



CURRENT ISSUES OF 21ST CENTURY IN ENGLISH LITERATURE: PROBLEMS AND SOLUTIONS

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Annotation: *Acquaintance with a certain folk literature allows you to get a good idea of its character, despite the fact that the formation of this idea is very complicated. The national problem in literature is one of the most relevant and interesting problems of modern literary criticism, and at the same time, it is one of the most difficult and understudied problems. It also allows to make a decent and sufficient contribution.*

Key words: *Literary criticism, national character, philosophical theory, international communication, English romanticism, poetic influence.*

The role of communication, including intercultural communication, and literature is increasing in modern human life. But in our relations with representatives of other peoples, we inevitably come from existing ideas about them, one of the sources of which is fiction. That is why it is important to explain the images of representatives of a particular nation that are depicted in the field of artistic creativity in order to understand the foundations of inter-ethnic communication. In fact, the theory of the English national character, considered in the literary and journalistic works of English and American writers and poets, is a harmonious and integral part of the philosophical and worldview system, and turns into considerations about the fate of the state and society. It is also worth noting that the British consider a sense of humor to be the most important feature of their national mentality. Many characters express themselves with humor, and often serious works have a funny character with a bright, complex speech. The first great phenomenon in English romanticism was the creativity of William Blake, who himself did not print, but engraved drawings like drawings and created his own special world in poems. From a young age he spoke of wonderful visions during the day, and in his later years he said that he spoke to Christ, Socrates, and Dante. Blake's goal as an artist and poet was to create a unique mythology based on pagan and Christian components. The task of this particular religion was general synthesis. Blake wanted to unite heaven and earth and make the divine man the crown of faith. Blake became famous for his works "Songs of Innocence", "Songs of Experience", "The Marriage of Heaven and Hell" created in the 18th century. "To see eternity and heaven in a moment - in a flower's cup" is the central idea of



Blake's lyrics. He tried to see the reflection of his spiritual essence in every grain of sand. Therefore, all Blake's work was a protest against empiricism, the leading tradition of English thought. There is much that corresponds to romanticism in his poems: universalism, pantheism, striving for a comprehensive spiritual understanding of the world. Despite this Blake did not meet the contemporaries who considered such mystical symbolism excessive. Alternatively, the establishment of Wordsworth's poetic reputation comes after *The Lyrical Ballads*, published jointly with Coleridge. Wordsworth's preface to the collection became a manifesto of romanticism in poetry. Wordsworth abandoned rhetorical decorations and poetic productions and insisted on bringing the language of poetry closer to a lively conversational speech. Only such a poetic language could become a means of conveying emotions and mood. Wordsworth placed emotion so far above reason that he saw the fullest expression of "natural" humanity in children and the feeble-minded because, he believed, they had the purest and truest expression of their emotions represents directly.

Words are able to know the life of poetry more than science, because it penetrates more deeply into the state of nature and the human soul, because poetic art "creates what science gives, but all knowledge inspiration. is necessary and cannot be realized without poetry. The image of the poet presented by Wordsworth also became romantic. A poet with the power of thought, passion, but above all, with a sense of unity with the life of the world stands apart. Unlike the classical and enlightened poets, the romantic poet does not divide the world into separate elements, but sees the world as an integral whole, a huge living being. People have a sense of unity with nature and through it - with the whole world. What others can feel, the poet feels more strongly than others, and has a unique talent with the greatest expressiveness to embody worldviews in artistic images.

Wordsworth's unique creative quality is that he seemed to speak in poetry - without apparent tension and generally accepted poetic conventions. "We wanted to present the ordinary in an extraordinary light," Coleridge explained. Lyrical ballads were opened by Coleridge's "The Tale of the Old Mariner" and Wordsworth's "Tintern Abbey" - the poets' seminal works that became epoch-making events. Unlike previous times, poets not only painted what they saw and thought, but also wanted to describe the process of experiencing. Wordsworth did not need special "poetic" conditions to find poetry in any event. In his poems, the poet described a simple life that called for the eternal peace of nature away from crowded cities, in which a kind of romantic denial of rationalistic "progress" was manifested. Coleridge's leading poetic thought is about the constant presence of the incomprehensible, the mysterious, the incomprehensible in life. Psychologism was the poet's creative contribution to the development of romantic literature. All visual means - from verbal colors to the author's commentary - are used to expressively



reproduce experiences, whether hallucinations or purely physical sensations, while each mental state is transmitted in dynamics. The influence of Colerides in the formation of the genre of romantic confession is especially noticeable.

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