



## LITERATURE AND MODERNISM OF USA IN THE XX CENTURY

Normuradova N.S.

Samarkand State Medical Institute

Teacher of "Languages" Department

+998933570357, nnormuradova74@gmail.com

### Annotation

This article focuses on the acceleration of the literary process, the emergence of many new trends, the late development of modernism, the school of romanticism, and the rapid development of realism.

**Keywords:** literary process, development, school of romance, competence, competence, development, science, reflexive, diagnostic, skill, practical, innovation.

### Introduction

In the twentieth century, the literary process has accelerated, many new directions have emerged, lavish appeals have been received, and new schools have sprung up. Twentieth-century American literature is rich, colorful, yet controversial and complex. The history of American literature, one of the youngest in the world, is less than 400 years old. This situation has influenced the development of this literature in its own way. The backwardness of European literature in the nineteenth century and the rapid development of the twentieth century, the late development of the school of Romanticism and the rapid development of realism are unique to American literature. It can be seen in the example of T. Dreiser's novel "An American Tragedy". In the direction of critical realism, the influence of G. Spencer's philosophical views was noticeable. The influence of Spencer's evolutionism is reflected in T. Dreizer's "Trilogy of Desire" and a number of works by J. London. However, a number of writers have created only in the novella genre. One such writer was O. Henry (William Sidney Porter). He was the founder of the "happy end" in American literature and marked a new direction in the short story genre. In 1900, T. Dreiser's novel "Sister Carrie" was published. Like many other novels written by the author over the years, this work was influenced by naturalism. Along with naturalism, close to the writers of The Lost Generation (E. Hemingway, F.S. Fitzgerald, G. Stein, J. Steinbeck), European modernism entered America, including Thomas Eliot. He opened a new branch of poetry in literature during the First World War. The poet's 1917 collection of "Alfred Prufrok's Love Song" was recognized as a manifesto of modernism. Beginning in the 1920s, the story began to be considered by critics as a genre specific to American





literature, and magazines played an important role in its development. In the twentieth century, ten American writers won the Nobel Prize in Literature. Since 1918, the Pulitzer Prize has been awarded in New York for a fiction book that has become one of the most prestigious awards in “great literature”. Children's literature continued to evolve. The works of L. Frank Baum, a classic of children's literature, have been published all over the world. Detective writers Deshil Hammet, Raymond Chandler, and James Kane are among the most popular. Faulkner, who won the Nobel Prize in 1949, was one of the greatest U.S. writers of the first half of the twentieth century. Published in 1951, it was especially popular with young people. The books began to raise previously forbidden topics (the famous poet Elizabeth Bishop, author Truman Capote). The plays of Arthur Miller and Tennessee Williams stood out in American drama in the 1950s, while the plays of Edward Albee in the 1960s ("The Zoo story", "The Death of Bessie Smith," "Who's Afraid of Virginia Woolf?", "Everything in the garden") did not fall from the theatrical stage. The diversity of American literature does not allow one line to be completely squeezed out by the other, replacing Jack Kerouac, Lawrence Ferlinghetti, Gregory Corso, Allen Ginsberg, who flourished in the 50s and 60s, with postmodernism. representatives (e.g., Paul Ulster, Thomas Pynchon). In the following years, the works of postmodernist Don DeLillo became popular. In the United States, science fiction (the first wave of this genre, Edgar Rice, Burroughs, Murray Lanster, Edmond Hamilton, and Henry Cutter, mainly told the adventures of the first space travelers), began to dominate by the middle of the century. The names of American science fiction writers Ray Bradbury, Robert Highlane, Frank Herbert, Isaac Azimov, Andre Norton, Clifford Saymak, Robert Shackley are known all over the world. From the second half of the twentieth century, fantasy literature developed extensively. The heyday of American fantasy began in the 1930s with the work of Robert Howard. In the second half of the twentieth century, this genre was developed by writers such as Roger Zelazny, Paul William Anderson, Ursula Le Guin. The most famous representative of the fantasy genre in the XXI century is George R.R. Martin, the author of the quasi-realist historical novel "Game of Thrones" about the Middle Ages, which he created in his imagination. The last quarter of the twentieth century is a rather difficult period in the history of world literature: on the one hand, many writers are our contemporaries, and the literary movement does not distinguish between "building rice", which works belong to the golden fund of literature, which is “transient” and will soon be forgotten, time will tell.

