

## MULTICULTURALISM OF MODERN ENGLISH LITERATURE

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**Annotation:** Until the 1970s, it was believed that the term "English literature" meant, first of all, literature created in the area of the British Isles. The work of major writers who lived outside England was either not studied or assimilated within the English tradition. The literature of the United States of America stood apart, since it had its own history. However, American literature was studied outside North America quite sporadically, although many American writers preferred to live in England and Europe.

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Since the second half of the 20th century, the point of view on English-language literature began to gradually change. The attention of critics was attracted by Australian prose and the literature of the Caribbean (West Indies), as well as the work of writers from African and Asian countries that had gained independence. A number of universities (Canada, Australia, South Africa) offered courses on African, Irish and Canadian literature. Books written by regional authors broadened the cultural range of "young literatures." The plots, themes, and styles of these works were built on unusual characteristics that were not always accessible to the European reader. In this case, the consumer of the latest literary products had to deal with such phenomena as social images of the English as perceived by residents of the former colonies, American individualism, Nigerian tribalism, Indian mysticism, and West Indian self-identification. Since writers outside England strive to work within the framework of their national literary tradition, it seems likely that "awareness of the essence of other English literatures may become part of our reading habits." The problems of intercultural communication, communication between bearers of different cultural stereotypes in modern society are increasingly forcing researchers to think about issues related to translation as a cultural, linguistic and literary "transfer", and Western writers are increasingly discussing whether the language they "have been able to master is truly a global language, based only on the scientific and military superiority of the West". These considerations are becoming more and more relevant every day, since they provide an opportunity to at least somehow understand whether this language, along with the overwhelming flow of standardized slogans of mass media, advertising and marketing, is capable of creating a common basis for interethnic communication, which will make translation the most important phenomenon of the social landscape.

The globalist tendencies towards unification in the last decades of the last century were opposed by the position of cultural relativity that emerged in modern cultural studies and ethnology, which defended the diversity of cultures and their specific characteristics, even though it is quite difficult to talk about cultures in terms of an authentic, self-sufficient "whole". The so-called postcolonial discourse that emerged after the collapse of the world colonial system replaced the concept of cultural relativity with the idea of cultural difference, thus personifying a transformed paradigm of cultural contacts and clashes that seriously influenced cultural policy. The emerging, largely controversial, theories of the "clash of civilizations" (S. Huntington) claim that the axis of future international conflicts will run not along the national but rather along the cultural "meridian" dividing different religious, political and economic systems: "In the foreseeable future, we do not yet foresee a universal civilization; rather, we will face a world of different civilizations, each of which will be forced to learn to coexist with its neighbors." Such postulates represent a serious challenge to the humanities, whose traditional categories and concepts of "intercultural pollination," mainly Eurocentric, require

revision. In this regard, in debates on the problems of world literature, the idea that the enormous diversity of literatures and cultures can be seen as based on a multifaceted "archive" of texts is becoming less popular. This diversity must be shaken by a serious clash with the explosive dynamism of the text itself, which spreads the energy of unification from its base in the central zones to the periphery of the world cultural space.

The destruction of the established idea of English in national literatures reflects the growing cultural fragmentation of the English-speaking world. The English language comes into conflict with the way of life, behavior, and national traditions of those who speak it, and, even more so, of those who write it. Writers, teachers, and scientists do not unquestioningly follow the patterns of speech, behavior, morality, and belief that dominated the minds of the past. The loss of unity in literary culture entails the recognition that the acceptance of the distinct qualities of diverse national literary traditions has become an urgent necessity.

It is important to note that the so-called "English studies" became relevant at a time when Greek and Latin had already lost their unconditional role in the education and upbringing of a gentleman. Homer, Virgil, Cicero, within the European tradition as sources of moral and intellectual education, gave way to Shakespeare, Donne, Pope, and Dickens in the lists of required reading and study. In the process, of course, the sense of cohesion inherent in the European worldview was lost, the palimpsest of human memory was destroyed, and the historical vision, which had previously been built on a more acute sense of the moment, closeness to the spiritual world of beloved writers, was becoming smaller. The literature of the early twentieth century can be seen as an echo of the classical tradition, which was formed by an instinctive attraction to the cultural heritage of the past. The transnational thinking of T. S. Eliot, E. Pound and D. Joyce became "part of the modern cosmopolitan style, but the writers managed to adhere to a clear, timeless, permanent view of human nature, in which the past always serves as a tuning fork for existence in the present."

The embodiment of ideals in English poetry and prose often came down to themes of rural solitude, family values, patriarchal traditions associated with the family estate, and, as a contrast, the depravity of the urban environment. Very often, as in J. Austin's *Mansfield Park* or E. M. Forster's *Howard's End*, the intrigue of the work was connected with who would inherit the estate, and this, to one degree or another, ultimately led to the question of inheriting the best cultural tradition.

Just as the moral aspirations and motives of English literature reflect the patterns of development of British culture as a whole, so the features of the narrative become a direct consequence of changes occurring at the level of language. The English language can create in its verbal fabric, in its dynamics and imagery a sense of genuine experience, the presence of real life. Rather, it is the use of the riches of the English language, rather than criticism and formal literary conventions, that becomes the foundation of the development of English prose and criticism. "The English language shows its capacity for endless metamorphoses, variations in dynamics and texture within a paragraph, a sentence, a phrase. Sound very often imitates meaning. We could contrast this phenomenon, for example, with the French language, in which the reproduction of local national phenomena is more difficult to imitate."

**Conclusion.** The work discuss the English component of new literature, that is, the layer that appeared in the process of multicultural mixing that took place in the last decades of the twentieth century and led to a kind of "reactive colonization" of Great Britain, as a result of which thousands of descendants of former colonized peoples settled and assimilated in Foggy Albion. These "new Englishmen", assimilating traditional culture, voluntarily or involuntarily bring with them the cultural archetypes of their peoples, which manifests itself at different levels and to different degrees in the hybridization of their literary works, which are sometimes very difficult to call the traditional text of a British writer.

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