

ARTISTIC INTERPRETATION OF THE PHENOMENON OF POST-COLONIAL CULTURE AND EMIGRATION IN GREAT BRITAIN

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Annotation

This article analyzes the ethnocultural changes that have occurred in British society since the second half of the 20th century, the processes of emigration, and their artistic expression in literature. In the study, within the framework of postcolonial theory, national identity, hybridity, intercultural dialogue, and the phenomenon of “*exile*” are highlighted in the works of such writers as Edward Said, Homi Bhabha, Salman Rushdie, V. Naipol, H. Kuraishi, and Timothy Mo. Also, based on scientific analysis, the issues of multiculturalism in English literature, the socio-cultural role of emigrant intellectuals, and the new proportions of the metropolis and periphery are revealed.

Keywords: *postcolonial literature, emigration, cultural identity, hybridity, multiculturalism, metropole, peripheral, Edward Said, United Kingdom.*

By the end of the 20th century, radical changes in the ethnic and cultural structure of British society gave rise to new social, political, and aesthetic processes. New strata, formed by immigration waves, left a noticeable mark on the cultural life of the country. In studies conducted in the fields of sociology, cultural studies, and literary studies, it is noted that the phenomenon of “*orientalization*” was observed in London, and the urban space was formed as a synthesis of different cultures.

The phenomenon of emigration has become a global phenomenon in the cultural life of the 20th century. Yu. Borev interprets emigration as a complex contradiction between the individual and space, interpreting it not only as external migration, but also as a process of spiritual alienation. From this point of view, Edward Said analyzes the concept of “*exile*” as a mechanism of personal and cultural identification. According to him, emigration brings a person to a new hybrid consciousness between two worlds – national roots and Western culture.

The intellectual generation that emerged in the postcolonial period (Rushdie, Naipol, Kuraishi, and others) created a new model of identity in intercultural communication. Through their work, emigration was interpreted not only as a loss, but also as a source of new cultural

harmony. At the same time, multiculturalism, the relativity of the boundaries between “center” and “periphery” in English literature has also become a pressing issue.

By the end of the 20th century, changes in the ethnic composition of British society led to problems at a new qualitative level. These processes directly affected not only the local population, but also the new social strata formed by the waves of immigration. In studies conducted in various fields of science – sociology, anthropology, cultural studies, psychology, and other areas, it is noted that the phenomenon of “orientalization” is observed in large European megacities, in particular, in London. This phenomenon was reflected not only in social life, but also in art and literature.

In this regard, S.P.Tolkachev writes in his research: “The metropolitan capital is not only a city for creative people (especially non-European intellectuals), but also a space that forms the basis of innovation through the merger of different groups and cultures. The city is formed as a text, in which various facts and literary references are combined in an intertextual environment, creating a hybrid megacity in a semi-real, semi-fantastic image. As a model of the entire universe, it becomes a multicultural cauldron where the boundaries of time and space shift, where peoples from the most remote regions and different eras clash” [1].

In his monograph, the researcher cites a large amount of factual material, as well as an analysis of the image of the city of London based on the works of English writers. According to him, “in the works of many English writers, London and the urban space become a battleground between metropolis views and “other” perceptions as the heart of Europe and civilization” [1]. G.Chkhartishvili describes this process as follows: “London is becoming a very strange city: in the familiar landscapes from the descriptions in textbooks, more and more dark faces are visible, and on the streets, the melodious English language sounds in different dialects”[2].

In the cultural life and literature of the 20th century, emigration manifested itself as a separate problematic process. Literary scholars note that it was during this period that emigration increased several times compared to previous centuries and became a global phenomenon in its scale. Emigration acquired a new meaning not only as a socio-historical process, but also as a reality widely expressed in culture and literature.

At the root of emigration processes, one can rely on major historical reasons: mass migrations from Europe to America at the beginning of the 20th century, two world wars and civil conflicts, the collapse of empires, the establishment of totalitarian regimes in some

countries, as well as the global confrontation between capitalist and socialist systems, manifested as factors that intensified this process. [3]. Researchers note that emigration has become so extensive and meaningful that there is a need for its separate scientific study.

