

**PROCESSES OF FORMATION OF POST-COLONIAL CULTURE IN GREAT  
BRITAIN: ANALYSIS OF SOCIAL AND HISTORICAL FACTORS****Yunusova Dilorom Mukhitdinovna**

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**Abstract**

In this article, the processes of formation of postcolonial culture in Great Britain were analyzed based on social, historical, and cultural factors. In the course of the research, the colonial policy of the British Empire in the 18th-20th centuries and its consequences, the influence of immigration processes on the demographic and cultural structure, as well as the features of the expression of these processes in the literature, were scientifically highlighted. On the example of the works of such writers as Zadie Smith, Salman Rushdie, Hanif Kureishi, and Buchi Emecheta, postcolonial identity, cultural hybridity, and the "center-periphery" opposition were analyzed. As a result of the analysis, it was revealed that the culture of Great Britain acquired a multi-identity and transnational character, and the role of post-colonial processes in cultural transformation was scientifically determined.

**Keywords:** *postcolonial culture, immigration, identity, hybridity, British literature.*

**BUYUK BRITANIYADA POSTKOLONIAL MADANIYATNING  
SHAKLLANISH JARAYONLARI: IJTIMOYIY VA TARIXIY OMILLAR TAHLILI****Yunusova Dilorom Muxitdinovna**

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O'zbekiston.

**Annotatsiya**

Ushbu maqolada Buyuk Britaniyada postkolonial madaniyatning shakllanish jarayonlari ijtimoiy, tarixiy va madaniy omillar asosida tahlil qilindi. Tadqiqot davomida XVIII-XX asrlarda Britaniya imperiyasining mustamlakachilik siyosati va uning oqibatlari, immigratsiya jarayonlarining demografik hamda madaniy tuzilishga ta'siri, shuningdek, ushbu jarayonlarning adabiyotda ifodalanish xususiyatlari ilmiy jihatdan yoritildi. Zadie Smith, Salman Rushdie, Hanif Kureishi va Buchi Emecheta kabi yozuvchilarning asarlari misolida postkolonial identitet,

madaniy gibridlik hamda “markaz-periferiya” oppozitsiyasi tahlil qilindi. Oʻtkazilgan tahlillar natijasida Buyuk Britaniya madaniyatining koʻp identitetli va transmilliy xususiyat kasb etgani aniqlanib, postkolonial jarayonlarning madaniy transformatsiyadagi oʻrni ilmiy asosda belgilab berildi.

***Kalit soʻzlar:** postkolonial madaniyat, immigratsiya, identitet, gibridlik, Britaniya adabiyoti.*

## **ФОРМИРОВАНИЕ ПОСТКОЛОНИАЛЬНОЙ КУЛЬТУРЫ В ВЕЛИКОБРИТАНИИ: АНАЛИЗ СОЦИАЛЬНЫХ И ИСТОРИЧЕСКИХ ФАКТОРОВ**

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### **Аннотация**

В данной статье процессы формирования постколониальной культуры в Великобритании были проанализированы на основе социальных, исторических и культурных факторов. В ходе исследования были научно освещены колониальная политика Британской империи в XVIII-XX веках и ее последствия, влияние иммиграционных процессов на демографическую и культурную структуру, а также особенности выражения этих процессов в литературе. На примере произведений таких писателей, как Зэди Смит, Салман Рушди, Ханиф Курейши и Бучи Эмечета, были проанализированы постколониальная идентичность, культурная гибридность и оппозиция «центр-периферия». В результате проведенного анализа выявлено, что культура Великобритании приобрела многоидентичный и транснациональный характер, научно обоснована роль постколониальных процессов в культурной трансформации.

***Ключевые слова:** постколониальная культура, иммиграция, идентичность, гибридность, британская литература.*

In the eighteenth and nineteenth centuries, the British Empire expanded its colonial policy and occupied vast territories in pursuit of economic interests. This form of colonization strengthened not only economic but also cultural dominance. After the Second World War, the collapse of the Empire paved the way for the independence of former colonies. In this process, the

British Nationality Act of 1948 granted citizens of Commonwealth countries the right to live and work in the United Kingdom, which triggered major waves of migration.