Theodore Dreiser (1871–1945). Dreiser's work is the culmination of American literature and critical realism in the first half of the twentieth century. Dreiser is a





major artist who has portrayed the tragedy of American life. Just as the famous American writer Faulkner came from Gogol's Shinel in Russian literature, we all came from Dreiser's novels.

"All of us" said himself, Faulkner, Fitzgerald and Hemingway.

Dreiser was born into a poor working-class family in a small town in Indiana. Poverty forced a young writer to work from a young age. He travels to Chicago in search of work, washes dishes in a restaurant, works as a store supervisor, and works as a mechanic in a laundry. In 1883, Dreiser entered Indiana University, where he studied for a year. While studying, he became acquainted with the works of the great Russian writer Leo Tolstoy. His work has had a profound effect on young Dreiser. Thirsty for knowledge, Dreiser became interested in the philosophy of Herbert Spencer, which was widespread at the time. "Neither the government nor society is to blame for the plight of the people," Spencer said. The biological laws of life are to blame for this. " His views lead Dreiser to describe social events in terms of biological laws, to misinterpret life. Dreiser will work as a reporter in Chicago and New York. They get acquainted with the plight of the people. But Spencer does not realize the futility of his views. The frustrations of the first stories are the result of a misunderstanding of life. Dreiser lived in New York in the 1990s, editing various journals and writing articles and essays. His close acquaintance with the people's situation helped him to gather a lot of information about his future work. The author's career began in 1900, when his first novel, *Lucky Kerry*, was published and was heavily criticized. It was not until 1911 that Dreiser's second novel, *Jenny Gerhard*, appeared, followed by *The Financier*, *The Titan*, and *The Stoic*. After World War I, when the two-volume of an *American Tragedy* was published in the mid-1920s, the author became known around the world as a major critical realist. In addition to writing major realistic works in the early period of Dreiser's work (1900–1917), his dedication to Spencer's philosophy led to conflicting opinions and renewed conclusions. The protagonist of the novel "Sister Carrie" (1900) affectionately called the poor farmer's daughter Carolina Miber "little Carrie". Kerry, though sane but inexperienced, was weak in drawing conclusions from what she saw in her youthful dreams. Selfishness was inherent in his nature, and he sought blessings, not knowledge. Carrie's journey from a remote village to her sister's in Chicago is one of the reasons for this. Carrie's dreams were hard to come by in a city plagued by capitalist vices. He is looking for a job in a wanderer weekly. He finds a simple job in a shoe factory and starts working in difficult conditions. But soon after he fell ill and did not go to work, he was fired. Unable to afford to live in his sister's house, he refuses to return home and begins to help others "impartially." Initially, Carrie flies to the well-dressed and handsome young man Charles Druen, a sales clerk.