The famous scientist Yu. Commenting on the essence of emigration, Borev writes that “the place from which a person leaves acquires a peculiar characteristic of time – it is irreversible and unchanging, since the person who returns also encounters a changed homeland” [4]. According to the scientist, there are many cases when it is not possible to return to the homeland. At the same time, the phenomenon of emigration is not always equivalent to ordinary external emigration. This process arises primarily as a result of the contradiction between misfortune and hope. “A person who leaves a prosperous and stable country does not become an emigrant. For example, W.Sommerset Maugham, E.Hemingway, or A.Schweitzer, although they spent part of their lives outside their homeland, it is incorrect to call them emigrants”, Borev writes [4].

In the literary process of the 20th century, two trends were formed in a number of national literatures: one – literature developed in the homeland, and the other - literature born in emigration. Russian literature is cited as the most striking example of this. When comparing the two, although there are common aspects between them, such as language and cultural heritage, there are also quite noticeable differences.

Emigration literature has its own peculiarities: firstly, it often allows one to express open opposition to the political system and social life in the homeland; secondly, in such works, a tone of longing for the homeland and striving for lost space is felt; thirdly, the authors are connected not directly with the national roots, but from memory and distance, as a result of which they are temporally and spatially distant from the life of modern people; fourthly, emigration literature is very sensitive to socio-political changes in the homeland and quickly perceives them; fifthly, it often reflects the state of bilingualism and biculturalism (for example, the work of V.Nabokov can be a vivid example of this) or combines the native language and culture with the language and culture of the new place of residence; sixthly, authors perceive the homeland from an internal and external point of view, creating the possibility of a multifaceted view of the world; finally, emigration creativity reflects the peoples, cultures of the world [5].

In Edward Said's scientific views, the concept of emigration (exile) occupies a special place. According to him, it is not correct to associate this phenomenon only with the forced

expulsion of a person from the homeland or leaving the country for political reasons. The phenomenon of “*exile*” manifests itself in two main forms: firstly, this is “*true*” exile, that is, the forced departure of a person from his homeland as a result of certain historical and political situations; secondly, the “*metaphorical*” form, that is, the psychological alienation of a person from his culture and social environment. He also distinguishes between “*forced*” and “*voluntary*” forms of emigration.

As Said noted, in the postcolonial period, this process gave rise to a new type of intellectual generation. Representatives of this generation act as a cultural bridge, combining, on the one hand, belonging to their national roots, and on the other hand, to Western education and culture. The scientist says in his life example: “I was born an Arab, but I grew up on the basis of Western education. That’s why I always felt like I belonged to two worlds, but I didn’t fully belong to either of them”. He believes that the concept of “*exile*” should be viewed not only as a tragedy or loss, but also as a unique circumstance that allows for a deeper understanding of both through the assimilation of the experience of both worlds.

From this point of view, Said considers emigration an important factor in the process of personal and cultural identification. This experience, on the one hand, evokes in a person a constant sense of suffering and alienation, and on the other hand, creates the basis for the formation of a broader worldview, intercultural perception, and critical thinking. Consequently, within the framework of postcolonial theory, “*exile*” is considered not only as a political or social phenomenon, but also as a key concept defining a new intellectual paradigm [6].

Scholars and critics react differently to the intellectual strata of non-European origin that emerged in Western Europe, particularly in the United States. H. Bhabha sees their hybrid consciousness as a qualitatively new “*third*” model for the future, that is, he believes that it can be a conceptual alternative to the traditional “*self*” – “*other*” opposition.

According to Edward Said, the activities of intellectuals from colonial or distant regions have their own philosophical and cultural significance. He writes: “I want to discuss one issue: it concerns the work of intellectuals who come from colonial or remote areas and create in the language of the “*empire*””. They feel the organic connection of the mass struggle against the empire and aim to communicate with the culture of the metropole in a critical, revisionist way. At the same time, they use technologies, discourses, and scientific-analytical methods previously available only to Europeans. Their creative approach emphasizes that, despite their

external dependence on Western discourses, they are never groundless users; as a result, the field of scientific research itself is transformed in various directions [7].

At the end of the 20th century, the phenomenon of eastern emigration began to play a significant role in Western countries. During this period, emigrant intellectuals managed to attract the attention of society to new social strata. They legitimized groups that were initially considered marginal, engaging them in open critical discourse, reinterpreting the concepts of boundaries and boundaries, criticizing policies of dominance and strategies of use of force, and reevaluating cultural and literary canons based on Eurocentric ideas [8].

The emergence of postcolonial intellectuals in the Western academic environment, in particular, helped to analyze how the “third world” is perceived and consumed by the “*first world*”. Many postcolonial intellectuals, in particular, such prominent representatives in Great Britain as S.Rushdie and W.Naypole, compared migration to the metropolitan area to “returning home”. For them, it was not only a physical migration, but also a search for a spiritual homeland that had previously existed in the imagination [9].

