



MODERNIST WRITERS OF WORLD LITERATURE

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ABSTRACT: - This article deals with the Modernism is a period in literary history which started around the early 1900s and continued until the early 1940s. in general rebelled against clear-cut storytelling and formulaic verse from the 19th century. Instead, many of them told fragmented stories which reflected the fragmented state of society during and after World War I.

KEYWORDS: Literature, period, era, history.

INTRODUCTION

Many Modernists wrote in free verse and they included many countries and cultures in their poems. Some wrote using numerous points-of-view or even used a “stream-of-consciousness” style. These writing styles further demonstrate the way the scattered state of society affected the work of writes at that time.

Emily Dickinson and Walt Whitman are thought to be the mother and father of the movement because they had the most direct influence on early Modernists. Some time after their deaths, the Imagist poets began to gain importance. The University of Toledo’s

Canaday Center has a rich collection of poetry and critical work from that era.

Imagist poets generally wrote shorter poems and they chose their words carefully so that their work would be rich and direct. The movement started in London, where a group of poets met and discussed changes that were happening in poetry. Ezra Pound soon met these individuals, and he eventually introduced them to H.D. and Richard Aldington in 1911. In 1912, Pound submitted their work to Poetry magazine. After H.D.’s name, he signed the word "Imagiste" and that was when Imagism was publicly launched. Two months later, Poetry published an essay which

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discusses three points that the London group agreed upon. They felt that the following rules should apply when writing poetry:

1. Direct treatment of the "thing," whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome.

In the following month's issue, Pound's two-line poem "In a Station at the Metro" was published. In addition to the previously published works of Aldington and H.D., it exemplifies the tenets of Imagism in that it is

direct, written with precise words, and has a musical tone which does not depend on a specific rhythm:

In a Station at the Metro

The apparition of these faces in the crowd;

Petals on a wet, black bough.

Over the next four years, four anthologies of Imagist poetry were published. They included work by people in that London group (Pound, F.S. Flint, H.D., and Aldington), but they also contained the works of Amy Lowell, William Carlos Williams, James Joyce, D.H. Lawrence, and Marianne Moore.



World War I broke out soon after the height of Imagism. Some poets, like Aldington, were called to serve the country, and this made the spread of Imagism difficult—as did paper shortages as a result of the war. Eventually, war poets like Wilfred Owen grew in popularity as people shifted their attention to the state of the world.

After the war ended, a sense of disillusionment grew, and poems like T. S. Eliot's "The Waste Land" showed the way poetry had shifted. This infamous poem contains various narratives and voices that change quickly from one topic to another. This style of poetry differed greatly from the slow and focused poetry of the Imagists. Visit this [link](#) to read the poem in its entirety.

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Within a few years, many Modernist writers moved overseas. There was an exciting expatriate scene in Paris which included Pound, James Joyce, Gertrude Stein, and Mina Loy. These writers held and attended literary salons. Poets such as E.E. Cummings, Hart Crane, and William Carlos Williams also attended these salons at times.

Not all Modernist poets followed the writers who were making revolutionary changes to the world of poetics. Marianne Moore, for example, wrote some form poetry, and Robert Frost once said that writing free verse was "like playing tennis without a net." Additionally, writers who had gained popularity toward the end of the Modernist era were inspired by less experimental poets such as Thomas Hardy and W.B. Yeats.

By the 1950s, a new generation of Postmodern poets came to the forefront. Adding "post" in front of the word "Modern" showed that this new period was different than the one before it, yet was influenced by it. The Modernist ideas of Imagism and the work of William Carlos Williams, for example, continue to have a great influence on writers today.

REALISM (1865--1915)

Realism is the presentation in art of the details of actual life. Realism began during the nineteenth century and stressed the actual as opposed to the imagined or the fanciful. The Realists tried to write truthfully and objectively about ordinary characters in ordinary situations. They reacted against Romanticism, rejecting heroic, adventurous, unusual, or unfamiliar subjects. American realism grew from the work of local--color writers such as Bret Harte and Sarah Orne Jewett and is evident in the writings of major figures such as Mark Twain and Henry James.

1. **NATURALISM:** An outgrowth of Realism, Naturalism is a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists tended to view people as hapless victims of immutable natural laws and the effects of heredity and environment on people helpless to change their situations. Early exponents of Naturalism include Stephen Crane, Jack London, and Theodore Dreiser.

2. **REGIONALISM:** Another outgrowth of Realism, Regionalism in literature is the tendency among certain authors to write about specific geographical areas. Regional writers like Willa Cather and William Faulkner, present the distinct culture of an area, including its speech, customs, beliefs, and history. Local--color writing may be considered a type of Regionalism, but Regionalists, like the southern writers of the 1920's, usually go beyond mere presentation of cultural idiosyncrasies and attempt, instead, a sophisticated sociological or anthropological treatment of the culture of a region.

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