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UNRAVELING THE POSTMODERN TAPESTRY: JEAN RHYS’S “I USED TO LIVE HERE ONCE” AND ITS MULTIFACETED POSTMODERNIST ELEMENTS

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Annotation: This article examines the postmodernist approach in the works of Jean Rhys, focusing specifically on her renowned story "I Used to Live Here Once." Through a detailed analysis of various examples within the text, the thesis explores the presence and significance of postmodernist elements in Rhys’s storytelling. The article delves into the complexities of Rhys’s narrative style, highlighting how her use of postmodernist techniques adds depth and nuance to the overall reading experience.

Key words: postmodernist, fragmentation, metafiction, intertextuality, skepticism

Jean Rhys, a renowned author, is celebrated for her literary contributions that have left a lasting impact on readers and critics alike. Her unique postmodernist style has garnered praise from numerous literary experts, solidifying her place in the world of literature.

“For me, Rhys is only interesting because she was a superb craftsperson with words. Paying too much attention, as a biographer, to what people thought of her or to her flouting of convention risks entering the world of gossip, sometimes not benevolently intended”

The story "I Used to Live Here Once" by Jean Rhys contains several elements of postmodernism. Here are some key aspects of the story that align with postmodernist themes:

1.Fragmentation: The story is fragmented, with the protagonist recalling memories of her past as she revisits a place she used to live. The disjointed narrative structure reflects the fragmented nature of memory and identity in postmodern literature. In the story "I Used to Live Here Once" by Jean Rhys, the element of fragmentation is evident in the protagonist’s recollection of the stepping stones by the river: "She was standing by the river and looking at the stepping stones and remembering each one. There was the round unsteady one, the pointed one, the flat one in the middle – the safe stone where you could stand and look round."

This excerpt demonstrates the fragmented nature of memory as the protagonist recalls each individual stone and the memories associated with them, highlighting the disjointed and non-linear quality of her recollection. The fragmented structure of her memories reflects a postmodernist approach to storytelling that challenges traditional narrative coherence.

2. Metafiction: The story blurs the boundaries between reality and fiction, as the protagonist interacts with children who do not acknowledge her presence. This metafictional element challenges the reader's perception of what is real and what is imagined.

The excerpt that shows the usage of metafiction in "I Used to Live Here Once" by Jean Rhys is: "She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it. She stopped and looked towards the house that had been added to and painted white. It was strange to see a car standing in front of it."

This excerpt demonstrates metafiction as the protagonist observes changes to the familiar setting she remembers from the past, highlighting the theme of memory and the passage of time. The protagonist's recognition of alterations in the landscape creates a sense of disorientation and blurs the boundaries between reality and memory, engaging with the concept of metafiction within the narrative.

The following excerpts also show the usage of metafiction in "I Used to Live Here Once" by Jean Rhys are: "She was standing by the river and looking at the stepping stones and remembering each one. There was the round unsteady one, the pointed one, the flat one in the middle – the safe stone where you could stand and look round. The next wasn't so safe for when the river was full the water flowed over it and even when it showed dry it was slippery. But after that it was easy and soon she was standing on the other side."

"The road was much wider than it used to be but the work had been done carelessly. The felled trees had not been cleared away and the bushes looked trampled. Yet it was the same road and she walked along feeling extraordinarily happy."

"It was a fine day, a blue day. The only thing was that the sky had a glassy look that she didn't remember. That was the only word she could think of. Glassy. She turned the corner, saw that what had been the old pavé had been taken up, and there too the road was much wider, but it had the same unfinished look."

"She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it. She stopped and looked towards the house that had been added to and painted white. It was strange to see a car standing in front of it."

These excerpts demonstrate metafiction as the protagonist revisits familiar places from her past and notices changes in the landscape, blurring the lines between memory and reality. The descriptions of the setting evoke a sense of nostalgia and disorientation, engaging with the theme of memory and the passage of time within the narrative.

3. Intertextuality: The story references the past and present, creating a sense of intertextuality between different time periods. The protagonist's memories of the past intersect with her present experiences, highlighting the interconnectedness of time and memory.

The excerpt that shows the usage of intertextuality in "I Used to Live Here Once" by Jean Rhys is: "She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it. She stopped and looked towards the house that had been added to and painted white. It was strange to see a car standing in front of it."

This excerpt demonstrates intertextuality as the protagonist encounters changes in the landscape that disrupt her memories of the place where she used to live. The presence of the car in front of the house and the alterations to the surroundings challenge her recollection of the familiar setting, highlighting the theme of memory and the passage of time within the narrative.

4. Skepticism towards grand narratives: The story questions the stability of memory and identity, suggesting that these constructs are fluid and subject to change. This skepticism towards grand narratives is a common theme in postmodern literature.

In the story "I Used to Live Here Once" by Jean Rhys, the usage of skepticism towards grand narratives can be seen in the protagonist's experience of returning to a place from her past. The following excerpts illustrate this theme:

"The road was much wider than it used to be but the work had been done carelessly. The felled trees had not been cleared away and the bushes looked trampled. Yet it was the same road and she walked along feeling extraordinarily happy."

In this passage, the protagonist encounters changes in the landscape that challenge her memories of the place. The wider road and the careless work suggest a disruption of the familiar environment, leading to a sense of skepticism about the grand narrative of her past experiences.

"She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it."

Here, the absence of certain elements that were part of her past memories, such as the screw pine and the summer house, highlights the fragility of memory and the skepticism towards the stability of grand narratives. The changes in the landscape challenge her perception of the place she used to live.

