

THE IMPACT OF EUROPEAN CULTURE ON MODERN LITERATURE

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Annotatsiya. Maqola yozilishidan maqsad XX asr Yevropa madaniyati zamonaviy ingliz adabiyotiga qanday ta'sir o'tkazganini ko'rib chiqish, hamda muhim faktorlarni sanab o'tish. Ingliz adabiyoti deyilganda ingliz tilida yozilgan adabiyotlar nazarda tutilgan.

Kalit so'zlar. Yevropa madaniyatiga xos elementlar, zamonaviy adabiyot, badiiy asarlar, inson ichki kechinmalari aniq tasviri

Abstract. The article aims to show how European Culture has effected on modern English literature, and counts what factors mostly influenced on English Literature in that period. In this article, English Literature means literary works written in English language.

Key words: European cultural elements, modern literature, literary works, clear expressions on people's feelings

Introduction. Literature and culture have been always related to each other, and always influenced by each other. All literary works represent history, politics, time-setting, lifestyle and culture of specific people which means that we can be aware of these kind of aspects of many countries and eras with the help of literature. Literature is divided into different periods according to specific features in. every period has its own special and unique aspects which presents every part of particular period.

European culture also effected Modern English Literature Period by its unique phenomena. Furthermore, Modern English Literature Period is far more different from other periods due to several aspects influencing on the period. Hence, interactions between European Culture and Modern English Literature will be discussed in this article.

Literature review. Numerous scholars have been interested in the cultural traits found in literary texts, sometimes referred to as culture-specific aspects or expressions. Cultural elements are "objects or products that exist in one society but not in another," according to Gillian Lazar (1993) (Lazar, 63). In other words, certain cultural traits distinguish one civilization from another. Her list of characteristics of culture also included things like appearances that are prescribed to reflect cultural values, institutions, political, historical, and economic origins, and proverbs, idioms, and literary texts. Texts present and demonstrate the position of written language in various

civilizations since they are indicative of a segment of society or culture (Lazar, 66). This implies that a lot of culturally distinctive literary text features help foreign students understand the nuanced aspects of the target culture, like cultural values and connotative meanings. If educators put a lot of effort into teaching these cultural traits, it can provide a window into the target culture.

Culture and language are inseparable, much like dance and dancer. Because of this coherence, English language teachers can introduce their students to a variety of cultures as well as the lexical, idiomatic, grammatical, and pragmatic characteristics of the language. The two are more closely related in literature and culture. It is important to analyze literature in the context of the social, political, and economic environments in which it was produced or received. It investigates the bond between the artist and the community.

Furthermore, teaching culture in literature is thought to be beneficial for students, as its main goal is to give them an understanding of some aspects of a particular society's life during a specific period. It also helps students develop their literary skills and, because it motivates them, will make them want to read more literary texts.

Methodology. Modern English Literature consists of late 19th century and early 20th century, and it is different from traditional literature in both poetry and prose. Literary modernism gave great opportunity for writers to express themselves in more experimental ways. The radical and utopian spirit of Modernism, sparked by new concepts in anthropology, psychology, philosophy, political theory, and psychoanalysis, was palpable. It was somewhat subdued by the pastoral and frequently anti-Modern Georgian poets, but more authentically expressed by the English and American poets of the Imagist movement, to whom Pound first brought attention in *Des Imagistes*, an anthology, and *Ripostes*, a volume of his own poetry. The American poets Hilda Doolittle and Amy Lowell, as well as the English poets T.E. Hulme, F.S. Flint, and Richard Aldington, were prominent Imagists. The first phase of the Modernist revolution came to an end with World War I, and although the radical and utopian spirit was not destroyed, the Anglo-American Modernists became acutely aware of the gap between their aspirations and the chaos of the real world. Novelists and poets mocked established forms and styles that they believed were rendered obsolete by the scope and horror of the war, but they did so with a note of agony and the hope that writers would once more make form and style the bearers of true meanings, as is best shown in Pound's satirical *Hugh Selwyn Mauberley* (1920).

When it comes to European culture in Modern English Period, drawing heavily from the realistic and naturalistic norms of the 19th century and in step with the anti-Aestheticism unleashed by the trial of Oscar Wilde, the prototypical Aesthete, many writers of the Edwardian period regarded their task in the new century as one of

unabashed didacticism. George Bernard Shaw transformed the Edwardian theater into a forum for discussion on the main issues of the day through a series of witty iconoclastic plays, the most significant of which are *Man and Superman* and *Major Barbara*. These issues included the question of political organization, the morality of armaments and war, the role of class and professions, the legitimacy of marriage and the family, and the question of female emancipation. Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* to explore the conflict between capital and labour, and in *Justice* he lent his support to reform of the penal system, while Harley Granville-Barker, whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* and *Waste* the hypocrisies and deceit of upper-class and professional life. Numerous novelists of the Edwardian era were equally keen to examine the flaws in English social life. Arnold Bennett described the limitations of provincial life among the self-made business classes in the Potteries region of England in *Anna of the Five Towns*; Galsworthy depicted the destructive possessiveness of the professional bourgeoisie in *The Man of Property*, the first volume of *The Forsyte Saga*; and E.M. Forster satirically depicted the insensitivity, self-repression, and philistinism of the English middle classes in *Where Angels Fear to Tread* and *The Longest Journey*.

Conclusion. As it is clear from given information, European culture effected Modern English Literature in many ways. Main factors of these influences were Industrial Revolution, the First World War, the Second World War. The factor of a person's expressions on themselves took the first place in many literary works of that period.

In the 20th century, European philosophy, particularly existentialism, had a profound impact on modern English literature. Writers like Samuel Beckett and Jean-Paul Sartre explored existential themes of human existence, freedom, and responsibility, influencing the development of the modern novel and drama in English literature. Literary movements such as Romanticism and Symbolism, originating in Europe, had a significant impact on English literature. Moreover, translations of European literary works introduced English readers to a wide range of voices and styles, enriching the literary landscape. The impact of European culture on modern English literature is extensive, spanning historical, linguistic, and thematic dimensions. This cross-cultural exchange has contributed to the richness and diversity of the English literary tradition.

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