Immigrants from the Caribbean, South Asia, and Africa fundamentally transformed the cultural and demographic structure of British society. They brought with them new languages, religious values, and cultural traditions. As a result, British cultural life gradually acquired a multilayered and hybrid character—a process that found vivid expression in literature as well.

Novels such as Zadie Smith's *White Teeth*, Hanif Kureishi's *The Buddha of Suburbia*, Buchi Emecheta's *Second-Class Citizen*, and Salman Rushdie's *Midnight's Children* explore issues of identity, cultural conflict, and hybridity within the postcolonial environment. According to Homi K. Bhabha's (1994) theory, cultural encounters give rise to a "third space"—a site where new identities and hybrid cultural forms emerge.

Likewise, the Race Relations Acts of 1965, 1968, and 1976 established a legal framework to combat racial discrimination. As a result, the concept of a "multicultural society" took shape, encouraging a view of culture as a multi-identity process.

The formation of postcolonial culture in the United Kingdom is directly linked to the centuries-long colonial policy pursued by the British Empire. In the eighteenth and nineteenth centuries, the Empire seized extensive territories across the world and exploited them for its political and economic interests. This policy left a profound mark not only on political and economic structures but also on culture, language, literature, education, and religious life. The Empire positioned itself as the "center," while colonies were viewed as "peripheries," forming hierarchical relations that later became central to postcolonial theory [1].

After the Second World War, as the Empire disintegrated, former colonies began to gain independence. This process coincided with the global dismantling of the colonial system. In the post-independence period, British society underwent significant transformations, as millions of immigrants from former colonies reshaped the country's demographic landscape. Their linguistic, religious, and cultural diversity contributed to the emergence of new cultural layers within British society [2].

The legacy of colonization—language, educational systems, legal institutions, and cultural traditions—played a major role in shaping the identities of immigrant communities residing in Britain. This process was also reflected in literature. Afro-British writers from the Caribbean, such as Zadie Smith and Buchi Emecheta, artistically depicted the consequences of colonial experience and hybridity within British culture. Meanwhile, authors of South Asian origin, such as Salman Rushdie and Hanif Kureishi, contributed new ideas to British literature by writing in English and

conveying the historical memory and migration experiences of former colonies to global audiences [3].

Based on this analysis, it becomes evident that themes of historical memory and identity, rooted in colonial heritage, lie at the center of postcolonial literary works, shaping the hybrid nature of British culture.

In the postcolonial era, the British literary scene expanded through the active participation of writers from former colonies. Their works portrayed cultural multilayeredness, the complex formation of identity, and the redefinition of boundaries between “center” and “periphery.” These authors reconceptualized the English language not only as the legacy of an empire but also as a creative medium for new cultural voices. Consequently, British literature evolved into a transnational phenomenon that reflected global experiences, rather than being confined solely to the British Isles [4].

Immigration and demographic changes played a decisive role in shaping postcolonial British culture. After the war, as the Empire fragmented, many former colonies gained independence. At the same time, within Britain, this ushered in a new era of social transformation. The 1948 British Nationality Act [5] granted citizens of Commonwealth countries the right to live and work in the United Kingdom. Millions of immigrants from the Caribbean, South Asia, and Africa arrived, reshaping the country’s ethnic and cultural composition.

Research shows that once the colonial system collapsed, these migration flows led to the formation of a new multicultural society in Britain. The 1948 Act provided the institutional basis for this development, marking the starting point of a large-scale social transformation. Immigration contributed to economic recovery by supplying essential labor, but it also exacerbated racial tensions and social conflict. The Notting Hill riots of 1958 revealed deep social divisions between newcomers and the local population. The Commonwealth Immigrants Act of 1962 [6] sharply restricted immigration, signaling a shift in state migration policy. The Race Relations Act of 1965 [7] outlawed racial discrimination and laid the foundation for multicultural policies in Britain.

