

Modernism and Postcolonialism Motifs in English Literature

*Khayrullayeva Nodira Nematilloeyvna*¹, *Khamrabaeva Shakhrizoda Azamatovna*²

Annotation: This article is devoted to the reflection of the historical changes, including the World Wars, rapid technological advancements, and evolving social structures in the 20th century in literature. These shifts pushed writers to experiment with innovative narrative forms and address new themes that reflected the uncertainties and transformations of the era. This also encouraged a broader exploration of human experience, societal issues, and the complexities of modern life.

Key words: literature, author, style, chaotic, vivid, characters, genres, narrative, imagery, context, development, works, illustrating, utilizing, suffering, humanity, consequences, technological, horrific, notions, romanticized, war, hidden.

The 20th-century English literature which started 1915 and carried on till 2000 years. During these years writers had written, worked in a variety of styles which were related to their current life situations. For instance: war, poverty, unfairness, natural disasters, religion, education, innovation, lifestyle, etc.[1]

The most popular authors in this period are Orwell, George; Fitzgerald, F. Scott; Steinbeck, John; Eliot, W.H. Auden, Joseph Conrad, James Joyce, D.H. Lawrence, Dorothy Richardson, Virginia Woolf.

The interpretation of images in 20th-century English literature is a full field of study that explores the symbolic, thematic, and narrative aspects of imagery across different literary actions and genres. Here's a breakdown of important themes in which styles the authors published books of postmodernism: Postmodern authors like Thomas Pynchon and Don DeLillo often employed fragmented, collage-like imagery, drawing on popular culture, media, and visual art. This intertextual use of imagery reflects postmodernism's concerns with hyperreality, consumerism, and the erosion of meaning in a media-saturated world.[5]

When it comes to Imagery and the Natural World Writers like Rachel Carson and Aldous Huxley utilize nature imagery to explore themes of environmental harm and technological advancement. In *Silent Spring*, Carson paints a vivid picture of a world suffering from the impact of chemical pollution, illustrating the dangerous consequences of humanity's interference with nature. Huxley, in *Brave New World*, contrasts the rigid, sterile environments of a technologically advanced society with wild, untamed natural landscapes, underscoring how the relentless pursuit of progress alienates humans from the natural world.

The third style of Writers such as Wilfred Owen, Erich Maria Remarque, and Kurt Vonnegut use harsh and graphic imagery to reveal the brutal realities of war. In "Dulce et Decorum Est," Owen describes a horrific gas attack during World War I, countering the romanticized notions of war by showing the gruesome suffering of soldiers. Remarque, in *All Quiet on the Western Front*, similarly exposes the devastating physical and emotional toll of combat. Vonnegut, in *Slaughterhouse-Five*, employs surreal elements like aliens and time travel to depict the trauma of war and highlight its absurdity and senselessness.[4]

Pynchon's *Gravity's Rainbow*: The novel uses overlapping images of war, science, and technology to depict the breakdown of traditional narrative structures and the chaotic nature of reality.

¹ PhD- BukhSU, English linguistics department

² BukhSU ,3rd year student



When we want to mention about the development of Freudian and Jungian psychoanalytic theories in the 20th century had a significant impact on writers like D.H. Lawrence and Samuel Beckett. In their works, imagery often uncovers the depths of the human subconscious, shedding light on hidden desires, fears, and repressed emotions. For instance, in *Sons and Lovers*, Lawrence uses symbols from nature, such as flowers and the moon, to express themes of sexual awakening and complex emotional relationships. Beckett, in *Waiting for Godot*, relies on stark, surreal images like barren trees and empty landscapes to convey existential ideas about isolation and the search for meaning in an absurd world.

There were feminist authors such as Sylvia Plath, Doris Lessing, and Angela Carter employing vivid imagery to explore themes of gender identity, societal roles, and power dynamics. In *The Bell Jar*, Plath uses domestic images like mirrors and kitchens to symbolize the protagonist's struggle with societal pressures and her sense of being trapped. Carter, in *The Bloody Chamber*, reimagines classic fairy tales, using unsettling and often grotesque imagery to challenge and critique traditional gender roles and expectations.

In the 20th century, postcolonial writers like Chinua Achebe, Salman Rushdie, and Jean Rhys used vivid imagery to challenge Western colonial narratives and express the complexities of identity in postcolonial contexts. Achebe, in *Things Fall Apart*, uses natural imagery—such as the earth and changing seasons—to represent the rhythms of life in Igbo culture, which are disrupted by the forces of colonialism. Rushdie, in *Midnight's Children*, combines magical realism with powerful imagery of India's turbulent political history, using surreal, fragmented images to explore themes of identity, nationhood, and cultural hybridity.

Additionally modernist writers like T.S. Eliot, Virginia Woolf, and James Joyce employed imagery not merely to describe external settings but to delve into characters' inner emotional and psychological states. Modernist imagery often reflected themes of alienation, fragmentation, and the disillusionment of the early 20th century. For example, in *The Waste Land*, Eliot presents images of decay and sterility, such as “a heap of broken images,” to capture the spiritual and cultural desolation of post-World War I society. Similarly, in *To the Lighthouse*, Woolf uses recurring natural images, like the sea and the lighthouse, to symbolize the fluidity of time and the instability of human perception.[2]

Taking everything in account we cannot say that there have been only one style or character was developed, however, 20th century books were more depicted war issues. There were writers through their works and prints they wanted to share hope around the people. As they are not given up, continued to create new styles, genres it became a foundation for the modern world literature. Right now our literature figures use their methods and techniques in order to produce their characters, literature activities.

References:

1. *The Modern British Novel* – Malcolm Bradbury, 1993, Secker & Warburg. p 123-234
2. *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922* – Michael Levenson, 1984, Cambridge University Press.p 233-236
3. *The Politics of Postmodernism* – Linda Hutcheon, 2002, Routledge. p 24-87
4. *Postmodernism, or, The Cultural Logic of Late Capitalism* – Fredric Jameson, 1991, Duke University Press.p 98- 137
5. *The Great War and Modern Memory* – Paul Fussell, 1975, Oxford University Press.
6. Хайруллойева, N. (2022). СЕКТОР ЭКОНОМИКИ КОНГЕНИТИВНЫЙ В ГАЗЕТНЫХ МАТЕРИАЛАХ ПРИМЕНЕНИЕ МЕТАФОРЫ. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz), 8(8). http://journal.buxdu.uz/index.php/journals_buxdu/article/view/4451
7. Nodira, X. (2022, January). Iqtisod haqidagi ilk bitiklar va ilk marotaba qollanilgan metaforalar. In *Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes* (pp. 124-126).



8. *All Quiet on the Western Front* – Erich Maria Remarque, 1929, Little, Brown and Company.
9. *Modern Critical Interpretations: D.H. Lawrence's Sons and Lovers* – Harold Bloom (Editor), 1988, Chelsea House Publishers.

