

PECULIARITIES OF 20TH CENTURY ENGLISH LITERATURE AND MAIN CHARACTERISTICS

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DOI: 10.5958/2249-7137.2022.00043.X

ABSTRACT

The 20th century was unprecedented. Einstein, Darwin, Freud, and Marx were just a few of the thinkers who radically changed Western culture. These changes were clearly shaped in 20th century literature. Modernism, a movement that marked a fundamental break with Victorianism in the 19th century, created postmodernism with an emphasis on self-awareness and pop art. 20th century literature is a diverse discipline, spanning different genres, but with common characteristics that have changed literature forever.

KEYWORDS: *Writers, Masterpiece, Library, Characteristics, 20th Century, English Literature*

INTRODUCTION

English literature in the twentieth century is an essential topic that generates a great deal of heated debate and devotion. There are various modes of characteristics of English literature which appeal researchers' attention to investigate more often than not at the same time. Let's take a look at a few of them.

Fragmented structure

Prior to the 20th century, literature tended to be linear and chronologically structured. 20th century writers have experimented with other types of structures. Virginia Woolf, for example, wrote a novel, but its main storyline was often "interrupted" by the memories of individual characters, resulting in confusion for the reader. Maddox Ford's classic Good Soldier plays chronologically and back and forth between periods. Many of these authors wanted to emulate a sense of how time is actually being experienced subjectively. [1]

Fragmented Perspective

If there was one thing that pre-20th century readers could trust was the credibility of the objective narrator in fiction. However, modernists and postmodern writers believed that this had a negative impact on the credibility of the general story. In the 20th century, an ironic narrator was born who couldn't trust the facts of the story. For example, Fitzgerald's Great Gatsby narrator Nick Carraway lovingly tells the story of the title character of the novel. In the extreme case of a fragmented perspective, Faulkner's As I Lay Dying switches the narrator between chapters.

The Novel of the City

The 20th century is considered the century of urbanism. As more and more people moved to cities in Europe and America, novelists used urban settings as the background for the stories they told. Perhaps the best known is James Joyce's *Dubliners*. This is a series of short stories, all set in different settings around Dublin. Other 20th century writers are also closely associated with the hearts of various cities, including Wolf and London, Theodore Dreiser and Chicago, Paul Auster and New York, Michael Ondaatje and Toronto.

Writing from the Margins

The twentieth century spoke to those left behind in societies where previously few literary contributions were recognized. For example, the Harlem Renaissance has organized African-Americans living in New York into a powerful literary movement. Writers such as Langston Hughes, Nella Larsen, and Zora Neale Hurston wrote novels and poems celebrating the black identity. Similarly, female writers gained recognition through novels that documented their experiences. Eventually, the postcolonial literary movement was born, and writers like Chinua Achebe wrote stories for those who experienced colonization by Western forces.

In contrast to the previous three volumes of this English literary companion – Middle Ages, Early Modern, Long Eighteenth Century-Current Attempts to cover at least two different periods of the Victorian and 20th centuries. To It's complicated, and the second is rarely counted as a single period. Its fewer epochs than a placeholder. Regarding the periodization, the Victorian era some say it will be replaced or overthrown by modernity. But modernity is Not large enough to cover the different types of literary arts that have arisen In post-World War II Britain, the postmodern and postcolonial eras, for example. We can extend modernity by following the examples of more recent scholars A period beyond "high" that also includes "late" and perhaps "posting". However This conceptual and temporal extension is not relevant to the important Britons Literature written after the 1970s, a historical era different from the 1970s "Postwar", initially described by critics as "modern" (see Englisch 2006). Of course, all eras are mentioned by the end, including the Victorian era, which was primarily a modernist creation.

Yet it is unlikely we will come to call the period stretching from the middle of the last century to the early decades of the new millennium, from the breakup of Britain's empire to the devolution of Scotland, Wales, and Northern Ireland, "Elizabethan." And this despite the Victorian longevity of the Windsor monarch's reign. The queen is one and the same, but the national culture is anything but. It is difficult imagining the contemporary equivalent of Eminent Victorians (1918) emerging in the next few years. Who would the emblematic figures of this "period" be? The Beatles, Maggie Thatcher, Salman Rushdie, and David Beckham, perhaps? But this selection – or any selection, even a tendentious one like Strachey's – would probably not provide fodder for a cultural gestalt in the way that Cardinal Manning, Florence Nightingale, Thomas Arnold, and General Gordon did.

