

The "poetic renaissance" in American literature of the XX century

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Abstract. This article is dedicated to the main idea of the American cultural space, where the term "modernism" was used in reference to experimental literature and art which, however, did not deny tradition. Opposed to "modernity" appears the term "avant-garde", which differs from the first by its break with the heritage of past cultural achievements and is accompanied by noisy and radical manifestos. The avant-garde as artistic direction can be seen both as an examination of the classical type of creativity and as an opportunity to update the aesthetic status of modernity. The "poetic renaissance" poetically portray the American reality in all its diversity.

Key words: Modernism, culture, art, poetic renaissance, literature, transformation

Modernism is one of the most important eras in the history of culture and art. Many researchers believe that modernism as an aesthetic trend arose on the basis of the crisis of bourgeois society in the early twentieth century and the response of art to this crisis. Therefore, the interpretation of the term "modernism" is quite contradictory. One of the polish writer's argues for the relationship between modernity and avant-garde and ill-defined temporary structures. To control this broad concept of modernism, he adopts a general framework that includes both formal and thematic dimensions at different levels. This common ground, internationalization, is itself constantly challenged by destabilizing forces inherited from the concept of modernism as an indicator of innovation, which fails to calm down. Susan Stanford Friedman, an American scholar at the University of Wisconsin-Madison, rethinks the concept of modernist internationalism, questions the hypothesis of "the West" as the center of the formation of modernism, and considers ways of interpreting the concept and canon of modernism. The scientist aims to develop transnational strategies that combine the local characteristics of the aesthetic formation of modernism and socio-historical contexts, with particular attention to intercultural transitions. Friedman believes it is necessary to replace the centralizing and hierarchical topography of modernism with a conceptual structure similar to a network of mobile and interactive agents. Another modernist theorist argues for the problems of modern globalization and the search for modernism outside national cultures. He believes that the past blurring of the boundaries between "high" and "low" art, which helped open the concept of modernism to a wider variety of cultural expressions in the Anglo-American context, is taking on a new function in the process of globalization, as modernism allows for the inclusion of mixed artifacts. The scientist focuses on the importance of both global and local aesthetic and political processes in the process of shaping the new trends of modernism. It is also interesting to dwell on the concept of modernism by an American researcher at the University of California, Charles Altieri. As for the canonical texts of the Anglo-American avant-garde, Altieri shifts the accent from the aesthetic to the experimental. The experimental aspect is aimed at the imaginary reader, trained in modernist models and works, able to respond to the experimental nature of literature and art, revealing the psychological and affective space opened up by modernist innovations. Somehow all these calculations and theoretical arguments are united by a common concept that preserves the position of modernism as one of the main aesthetic phenomena of the early twentieth century, formed as a result of the connection between aesthetic, cultural and socio-historical factors. With all the variety of existing definitions of the term "modernism", most of which focus on the national cultural tradition, it is quite difficult to formulate a single meaning of the term. And this is not only due to the chronological picture of the development of the movement, the names of its most brilliant representatives, canonical texts or specialized terminology. Geographical space, the national component, is also an important aspect in the formation of the concept of "modernism".

Referring to the American cultural space, the term "modernism" was used in reference to experimental literature and art which, however, did not deny tradition. Opposed to "modernity" appears the term "avant-garde", which differs from the first by its break with the heritage of past cultural achievements and is accompanied by noisy and radical manifestos. The avant-garde as artistic direction can be seen both as an examination of the classical type of creativity and as an opportunity to update the aesthetic status of modernity. In the history of world literature and art, modernism cannot be considered apart from its links with the great "cultural capitals" of Europe and the United States: Paris, London, Berlin, Rome, Moscow and, of course, New York. The ubiquitous crossing of boundaries – psychological, spiritual, moral and aesthetic – underlies the cultural consciousness of modernity, both in the person of its proponents and in the person of its contemporary critics. This internationalism manifests itself in the migrations of emigrants (Ezra Pound, James Joyce, Thomas S. Eliot), in the polyphonic symphony of languages and allusions woven into their texts ("The Barren Land", "Ulysses"), in the unification of "other" from other places (Pablo Picasso, Igor Stravinsky, David Herbert Laurens).

In general, the formation of the principles of modernism in the literature and art of the United States allows to trace the general pattern of development of this contradictory trend, which in Soviet times was considered "accompanied by tendencies hostile to humanism, leading to the devaluation of true spiritual values." Professor A.M. Zverev noted that the experimental nature of modernist literature and art played an important role in the process of aesthetic development of new issues, formed in connection with the weakening of the truly tragic perception of life American in the first decade of the twentieth century. In the course of this process, society became less and less able to justify the inevitability of the destruction of commonly accepted ideas and forms that restricted artists and writers from communicating with the public. This was particularly felt in the cultural space of the United States.

The beginning of the twentieth century is the golden age of the illusions about the election of America and at the same time the time of the dispute and the gap between the "American dream" and the "American tragedy", which is reflected in the literature, in art, music and mass media. The development of American literature is directly linked to the socio-political events of the early twentieth century, which significantly influenced the spiritual culture. The first two decades of the twentieth century are also the time of the triumph of realism, which can be approached to naturalism, in the cultural space of the United States. Jack London, Theodore Dreiser, John Reed, Robert Frost and other writers portray in their works the characters of strong-willed people who overcome difficulties in every possible way. New trends directly related to journalism are emerging that have contributed to the formation of realism in American literature. For example, the emerging trend of "confusion" has united writers, publicists, sociologists, liberal public figures. The revealing journalistic and artistic works of Lincoln Steffens, Upton Sinclair, Ida Tarbell, as well as Jack London and Theodore Dreiser have helped to reinforce socio-critical trends in American literature. Thanks to them, the journalistic aspect becomes an essential part of the American novel of the first half of the twentieth century.

