

MULTICULTURE AND MULTICULTURALISM — A NEW  
CULTURAL PARADIGM

**Bozorova Viloyat Muzaffarovna**

Bukhara State University, senior teacher

[roginraz2015@gmail.com](mailto:roginraz2015@gmail.com)

**ABSTRACT**

This article is devoted to today's increased attention to the problems of cultural diversity within the national American tradition cannot be called a new and alien phenomenon for the United States, as is often done by opponents of the cultural policy of diversity and universal inclusion, and by some of the most ardent, but little-informed supporters of it.

**KEYWORDS:** borderline, disintegration, classical, symbiotic tendencies, blooming complexity

**АБСТРАКТ**

Эта статья посвящена сегодняшнему повышенному вниманию к проблемам культурного разнообразия в рамках национальной американской традиции, которое нельзя назвать новым и чуждым явлением для Соединенных Штатов, как это часто делают противники культурной политики разнообразия и всеобщей инклюзии, а также некоторые из наиболее ярых, но мало-проинформированных об этом сторонников.

**КЛЮЧЕВЫЕ СЛОВА:** граница, дезинтеграция, классика, симбиотические тенденции, расцветающая сложность

**ABSTRAKT**

Ushbu maqola milliy Amerika an'analari doirasidagi madaniy xilma-xillik muammolariga bugungi kunda ortib borayotgan e'tibor haqida bo'lib, uni qo'shma Shtatlar uchun yangi va begona hodisa deb atash mumkin emas, chunki xilma-xillik madaniy siyosati va universal inklyuziya muxoliflari, shuningdek, eng qizg'in, ammo kam xabardor qilingan tarafdorlari haqida.

**KALIT SO'ZLAR:** chegara, parchalanish, klassik, simbiotik tendentsiyalar, gullab-yashnayotgan murakkablik

## INTRODUCTION

Since the beginning of the 80s of the XX century, the picture began to change quite dramatically, the accumulated changes turned into qualitative ones and the appearance of unity completely disintegrated, giving way to fragmentation, shifting the center (or centers), thereby abandoning the usual duality of the dialogue of one and many, the center and the border, hopelessly mixing high and low in culture, having created unthinkable artistic hybrids, so that the phenomenon of a single "tradition", albeit extremely specifically understood, came to the fore, but the "multi-composition" of literary phenomena within a conditionally unified field of US culture. It is possible, with some reservations, to state the appearance of the first signs of a new homogeneity — the unity not of a mass of individuals engaged in the search for a single civilizational goal, but rather of a community of different and diverse cultures and subcultures, whose interests may overlap in a certain way, in an effort to express their unique voice, through their own language, a set of customs, beliefs, identities that unexpectedly reveal signs of similarity and intersection.

It is no coincidence that it was in the 80-90s of the XX century that it became possible to talk about a certain return in world culture to the sphere of private life, as well as to a peculiarly understood spiritual and introspective problematics, both at the level of the creative itself and at the level of philosophical theorizing, which is quite unexpected in the era of spiritlessness and relativism as an axiom of post-industrial society. A sign of such a reorientation can also be considered an interest in minimalism, in group forms of cultural representation, accompanied by "the decline of the image of a public person, excessive narcissism and cynicism"<sup>8</sup>. Sociologists, philosophers, cultural scientists (M. Maffesoli, J.-F. Lyotard, F. Jameson et al.) in the 80-90s, as is known, put at the center of their research the notorious unacceptability of "meta-narrative" and "a symptom of loss of historicity", the inability to distinguish between the past, present, future, which often leads to the dominance of spatial images and "topos" in general, as opposed to time, and, to a certain extent at least, to the rejection

of mass consciousness, and therefore to miniconceptions that replace for a group of individuals a single powerful ideology for all, or, as M. Maffesoli calls this phenomenon, "the ethical and aesthetic consciousness of small groups."

### **METHODS**

The process of gradually abandoning the concept of a cultural "center" naturally requires some time to comprehend and change the model of thinking. The external and internal factors of the dynamics of cultural development in the United States have coincided to a certain extent, and the centrifugal force, as a constantly present and periodically updated dominant, coupled with the idea of "universal inclusion" has gained an unexpectedly wide scope in the last decades of the XX century. The research is devoted to the peculiarities and paradoxes of this modern state of US culture, as well as their interpretation in the artistic consciousness of a number of the most representative writers for modern American literature. Multiculturalism and multiculturalism — a passing fashion or a new cultural paradigm? The myth of American uniqueness and the definition of national identity "from the opposite".