It is interesting to note that everyone on this list salutes, at least for our purposes. Since the 19th century, and none of them are British. Why is this? The Industrial Revolution broke out in England. The economy was the first to free itself from feudalism structure. Britain was far ahead of its European rivals in industrialization Agriculture, urbanization of farmers, manufacturing of commodities (mainly textiles) On a large scale that creates a global market.

As Eric Hobsbawm points out, “Between 1789 and 1848 Europe and America were flooded with British experts, steam engines, cotton machinery and investments” (1996: 33). There was no more industrially advanced nation on earth in the nineteenth century. Why then do eminent Victorians figure so rarely as protagonists in sweeping overviews of modernity? A partial answer to this loaded question surely has something to do with the “heavy sinking feeling which . . . accompanies” the very term “Victorian” (Davis 2002: 1). [2]

Bronte's urban attitude, fantastic language, and above all, her strong receptivity to complicate the obsolete concept of "Victorian". This does not mean that the truly representative Victorian people were close to Baudelaire. Mentally more than Carlyle. Chapters on literature, science, and culture of this volume do not assume that the Victorian era was a proto-modernist era. The division was evident in the public battle over the "state of England." Widening the gap between what you have and what you don't. Symbolic Conflict between North and South; with the rise of the Home Rule movement Irish Gaelic Revival; Upset of modern Welsh and Scottish nationalism. the Much of Victorian literature is not set in Britain or Britain itself. The "imaginary community" of a faceless country (in the sense of Benedict Anderson; Anderson 2006), [3] but the actual community of a particular region infiltrated and owned by the dialect. Through the power of change. The characteristics of all these bristles in place and language Also, the reaction to the promotion of modernization. Read Keith Wilson's chapter Together with Robert Crawfords, it makes it clear that Hardy's West is regionalist. It was innovative, confrontational, and broadly modern. Eliot and MacDiarmid try to localize and localize their apparent location in a complex way International modernity that is not bound.

Needless to say, scholars today do not see the canon in quite this way. But there is at least one major assumption that many readers, including the contributors to this collection, share with high-minded Victorian littérateurs: they continue to view British literature as “a crucial vehicle for establishing and negotiating the relevant sense of national identity” (Collini 1991: 347). [4] Adam Piette underscores this very point in his chapter on World War I poetry:

The First World War broke the back of European culture, of imperial internationalism, of the semi-feudal landed institutions that had linguistically thrown their servants into battle, and of the old country ways that still survived nineteenth-century industrialization. It did so thanks to the unstoppable momentum of the forces of modernity boosted by total war, the technologies, bureaucracies, and mass production methods of the twentieth-century state. Industrial warfare, boosted by the new technological tools of automation – automobile, airplane, artillery, munitions, gas, tank, telephone, and wireless – revolutionized through destruction, exploding the quiet landscapes of pastoral Europe. [5]

In the mid-1970s, funds for Special Collections dwindled as did support within the Department of English for modernist authors. When offered additional documents pertaining to Robert Graves, as well as Edmund Blunden, Siegfried Sassoon, and E. M. Forster's manuscripts and letters, Gerwing wrote to Feldman, fighting off “tears and sobs of despair” noting that “the new Head of English, is [. . .] a medieval specialist and is attempting to shift our concentration on the ‘modern’ literary scene.” [6]. Yet despite declining budgets and shifting scholarly interest, a close connection between Special Collections and the Department of English continues to impact contemporary collections development; for example, G. Kim Blank and James Gifford donated collections based on their research on Audrey Alexandra Brown and Lawrence Durrell,

respectively. Stephen Ross requested the purchase of Djuna Barnes' novel *Nightwood*, an addition that complements Barnes' existing publications in Special Collections. [7]

It is worth noting to see the difference between purchased and purchased documents Will be donated for the literary market The author's archive can be split and sold in small increments Make them the fastest and best bidders as evidence of their fragmentation and disintegration. The donated author's document is usually more complete. [8] That doesn't mean that these archives aren't Strictly separated, or all arrive at once It's a meaningful order, but in these cases it's archived Rather, it represents the creativity of the author Process and provide one more complete picture The author is alive, not a split and sold archive based on money. Cultural value.

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