmodern fiction can serve as both an aesthetic innovation and a medium for philosophical inquiry. His works exemplify a unique form of British postmodernism that remains influential in the global literary canon and continues to expand the possibilities of the novel as an art form.

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