### **DISCUSSION**

Today's increased attention to the problems of cultural diversity within the national American tradition cannot be called a new and alien phenomenon for the United States, as is often done by opponents of the cultural policy of diversity and universal inclusion, and by some of the most ardent, but little-informed supporters of it. After all, almost from the very beginning of America's awareness (if not proclamation) of itself as a separate, distinct from the European nation, even civilization, Americans have been concerned and continue to be concerned about the problems of unity and diversity, general and private within their culture. Throughout its short history, North American civilization has been marked by an increased interest in the search and definition of its own national and cultural identity as a "borderline" property. It is impossible to unequivocally answer the question whether the USA is a tired, but "classical" culture, experiencing today a state of some temporary activation of symbiotic tendencies, disintegration, as traditionalists and monoculturalists complain, or, on the contrary, are in an era of "blooming complexity", as adherents of

the policy of cultural diversity claim. In my opinion, the United States has always been and remains a borderline culture (not in the sense of being physically between two civilizations, but in the sense of real inhomogeneity, symbiotic, constant prophecies about the onset of the desired synthesis) in reality, and not in official ideology, despite the desperate desire to convince themselves and the rest of the world of the opposite and the presence, it would seem that there are also opposing trends, such as extreme intensity and structurality, which today has grown into an ugly form of "McDonaldization of being and culture", to use the term of George Ritzer. This is also evidenced by the analysis of the cultural realities of the United States against a broader historical background.

## RESULTS

Civilizing pathos and claims to uniqueness, as you know, are always characteristic of young nations, and were especially characteristic of the United States, because objectively they really were a unique country. If we list only the national historical variants of the idea of American uniqueness lying on the surface, it turns out that it existed, without changing too much, from the birth of America as an idea until very recently. The old idea with optimism about the New World and the idea that the drama of human history unfolds in five acts from Eden to America, the Promised land and the crown of civilization, puritanical providence with the metaphor of a Hail on a Mountain, with a new ideal of the "state-church" turned into the future, became a kind of milestones on the path of its development. proclaiming the uniqueness of America's historical and, above all, spiritual mission, and secularized and nationalized by enlightenment rhetoric and imagery, the "United States" (child of Enlightenment), the unique and hitherto unseen "mightiest of countries" is a citadel of justice, equality, freedom, "a shelter for the skilled, hardworking, lucky, happy, a refuge for the unfortunate." The series can be continued by the ideas about America that have been preserved throughout the XIX century, although they have acquired a new, sometimes deeply personal dimension in various forms of philosophical, historical, ethical and aesthetic, and not only state doctrines, proudly marching ahead of other powers towards imminent and imminent world domination, which in the XX century, as is known, it

acquired a completely total character, having existed until the last decade, when, having won, according to his own conviction, in the Cold war, the United States again, for the umpteenth time, they found themselves in a deadlock of national self-determination. These ideas of American uniqueness and the not always conscious disputes that accompanied them between different variants of the centrifugal and centripetal nature of the emerging, unformed, eternally incomplete national culture remained one of the most important factors of the internal cultural dynamics in the United States. However, even the enlightenment ideology in the form that most corresponded to the doctrine of Americanism contained doubts and the possibility of a twofold interpretation, which is actively used today by supporters of the multicultural paradigm. Thus, the new synthetic pathos of the majority of multicultural utopias often reveals connections with not quite enlightening neo-universalism, the foundations of which are often tried to find in forgotten or previously interpreted elements of national tradition, in particular, in numerous attempts to reinterpret the American motto "e pluribus unum" (one of many), Emerson's "everything and everyone" etc. The problem, however, was and remained the transformation of this divinely bestowed and/or consciously cultivated uniqueness into a certain, well-established quality that could be fixed forever, freeing Americans from the need to constantly prove their own uniqueness to the rest of the world and to themselves.

### **CONCLUSION**

The arguments that the United States cannot be called a nation or a people in the generally accepted sense have become textbook today, that even the term "American" itself was, as it were, "created" in order to make it possible to create an artificial, ideal, as it soon turned out, utopian world, to proclaim itself a nation, despite the absence of a single nationality, the past, culture, for a long time and a single (strong enough) political system. In this sense, it is interesting that at first the colonists called Americans and Indians at all, contrasting themselves with them as carriers of European culture and tradition, so that the current politically correct term "Native American" is to some extent a return of the original meaning put into the word "American".

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