E.Said also defines emigration as an intellectual journey from the eastern periphery to the center of the West, calling it a “*return home*” [10]. He writes: “Thus, the magical land of Oz occupies a real home; the imaginary world becomes real, just as with us. Because after we left the place where we spent our childhood and started our life only with our available opportunities, we understood: the real secret is that the real house no longer exists, only the house we created or created for us in our own country exists, and it is neither where it is, nor everything is in one place” [7].

This type of phenomenon is also often expressed in artistic creation. For example, one of the main characters in W.Seta’s novel “The Perfect Groom” is an Indian who, although he has never been to England, perceives it as his spiritual homeland. Her love and interest in England, as well as her appreciation of English culture, determine her relationship with the people around her and the world [11].

At the same time, in R.Jabwal’s story “English Language Course”, the upbringing of the main character, Nalin, takes place in an intellectual and bookish family. In the family, there is a tradition of reading books and fostering a love for classical literature, and Nalin was instilled with the love of English and Russian literature along with mother’s milk. Although their family lived in a comfortable and beautiful house in Delhi, their minds were always drawn to the major European capitals – London, Paris, Rome; in these places, culture flourished, and people were

advanced and educated. Upon arriving in England, the difference between Nalin's previous perceptions and reality becomes clearly noticeable [12].

Later, the process of arriving in the "dream country" creates unexpected social and personal problems not only for the hero, but also for many real emigrants. This process allows for a reassessment of previously formed stereotypes and a comparison of imaginary representations with real experience. V.Naypol, in his work "The Mysterious Story of Arrival", vividly and impressively describes this experience, providing information about the complexity and subjectivity of the emigration phenomenon.

The artistic depiction of emigration and the postcolonial environment manifests itself as a complex system formed by the interaction of historical, spiritual, and material contexts. Within this context, emigration has formed a unique system of mythology and poetic symbols, through which writers artistically express the contradictions of new cultural identities, dreams, and real life.

R.Krishnaswami emphasizes that the postcolonial writer, especially in connection with the experience of migration, plays a central role in revealing social and political problems in his works. In the example of S.Rushdi, this process is expressed in the fact that the deprivation of multi-layered roots – in terms of time, space, and language – is considered necessary for creative development. At the same time, literary texts also reflect the emigrant's ability to rediscover their personal and cultural roots, adapt them to a new context, and connect them with global culture. As a result, postcolonial literature serves as an effective tool for analyzing not only individual identity, but also broader social and cultural interactions [13].

Through such works of art, the peculiarities of postcolonial culture, in particular, the complexities of the spiritual and cultural identity of emigrants, are revealed. Their difficult-to-manage duality – on the one hand, connection with the traditional values of their homeland, on the other hand, integration into a new culture – is depicted through the characters of the works. For example, emigrants from India or Africa, entering English society, strive to preserve the language, customs, and religious values inherited from their ancestors, while simultaneously feeling a responsibility to adapt to the rules and expectations of the new society.

In literary texts, this process is often expressed by the concept of "hybridity". Hybridity manifests itself not only through the mixing of cultures, but also through a new understanding of language, means of expression, and identity. The works also describe the settlement and

social status of emigrants in their new homeland, which allows the reader to understand their internal conflicts and the social problems that arise in modern English society.

Through such an artistic analysis, postcolonial literature, in turn, reveals the contradictions of “center” and “periphery”, “own” and “other” in the English literary process. This literature also provides a broader understanding of the voices of emigrants, their experiences and role in social life, and also raises issues of cultural tolerance and diversity in English society.

It should be noted that in recent years, serious attempts have been made in British criticism to comprehensively analyze the phenomenon of literary multiculturalism in the country. A notable result in this regard is the collection “Other Britain, Other Britons: Modern Multicultural Fiction”, published in 1999 under the editorship of Robert Lee. In the introduction to the collection, R. Lee reminds readers of the complex and rapidly changing demographic processes in modern British culture and emphasizes that the concepts of “collective and individual identity” have emerged in the last decade. The author also shows the transition from the concept of “old colonialism” in the early stages of immigrant creativity in British literature to “new colonialism”. The articles in the collection are mainly devoted to the study of this transitional process and its result – multicultural society and multicultural literature. At the same time, the second.

