

NARRATIVE GLOBALIZATION IN 21ST CENTURY ANGLOPHONE NOVELS: AN  
IMRAD-BASED ANALYSIS

*Saidova Sevara Valijonovna*

*The first-year Master's student Asia University, Bukhara.*

**Annotation.** This article examines the phenomenon of narrative globalization in 21st century Anglophone novels through the IMRaD (Introduction, Methods, Results, and Discussion) structure. The study explores how contemporary writers represent transnational mobility, cultural hybridity, digital interconnectedness, and global inequalities within fictional narratives. By applying comparative literary analysis and thematic interpretation, the research identifies dominant narrative strategies such as polyphony, fragmented temporality, multilingual discourse, and transcultural characterization. The findings demonstrate that globalization not only shapes thematic concerns but also transforms narrative form and identity construction in modern Anglophone fiction.

**Key words.** globalization, narrative strategies, Anglophone literature, transnationalism, cultural hybridity, identity, 21st century novel, polyphony, digital modernity.

**Introduction.** Globalization has profoundly influenced contemporary literature, particularly in the Anglophone world. In the 21st century, novels increasingly depict interconnected societies shaped by migration, digital communication, economic interdependence, and cultural exchange. Scholars argue that globalization restructures both thematic representation and narrative form in fiction [1; 134–136 p.].

Anglophone novels portray complex global realities where identities are fluid and borders are permeable. Works such as *Americanah* and *The Reluctant Fundamentalist* exemplify transnational storytelling shaped by migration, postcolonial tension, and economic globalization.

The purpose of this study is to analyze how narrative globalization manifests in selected 21st century Anglophone novels and to determine the narrative techniques that reflect global interconnectedness.

**Methods.** The research employs qualitative textual analysis within a comparative literary framework. Selected Anglophone novels published after 2000 were analyzed according to the following criteria:

1. Representation of transnational mobility and migration.
2. Depiction of cultural hybridity and identity negotiation.
3. Use of multilingual or hybrid narrative discourse.
4. Structural experimentation reflecting fragmented global experience.

Primary texts were examined alongside theoretical works on globalization and world literature. The methodology integrates postcolonial theory, cultural studies, and narratology.

**Results** The analysis reveals several recurring features of narrative globalization in 21st century Anglophone novels:

1. Transnational Settings – Characters inhabit multiple cultural spaces simultaneously [2; 78–81 p.].

2. Hybrid Identities – Protagonists negotiate multiple identities shaped by race, gender, class, and nationality [3; 45–47 p.].

3. Fragmented Narrative Structures – Nonlinear timelines and multiple narrators reflect global complexity [4; 92–95 p.].

4. Digital and Media Influence – Integration of digital communication reshapes storytelling [5; 120–123 p.].

5. Economic and Political Interdependence – Themes of capitalism and inequality reflect global power dynamics [6; 201–205 p.].

**Discussion** The findings confirm that globalization in Anglophone fiction is not merely thematic but structural. Narrative strategies adapt to represent transnational flows and global simultaneity [7; 55–58 p.].

Writers from formerly colonized regions significantly contribute to Anglophone literature, transforming it into a global literary space rather than a strictly national one [8; 140–143 p.].

Globalization produces both connection and alienation, as novels depict emotional isolation within global systems [9; 167–170 p.].

**Conclusion** Narrative globalization in 21st century Anglophone novels manifests through transnational settings, hybrid identities, structural experimentation, and digital integration. The IMRaD-based analysis confirms that globalization functions as both thematic content and narrative form.

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