The "poetic renaissance" in American literature has been associated with the names of Carl Sandberg, Edgar Lee Master and Robert Frost, who turned to the paintings of the life of the American people. Their poetry met the needs of the time and helped poetically portray the American reality in all its diversity.

The realistic novel, whose representatives were also many adherents of the Macraker movement, was created in the process of the interaction of three historically conditioned factors: the real elements of the protest of the American romantics, the realism of Mark Twain, which grown on an original national basis, and the experience of American writers of the realist current who, to some extent, took up the tradition of the classic European novel of the nineteenth century. The late 1910s saw the emergence of the American national drama, which until then had not experienced significant development. This process took place under conditions of acute internal struggles. The desire for a realistic reflection on life was complicated by modernist influences in American playwrights. Eugene O'Neill occupies one of the first places in the history of American theater. It laid the foundation for the American national drama and created a lively intellectual game. All of his work had a major impact on the further development of American drama. During the 1920s, the United States experienced a period of fundamental change in the country's history and cultural life. Later, the foundations of the modern social structure were laid and the main socio-cultural parameters of its

social development were identified. The First World War "revealed and reinforced many of the destructive tendencies that characterize the spiritual crisis in Western society that arose at the turn of the 19th and 20th centuries. The realities of wartime, coupled with large-scale restrictions on democracy and the involvement of tens of millions of people in violence, have had a huge impact on social psychology, morality and value priorities. America in the 1920s, as the pages of many American magazines show, is a land of continual carnival and hypertrophic sensuality.

This state of society has been called "carnival" by those who have experienced it every day: American writers. Francis Scott Fitzgerald was the one who created the idea of the "carnival", which reflects the style and rhythm of life as defined by the American system. Together with him, Ernest Hemingway, William Faulkner, John Dos Passos and other writers of the "lost generation" have described this period as a "sensual revelry" associated with the "revolution of morality" of society, as an expensive pleasure turned into fruitless destruction of life for all: elites and masses, 'middle class' and rich, businessmen, politicians and intellectuals. In one of his essays, Fitzgerald provided a clear picture of what the new American society has become: The sensible American citizens did not even have time to catch their breath because the most rampant of all generations, the generation that was still going through puberty during the difficult war years, was unceremoniously sidelined. He sided with my peers and came to the fore cheerfully. She undermined the moral foundations of the ancients, but in the end she wore herself out prematurely, and not because she lacked morals, but because it lacked taste. Let's remember 1922. At that time, this generation reached its peak; and after that, even though the Jazz Age was not over, it belonged less and less to young people. Everything after that was suddenly replaced by an adult, and the confused and bewildered children looked like a children's holiday that had nothing to do with it. 1923, tired of chasing this carnival with a hidden envy, the adults decided this young wine would completely replace their young blood, although the orgy began with shouts and exclamations. The new generations are no longer at the center of public attention.

However, the general desire to fill life with entertainment, expressed at cocktail parties since 1921, had more complex reasons. New York, the heart of the carnival parade, was able to fully experience all of this. Many representatives of the "lost generation" live in large cities and thus embody a worldview that has lost its old moral, religious, social ideals, its belief in freedom and democracy. In New York, young writers had the opportunity to vent their frustrations by making themselves, known through their writings. The city shone with all the colors of life, "as at the beginning the day of creation. Soldiers returning from Europe marched down Fifth Avenue, where girls from across the country, north and east, gathered to meet them. Americans are the largest country in the world and there was a festive smell in the air. But despite the equality of all social classes, the carnival ends in tragedy.

Consists of frustration, loss of meaning, weakening of the strongest human experience, nervousness, exhaustion, moral resentment, irony after World War I, New York City was "rich" every night, filled with free entertainment. The atmosphere of the mansion ", but no one has managed to express themselves in a tall white building. New York "society" existed separately from the art world. So, American writers begin to search for concrete, concrete truths. Fitzgerald, Hemingway and Faulkner aspire to a new type of prose capable of overcoming the habitual inertia of perception, of transmitting the internal and linguistic state of people, of masking the painful impossibility of communication. In some ways, Scott Fitzgerald was more influenced by New York than any other representative of the Jazz Age. One of the reasons for this was the frequent parties thrown by his wife. The result was the novel "The Great Gatsby", a symbol of American literature of the jazz era and considered a masterpiece. The 1920s gave American literature not only representatives of the "lost generation", but also the greatest representatives of American modernism, promoting the cult of "pure art". This trend is most vividly illustrated by the poetic practices and theoretical visions of modern masters such as Ezra Pound and Thomas Stearns Elliott.

Also in the 1920s, the names of Gertrude Stein, who experimented in the field of poetic prose, Edward Cummings, a futuristic innovator, Robinson Jeffers, who exalted the unity of nature and man opposed to bourgeois civilization, and others, Thomas Wolfe, who created a kind of epic of American life, has become well known. Not as exposed (as Fitzgerald was) to the "celebration of New York life", these writers sought to embrace life in its entirety, where romance and philosophical understanding of the world were combined with social satire.

The 1920s ended with a sudden stock market crash. Instead of the proclaimed eternal "prosperity", a serious crisis erupts in the country. But it was precisely in the crisis years of American literature that the "second discovery" of America took place, although it brought with it the American tragedy already mentioned. Despite for a year, New York continued its idolatrous entertainment. Even the war in Spain did not affect her tranquility. At the news that the city is fat and bad, gone from entertainment to idiots and beyond built a state-of-the-art skyscraper, reacted only slowly.

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