When introducing the author’s work into the context of national literature, for example, English literature, criticism should not be limited to focusing only on the superficial themes of the text or the historical context, but should also take into account the writer’s intention to a specific readership. This is an important factor that determines the author’s creative position. English immigrant writers create their works primarily for the English reading audience, publish them in the former metropole, and thus integrate into its cultural space. In this process, cultural diversity replaces the previously existing cultural monolith and hierarchy of fixed values within the dominant national culture, i.e., the adopted literary canon expands.

For example, the critical public from both sides of the Atlantic warmly welcomed the release of H. Kuraishi’s 1985 drama “My Wonderful Laundry” and said: “Finally, we have a plot that doesn’t portray immigrants only as victims or strangers stuck to their traditions. The heroes of Kh. Kurashi are understandable; they are modern people who live with self-awareness, not better or worse than most of us”. It should be noted that Kh. Kurayshi initially rejected political representation and the role of an ambassador of “offended” minorities, on the contrary,

he preferred to reflect in his works the complex and acute realities of modern British society, including class differences and racism [13].

The creative work of Timothy Mo is an interesting example of how a postcolonial writer shapes their creative path. With four successful novels published in Great Britain, he gained prestige among English readers and became known as one of the leading writers. However, later he decided to expand his creative activity geographically and publish new works in Southeast Asia. At the same time, using language and cultural codes specific to this region, he created a cultural context that was not previously accepted by the English audience. As a result, although Timothy Mo managed to consciously change the reader's audience, he maintained his position as a postcolonial writer and demonstrated the possibility of combining new cultural and linguistic experiences in his works.

Postcolonial literature not only illuminates the personal experiences of emigrant authors, but through them, the historical memory and cultural heritage of the former colonies are also introduced into the English literary process. Through this process, the student examines new forms of cultural communication, connections and contradictions between different cultures. For example, African-British writers artistically depict in their works the social and psychological consequences of the colonial period, problems associated with racial and ethnic stereotypes, while also reflecting the new cultural dynamics that arose in English society.

In addition, postcolonial literature also develops intercultural interaction through language. Writers from former colonies use English in a new context – enriched with their own national and cultural characteristics. This creates stylistic and semantic innovations in literature, while simultaneously demonstrating the complex relationship between global and local identities.

Another aspect conveyed through postcolonial works is the raising of issues of social justice and equality. Through their characters, the authors explore themes of immigration, racial discrimination, hybrid culture, and a multi-ethnic society. Thus, postcolonial literature serves not only as a means of artistic expression, but also as a means of social analysis, contributing to a deeper understanding of social and cultural processes in society.

In studies of postcolonial British literature, the focus is on the fact that the cultural and political center in London, which was previously considered to have a firm central position, is gradually losing its former dominance. Researcher T.D'Ana notes that modern London can be classified as an “ex-center” in comparison with other new centers of power – in particular,

EU centers such as Washington and Brussels [14]. At the same time, the linguistic center of the English language also changed, shifting to new cultural metropolises such as New York, Los Angeles, Toronto, and Sydney. Places that were previously considered remote areas of the English-speaking world are now positioning themselves as global cultural centers and competing with old metropolises.

This process raises pressing questions in literary theory and criticism: to what extent can former colonial literature become post-colonial literature? As researchers note, even the British Empire, which previously considered the cultural identity of its citizens stable, is now facing a crisis of identity. This process is similar to the identity problems that existed in the colonies before [15]. Thus, Britain has become a postcolonial society, and the achievements of the former colonial and imperial powers today form conditions for a radical reassessment of values. Colonies, on the other hand, create the opportunity to express their “justice” towards the metropolises through postcolonial literature.

In addition, postcolonial literature also reflects social and cultural dynamics. For example, writers such as S.Rushdie and W.Napol in their works illuminate the multicultural development of English society through the identity, cultural roots, and life experiences of emigrants in metropolises such as London [9].

At the same time, these works reveal the contradictions of the center and the periphery, “one’s own” and “other’s”, and also demonstrate the possibilities of a new generation of postcolonial writers to create their own voice in a global context.

Postcolonial literature, in particular, the literature of emigration, formed in Great Britain, represents a new paradigm of global culture. Emigration is now considered not only as a social phenomenon, but also as the main mechanism of intercultural integration. In this process, postcolonial writers, through their works, artistically expressed hybrid identity, intercultural dialogue, self-realization, and a new interpretation of the metropolis. Thus, modern English literature occupies a central place in the understanding of postcolonial culture and has become an artistic expression of global cultural diversity.

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