



THE CREATION AND DEVELOPMENT OF IMAGISM GENRE IN EUROPE

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Asila A. Chorjeva

Student, Uzbek State University of World Languages, Uzbekistan

ABSTRACT

The purpose of this article is to provide more detailed description of the phrase "Imagism". The article will cover the information of the genre of imagism and how it developed, as well as the writing style of American and English authors.

KEYWORDS

Diversity, complexity, imaginative views, poetic diction, futurism, metaphor, art, epithet, poetic content, an ideological function.

INTRODUCTION

The greatest accomplishments of the twentieth century, particularly in poetry, heralded the beginning of a new movement in modern American literature, first among creative poets and later in other arts. This movement was known as impressionism. The original notions arose in England and America, where the first roots were found in 1908. Poetry, according to the

English philosopher and poet Hulme, is unique. This trend, which started with Ezra Pound and his colleagues under the influence of English metaphysical poets and French symbolists, is characterized by poetry that is unaffected by the choice of classic, subject, or word.

THE MAIN RESULTS AND FINDINGS

Those who wished to transcend the literary trends of the day and believed them to be "bad habits" from the nineteenth century. We see the new literary genres that are emerging so swiftly in both of Pound's pieces, Imagism (1913) and A Few Unfulfilled Things (1913). This serves as a manifesto for the majority of the time's writers, outlining both the right and wrong things to do. Ezra Pound was regarded as one of the fantasy genre's forerunners and was instrumental in introducing the new literary form to many other writers, including Eliot, Joyce, Frost, Moore, Hemingway, and Tagore. Tate and Eliot both acknowledged his enduring significance and dubbed him "the most important English poet of life", while others, like Fitzgerald, did not share their appreciation for the majority of his output and his accomplishments. Pound asserts that there are numerous issues with nineteenth-century poetry, including issues with language, literary style, and poetic diction. Poetry makes up it.

Excessive use of words used alone, which frequently have no function or are no longer used in real speech, as well as classic diction in its bytes or meters. Since he accepted and backed the imaginative viewpoints of the original artists Amy Lowell and Hilda Doolittle, he became one of the movement's most important figures. This tendency changes the general artistic and literary styles.

Imagism, a literary and artistic movement that describes the creative intent of its actions, first appeared in Russia in the years following the 1917 Revolution.

The process of language development through metaphor is poetic creativity. An epithet is a collection of analogies, contrasts, and contradictions regarding

the subject. The most basic picture in poetry is the epithet, which has evolved over time. A poem should be a "catalog of pictures" that flows smoothly to the reader; a text with specific field content is not conceivable in poetry since it specifies an ideological function. Early in the 20th century, England and America were the birthplaces of imagination. In opposition to romanticism and Victorian poetry, the Imagist movement emphasized the use of rigid imagery to stress simplicity, clarity, and expression.

Although T. E. Hulme, an English philosopher and poet, developed the movement's concepts, which are centered on an absolutely accurate rendering of poetry's subject matter without exaggeration, Ezra Pound is often credited with having started it. Poetry has a "visual tangible language", Hulme remarked in his paper "Romanticism and Classicism" from 1908. The poem's visuals are not merely decorative; they are its core. Pound adopted Hulme's poetic theories for his fantasy movement, which got its start in 2000. After reading his poem "The Hermes of the Roads" in a meeting with Hilda Doolittle in 1912, Pound suggested he make some corrections. He was then given the journal *H. D., Imagist* of that year before being sent to *Poetry* magazine in October. The term "Imagist" was first used in print by Pound when he published all of Hulme's poems in November. Substitute concrete features that can be explained in greater detail with the aid of a figure for the abstractions. The condensed, illustrated songs of ancient Greek lyricists and Japanese haiku writers are brief, loose poetry that have moved away from rigorous counters and ethical judgments, exposing everything to what Hulme famously termed the "hard, dry picture." "An image that conveys an intellectual and emotional complex in a single point of time," was Pound's description of the picture. The immediate emergence of such a "complex," according to him, "gives a sudden feeling

of freedom; a sense of independence from the constraints of time and space; gives a sense of sudden growth that we experience in front of the greatest works, art." F. S. Flint, a dreamer poet, articulated the fundamentals of dream poetry in March 1913's "Several Things That Cannot Be Fulfilled by the Imagine", referencing Ezra Pound: a direct connection to a fictitious or real "thing". Never, ever use terms that don't enhance the presentation.

Regarding the rhythm: by arranging musical passages in order, not in a metronome sequence.