However, immigration was not merely a demographic process; it created new cultural layers within British society. Immigrant communities brought their languages, religions, customs, and values, enriching local culture and initiating a two-way process of cultural exchange [8]. Scientifically speaking, these communities contributed to cultural hybridity, transforming British culture into a dynamic, multilayered phenomenon rather than a monolithic whole.

Cultural fusion triggered by immigration also influenced literature. Salman Rushdie’s *Midnight’s Children*, for instance, intertwines the legacy of colonization with Indian historical events,

illustrating the formation of hybrid identity [9]. Hanif Kureishi's *The Buddha of Suburbia* portrays the social lives of immigrant families in London, depicting clashes between diverse ethnic and cultural environments through satirical and dramatic tones [10]. These works introduced new voices into British literature, reshaping the concept of "English literature" itself and transforming it into a global, transnational phenomenon.

During this period, the British government adopted a series of laws aimed at regulating immigration, ensuring racial equality, and preserving social stability. The Race Relations Acts of 1965, 1968, and 1976 [11] established legal measures against racial discrimination. However, their implementation proved challenging, and social tensions persisted. Postcolonial communities, especially those from Asia and the Caribbean, often faced unequal conditions in housing and the labor market [12].

Cultural tensions also emerged. On the one hand, immigrant traditions influenced everyday British culture—from cuisine and fashion to music and literature. Reggae, bhangra, and South Asian culinary traditions became integral parts of British popular culture [13]. On the other hand, sections of the local population experienced a sense of "cultural clash," which contributed to prolonged social friction [14].

By the 1980s and 1990s, the notion of a "multicultural society" began to take root, and state policies increasingly supported cultural diversity. In education, media, and the arts, voices from postcolonial communities became more visible. Immigration-generated cultural fusion not only created challenges but also became a fundamental factor shaping the distinctive character of modern British culture.

In the late nineteenth and early twentieth centuries, Britain often presented itself as a defender of democratic values, tolerance, and respect for diverse worldviews. This idealized image, however, often clashed with the island nation's tendency toward cultural insularity and suspicion of foreign influences. Although immigration contributed to cultural diversity and societal progress, sections of the local population maintained attitudes of distrust and caution toward foreigners [10].

Holmes approaches the acceptance of unfamiliar cultural elements in Britain from a positive perspective. He argues that while racial tensions may intensify at times, these conflicts do not negate broader trends of development. Rather, the defining feature of British society lies in its long-standing spirit of tolerance, which enables different cultures to coexist and cooperate. In his view, Britain is characterized by "the dominance of the principles of tolerance."

By the late twentieth century, changes in Britain's ethnic composition ushered in new challenges affecting both the local population and newly formed immigrant-based social groups. Research

across fields such as sociology, anthropology, psychology, and cultural studies highlights the phenomenon of “orientalization” in major European metropolises, particularly in London. This trend found reflection in the arts and literature as well.

S. P. Tolkachev notes: “The metropolitan capital becomes not just a city but a space of creative fusion for intellectuals—especially non-European ones. As a textual entity, the city forms a hybrid megapolis in which intertextual references, semi-real and semi-fantastic images merge. It becomes a model of the entire world, a cultural melting pot where boundaries of time and space shift, and distant peoples and eras intersect” [15].

Migration became an especially prominent theme in twentieth-century culture and literature. Scholars note that migration increased dramatically compared to earlier periods and became a global phenomenon. It was not only a sociohistorical process but also a recurring theme in artistic expression.

In conclusion, the formation of postcolonial culture in Britain emerged as a complex civilizational phenomenon shaped by long-term colonial consequences, immigration, and cultural hybridity. Immigrant communities enriched the existing cultural system by bringing their national and cultural heritage and facilitated the development of a multilayered, polyethnic cultural model. Literature, in turn, served as an artistic reflection of these transformational processes. Thus, in the postcolonial era, British culture evolved into a transnational, dynamic, and multi-identity structure rather than a monolithic entity.

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