The "lover" will be replaced by a bartender, a wealthy and married Gerstwood. Carrie leaves Drew and flees to New York with Gerstwood. Gerswood gradually lost his fortune and became unemployed. He spends all day waiting in line for bread. Carrie, thinking only of herself, leaves him and goes to work in the theater. Gerswood, who was in critical condition, died of gas poisoning, and Carrie adapted to the environment. The author attributes Carrie's success to coincidence as a result of the devastating impact of the dollar on America. The value of the novel "Sister Carrie" depicts the difficult living conditions of the masses in a capitalist society, the rise of Carrie, the hypocrisy of the bourgeois Gerstwood family, the luxury of the rich quarter of Broadway, the depiction of tram workers' strikes, unemployment. it is evident in the true reflection of the starving and naked wandering of the countless poor. Jenny Gerhardt (1911) also traces the tragedy of a girl from a poor family in bourgeois society. The ideological direction of the work is reflected in the moral purity of the ordinary girl, in her opposition to the perverted bourgeois morality. The main plot of the novel is the tragedy of the working girl Jenny, the love story between her and the millionaire's son Lester Kane. The love story between poor Jenny and the rich young Kane reveals that the traditions of that society, the social injustices, hinder these young people from their natural love and eventually they don't get married. Dreiser expresses the confidence of the people in the power of the people by showing the decency, loyalty and purity of the heart of an ordinary girl. American literature, for objective reasons, is like a classic treasure trove of mixed cultures. It emerged as a new literature that promoted human sentiments (compassion, love, compassion) from Soviet literature, which was formed under the pressure of the former Soviet ideology, or from literature that boasted of humanity or military potential. After all, political crises, ideological crises, bored with spiritual crises, needed an ideological consolation that would infuse the joy of life. American literature is important because of its diversity and its focus on social issues, said Zarif Kuvonov, a teacher who specializes in American literature. "There is no literary work that does not become popular by itself and does not spread to the general public." The main reason for this is the national spirit, the people's suffering and the idea of social injustice. The power of words is measured by the power of words in the mind of the reader. The whole nation and society will be awakened by the work. We've heard a lot about a book that won the Nobel Prize for racism. Only fiction should be hidden in fiction. He is so powerful that he is not even accountable to the government. That's why some American writers are not recognized by their country at first. However, due to the high level of art and the recognition of the world, they also recognized it. American literature draws conclusions from this and takes a high view of literary expression and literary views.





That's why American authors have become a favorite of literary lovers. In the late 19th and early 20th centuries, large monopolies emerged in the United States. During this period, the main goal of realist literature was to expose social inequality, oppression and injustice. Literature is at the forefront of the fight against poverty and hunger. In their works we can consider those who promote the suffering of the people and shows the true power of literature. These are Jack London, Theodore Dreiser and Ernest Hemingway.

Modernism (Italian *modernismo* - "modern current"; Latin *modernus* - "modern, new") is a generic name for currents and trends in European and American literature and art in the second half of the 19th century and the 1950s and 1960s. Originally, it was used in France to refer to symbolism, acmeism, impressionism (for example, the Salon of the Insulted, opened in Paris in 1863), and to music by composers such as K. Debussy and M. Ravel. Modernism is also referred to by the term decadence. The abandonment of the classical traditions of art, the artist's preference for his own personal experiences, impressions and imaginations, and the emphasis on the process of renewal of artistic forms are characteristic of their work. Modernism is not only the art of this period, but also the ideas of science (Z. Freud's theory of psychoanalysis, F. De Saussure's structural linguistics, A. Einstein's theory of relativity, N. Wiener's cybernetics) and philosophy (F. Nietzsche, A. Bergson, M. Heidegger and others). The principles of nineteenth-century modernism developed in the direction of avant-garde in the early twentieth century. The features of the new stage of modernism were manifested in the abandonment of traditional methods of depiction in the fine arts, the transformation of real images or their complete disappearance (Cubism, Expressionism, Surrealism, Dadaism). In music, modernism has become a leading factor in the denial of the principles of melody and lip (dodecaphony, aleatorics, sonoristics), in literature - based on the illogicality of the statement (dadaism, flow of consciousness, futurism). Ortega-Gasset, the greatest theorist of modernism, opposed the populism of art: "Modernist art ... is alien to the people, and it is ... contrary to the people. True art is for artists, not for the masses ...". These creative ideas are reflected in the postmodernist genres of the second half of the twentieth century, such as abstract art, minimalism, and absurd drama. Areas such as pop-art, kinetic art, and hyperrealism, which contradicted the basic tenets of modernism that emerged in art in the 1960s and 1970s, have been evaluated by some scholars from the perspective of the modernist system.





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