Works by William Carlos Williams, Richard Aldington, James Joyce, H. D., and other authors are included in *Des Imagists*, which was published in 1914. However, there were disputes within the movement regarding direction and control in the spring of that year. Amy Lowell became a movement leader and wrote three anthologies in order to punish Pound for his narrow vision of poetry. Pound has thus far distanced himself from fantasy, criticizing it and dubbing it "Imagism", unlike certain passionate poets of 1915–1917. Pound argued that "the image is not VORTEX, not a dazzling knot or cluster," and that he had modified his ideas to fit the new philosophy of Vorticism. By 1917, even Lowell started to separate himself from this movement, but his ideas eventually spread to a larger modernist movement and affected authors all through the 20th century.

Dreamers spontaneously developed various methods of constructing the image as a result of the image's direction. "The methods of production of the master of art are image - similarity, parallelism, comparison, steps from contrast, compressed and closed epithets, polymetallic guides, multilayer structures" ("Declaration") what to do about the need for growth In order to produce a picture, dreamers had to accomplish not just the diversity and intricacy of these

plans, but also the "clean and dirty texture" of long thoughts based on the "magic law" through unexpected comparisons based on the principle of "wireless imagination". They sought to be "superior" to innovators and futurists by "attracting bodies to negative and positive poles" (Marengo), utilizing previously alluring language (dreams "rough writing becomes a sacred psalm"). "The fastest distance at the lowest distance"; "When the enema is halted with a pink pill rather than the sun and the moon is installed immediately on a ring affixed to the left finger" (Marengo). Dreamers are willing to totally accept supernatural, artificial reprimands in works of art inspired by intricate, partially linguistic etymologies, partially by random word synchronization (see Marengo's "Autobiographical Novel without Lies") because "art" is always conditional and artificial (Shershenevich). Shershenevich expresses the aesthetic theories of the English paradoxes in a clear and superficial manner after closely studying this topic with O. Wilde. The "little image" (word metaphor, comparison, etc.) must be subordinated to higher pictures, such as the "human image" in poetry as a whole, later (1923), when dreamers abandoned the restrictions of their theory. A poetic account of events, characters, picture of the period, the characters' composition, "Almost Declaration", and "Hotel for Beautiful Travelers" magazine. The basis for autonomous living are essentially lost in fantasy.

However, it must be acknowledged that the dreamers' creative processes did not develop to a theoretical level. It was challenging for Shershenevich to identify a piece of work that could be interpreted as a "catalog of images", "from beginning to end" (not to mention Korsakov and Yesenin, who did not theoretically understand the idea of mechanical merger of images). The general content of a single lyric is more or less obvious. Only the precise weight of the "little images"



and their specificity—any semantic (in this regard, the dreamers bravely fulfilled their theoretical requirements) and clarity of the metaphors—determine the school's overall physiognomy. A specific link of the metaphorical sequence corresponds with the planning of the connection. Imagism, which focused on graphic clarity and straightforward language, was a tendency in early 20th-century Anglo-American poetry. It is regarded as the first recognized modernist literary movement in the English-speaking world. Imagism is frequently referred to as "a series of creative moments" as opposed to a protracted period of development. According to French translator Rene Taupin, "It is more accurate to think of imagination as a union of various poets who have been on significant notions for some time, rather than as an ideology or even a school of poetry". The romantic and Victorian poets' use of emotion and language was condemned by the impressionists. Imagists demanded a return to more traditional ideals, such as the simplicity of presentation, the economy of language, and non-traditional poetry, in contrast to contemporary Georgian poets who delighted in writing within this tradition. Openness to form experimentation; Sufis employed free verse. The attempt to dissect a single image to find its core is a defining characteristic of the style. This depicts how avant-garde art has evolved in modern times, particularly Cubism. Although these poets distinguish between objects using what the American poet Ezra Pound called "bright details", Pound used Cubism's technique of combining several viewpoints into a single image to represent abstraction by juxtaposing specific examples.

Imagists have eschewed the emotion and discourse present in romantic and Victorian poetry. Sufis employed free poetry, whereas Imagists wanted to revert to more traditional values of simplicity of expression, economy of language, and openness to

trying out novel poetic forms. The endeavor to identify a single image in order to represent its essence is what defines shape. It echoes current avant-garde art tendencies, particularly Cubism. Pound's diagrammatic technique of juxtaposing specific examples to convey abstraction is akin to Cubism's way of combining various appearances into a single image, even though these poets employ "bright details" to distinguish objects.