These excerpts demonstrate how the protagonist's return to a familiar place is marked by skepticism towards the grand narrative of her past, as she navigates changes in the environment that disrupt her memories and challenge her sense of continuity.

Overall, "I Used to Live Here Once" by Jean Rhys exhibits several elements of postmodernism through its fragmented narrative structure, metafictional elements, intertextuality, and skepticism towards grand narratives.

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ANVAR OBIDJONNING “DAHSHATLI MESHPOLVON” QISSA-DOSTONIDA FOLKLOR STILIZATSIYASI

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Annotatsiya: Ushbu maqolada Anvar Obidjonning “Dahshatli Meshpolvon” asarida uchraydigan folklor turlarining stilizatsiyasi, stilizatsiya tushunchasi, asarda uchraydigan xalq qo’shiqlari, naql, lof, marosim folklori bilan bog’liq janrlarning stilizatsion namunalari keltirilgan.

Kalit so’zlar: folklor, xalq o’yinlari, xalq donoligi, marosim folklori, xalq qo’shiqlari, lof, naql, xalq dostonlari, kelin salom, stilizatsiya.

Folklor-xalq ijodini ifodalovchi atama bo’lib, xalq ijodi namunalari xalqning turmush tarzi, ijtimoiy va maishiy hayoti, mehnat faoliyati, tabiat va jamiyatga qarashlari, e’tiqodi va diniy tasavvurlari, inson va olamga nisbatan his-tuyg’ulari, badiiy olami, bilim darajasi, baxtli va adolatli zamon haqidagi o’y-fikrlari o’z ifodasini topgan. Folklor, xalq og’zaki ijodi necha asrlardan buyon avloddan avlodga o’tib, xalqimiz o’tmishini, ma’naviy kamolotini o’zida aks ettirib kelayotgan, umrboqiy ahamiyatga ega bo’lgan qimmatli manbadir. Folklor asarlarining o’lmasligi shundaki, unda xalq bilimi, donoligi chuqur iz qoldirgan.

Shuningdek, afsona, rivoyat, lof, latifa, maqol, topishmoq, ertak, doston, qo’shiq, askiya, og’zaki drama va boshqalar xalq og’zaki badiiy ijodining asosiy janrlari bo’lib, ular so’z san’ati namunalari bo’lish bilan birga, jamiyat hayotidagi muayyan maishiy funksiyalarni ham ado etadilar. Masalan, “Xo’p mayda”, Xo’sh-Xo’sh, “Turey-Turey”,

G.L.Imamova M.Kilicheva	<i>UNRAVELING THE POSTMODERN TAPESTRY: JEAN RHYS'S "I USED TO LIVE HERE ONCE" AND ITS MULTIFACETED POSTMODERNIST ELEMENTS</i>850
S.O.Hojiyeva	<i>ANVAR OBIDJONNING "DAHSHATLI MESHPOVLON" QISSA-DOSTONIDA FOLKLOR STILIZATSIYASI</i>853
I.B.Murotova	<i>MUMTOZ ADABIYOTDA MAKTUB JANRI</i>856
M.J.Sharipova D.Y.Qobilova	<i>ISIRIQ FITONIMI VA UNING MILLIY MADANIYATIMIZDAGI O'RNI</i>861
R.A.Jalolova Sh.Sh.Sattorova	<i>HUMILIATION, SUFFERING, LOYALTY, AND DEMAND ARE THE MAIN IDEAS IN "JANE EYRE"</i>864
M.Y.Саудова Н.Ш.Косимова	<i>ЗНАЧЕНИЕ ОПИСАНИЯ ВЗГЛЯДА В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ</i>866
D.I.Khodjaeva I.R.Khametov	<i>LORD BYRON AND THE IMAGE OF THE REBEL HERO IN ROMANTIC LITERATURE</i>868
M.R.Hakimova	<i>MIRMUHSIN HIKOYALARIDA ONA OBRAZI</i>872
M.Kh.Niyazova, N.M.Subxonova	<i>DANIEL DEFONING ROBINZON KRUZO ASARIDA MEHNATNING INSONGA TA'SIRI</i>875
Kh.B.Bozorova	<i>JEYN OSTIN ASARLARIDA GENDER TENGLIKNING IFODALANISHIDAGI O'XSHASHLIK VA TAFOVUTLAR</i>878
S.F.Muzaffarova	<i>GULXANIYNING "ZARBULMASAL" ASARI VA UNING NASHRLARI XUSUSIDA</i>882
Z.A.Amirqulova	<i>BOLALAR ADABIYOTIDA O'YIN FOLKLORINING O'ZIGA XOS JIHATLARI</i>886
O.Q.Matyakubov	<i>NAQLLARDA LINGVOKULTUROLOGIK BIRLIKLAR HAMDAM ULARNING NUTQDAGI AHAMIYATI (O'ZBEK VA FRANSUZ XALQ ERTAKLARI MISOLIDA)</i>891
H.I.Norova	<i>ULUG'BEK HAMDAM HIKOYALARIDA RUHIYAT TASVIRI</i>895
N.U.Shodiyeva	<i>ISAJON SULTONNING "FARISHTA" HIKOYASIDA OBRAZLAR RUHIYATI TALQINI</i>897
N.I.Xayriyeva	<i>O'TKIR HOSHIMOV HIKOYACHILIGIDA MILLIY PORTRET</i>900
N.Z.Qilicheva	<i>JON DON IJODIDA YO'QOTISH MAVZUSI YORITILISHIDA O'ZIGA XOSLIKLAR</i>903