Imagism was an endeavor in the 20th century to bring clarity and directness to poetry in place of nebulous ambiguities. They produced lines that stood out for their use of simple language and speech patterns, a contemporary theme, meter freedom, and the absence of romantic or mystical themes. Japanese poetry continued the French symbolist tradition while also having an influence on imagism (see French literature). Along with the poets Richard Aldington, F.S., H.D. (Hilda Doolittle), and Ezra Pound, Flint created the fantasy credo in 1912 after being influenced by T.E. The imaginers "developed a dry, hard-edged language in which a distinct visual image transmitted a thorough lyrical expression", according to Hulme's critical opinions. The authors of the fantastical poems included John Gould Fletcher and Harriet Monroe. This action impressed T.S. Eliot, D.H. Lawrence, Wallace Stevens, Marianne Moore, Conrad Aiken, and Marianne Moore. Fantasy poets have been featured in the publications Poetry (from 1912) and Egoist in both the United States and England (since 1914). The two collections that compile their works are Des Imagists (1914) and Some Imagists (1915).

A modernist offshoot known as "imagism" focused on employing incisive language to conjure up vivid imagery. The main idea was to convey an object's tactile sense through words. Like other modernisms, imagism was categorically opposed to Victorian



poetry, which prized the plot. In this regard, impressionist poetry is comparable to Japanese haiku; both are succinct reflections of the poetic circumstance. Ezra Pound, Amy Lowell, William Carlos Williams, H. D. (Hilda Doolittle), D. H. Lawrence, Ford Maddox Ford, Richard Aldington, and others who wrote between 1912 and 1917 are referred to as Imagists. Although Imagism was never a purely American movement, it was linked to numerous generations of self-conscious American poets and authors, most notably the Schools of Objective and Black Mountain Poetry had a profound effect on those who died. For instance, although they are not directly associated with fantasy, S. ELIOT, Conrad Aiken, Marianna Moore, and Wallace Stevens are indirectly influenced by the formal innovation and widespread critical success of the school of imagination.

The development of imagery can be divided into two major phases. First, vorticism, an English translation of Italian futurism based on the works of artist and poet Wyndham Lewis and sculptor Henri Gaudier-Brzeska, related to Amy Lowell, who led the movement from 1912 to 1914. Pound later left it to support vorticism. The second stage of the imagination is what Pound refers to as "Imagism," as he is unhappy with the movement's lack of control. This spans the years roughly 1915 through 1917. After 1917, the Anglo-American literary world accepted and badly imitated numerous fictitious ideals, and the movement—which had earlier been less consensual—softened its stance on extreme avant-garde forms. There was conjecture surrounding Pound's involvement in the Poets' Club in London, where he formally started a meeting in 1908 under the direction of T. E. Hulme. The club was changed into a "second" Poets Club in 1909 by Hulme and F. S. Flint, which also included Pound and Ford Maddox Ford. Despite the fact that Pound's collection of poetry *Ripostes* first used the moniker *Les Imagists*

in 1912, it refers to and defines the Second Poets' Club, sometimes known as the "Forgotten School of 1909." "School of Images".

CONCLUSION

In conclusion, twentieth-century modern poetry has a specific place for fantasy poetry. First of all, subjects drawn from actual life are straightforward and occur in daily life. For Pound, the idea of sea imagery is still crucial since it will allow him to maintain the connection between his inspiration and reality. Lowell's fervent poetry on the garden and other natural wonders experience the same thing. Secondly, visualization by using pictures and other visual aids makes it more vivid and understandable for the reader. Thirdly, use a very simple word-image-recipe to avoid using extraneous words.

We believe that in order to generate an image, there must be a certain level of calm and harmony. As opposed to the 20–30 poems of the Victorian era, Pound used a kind of poetry called a haiku, which had only 14 words. They are connected through the process of thought. Although he accepted Vorticism, this principle can also be found in Imagism. Such a classification is the result of the author's attempt to view poetry as a piece of graphic art. It's noteworthy to observe when we examine the poem that, despite the absence of a verb, the poem implies action. Thus, it starts to oppose real and unreal, lovely and ugly, and simple and foreign. The fast shifts it produces, which are a hallmark of natural systems in contrast to artificial ones, as well as Japanese haiku. The black horn's dark masculinity is amplified because she employs "leaves" rather of flowers, which gives her a softer, more feminine quality. The poet appears to have been observed by the two on a train platform: not just severe contrasts, but complimentary ones as well. The precise content of this poem and what Pound intended



to convey when he wrote it are still up for debate among scholars. They must all concede that he has accomplished his goals, nevertheless.

The primary objective of the fantasy was to write poems that succinctly and vividly illustrated the entire poet wanted to convey, transforming the lyrical narrative into an image rather than using poetic devices like scale and rhyme to obfuscate and embellish it.

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