

## IMAGINISTS. VORTICISTS (EZRA POUND, W. LEWIS, T. E. HUME, YES. EPSTEIN ET AL.) AND THE INTERTEXT OF EUROPEAN POETRY

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**Introduction.** In the poetry of the 1910s, a more pronounced emphasis appeared than in prose, which consisted in the need for new ways of describing a changing existence. This is M. Ford emphasized in his article "On Impressionism": "Today's Les Jeunes (Les Jeunes) are experimenting in all areas of art. And they are doing it right."

**The main part.** Ezra Pound made the strongest statements about the belated renewal of poetry. The title of his collection of essays was "Make the New". With Ford's support, Ezra acted as an ardent critic of modern, degenerate poetry, in his words: "that monstrous pile of dung that comes out of nothing, the main part of which is nothing but raw material in the legato style; the second-rate is this viscous tedium of Wordsworth, Keats, and God knows who else; with its stupid, brooding, coarse rhetoric, the Elizabethans under the four classes." .

Pound, who arrived in London in 1909, soon met F. S. Flint and T.E. Met Hume. Both critics and poets, like Pound, resented the lack of "discipline" in modern poetry. Perhaps Pound coined the term "imagism" that he developed at that time, striving for the correctness and clarity of poetic words, describing a new style: "Objectively - without hesitation; without excessive use of direct adjectives; without using metaphors that are difficult to understand ". In issues 5 and 10 of the magazine "Poetry" published by Henrietta Monroe in 1913 , Pound worked as a foreign representative and published most of his poetry and criticism, the main focus of his group was F. S. Introduced by Flint in "Imagism" and Pound's "On some observations in Imagism". In 1914, Pound published the anthology "Imagists", and Amy Lowell (an American poet who came to London in 1915): "Imagist Poets" published several issues in 1915, 1916 and 1917. He also included D. among the youth authors. X. Introduced by Lawrence. However, Pound's reaction to Amy Lowell's anthology was critical: he criticized the lack of seriousness in the author's poetic taste, asserting that he replaced imagism with amy-ism. The group soon disbanded. But a critical view of conventional poetic practice certainly contributed to changes in English poetry.

Some of the ideas put forward by Pound are not creative, but theoretical, the leading poet of the older generation. B. Introduced by Yeats. In a collection of short essays entitled Discoveries, written in 1906-1907, he discussed his dramatic experiences before an uneducated audience in a small town in the West of Ireland. This experience forced him to look critically at the tradition of romanticism and symbolism related to early poetry and drama. The result of this revision was a refined and intellectual art, far removed from the language and thought of the Irish people, yet this poetry was intended for him. In the section entitled "Personality and intellectual essence".

Yeats said that his work with the Irish theater asked him: "What must I do to make the living mean something to ordinary people, whose focus is not on poetry, but on a shop, a school, a drugstore?" If we go beyond the boundaries of poetry, expressing the idea of a "whole person" through the

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medium of words, novels, the literary projects of the novelist D. H. Lawrence and Virginia Woolf were very close.

In the 1910s, Pound spent a lot of effort not only on poetry, but also on other types of art - painting, sculpture. In part, this hobby arose from his acquaintance with the young French sculptor Henri Gode-Brzeska in 1913. Pound's first works on art, published in the magazine "Egoist" on February 16, 1914, Gaudier-Brzeska and J. New Sculpture article on Epstein's works. Gode-Brzeska fought in World War I and was killed in 1915. In honor of his memory, Pound published a book containing notes of the sculptor, photographs of his works and reproductions of paintings. Gode-Brzeska's Vortex Manifesto is published by Blast, published by Wyndham Lewis.

In the publication of the first issue of Pound "Blast" V. Collaborated with Lewis. It was published in June 1914 with a title in capital letters under a pink cover. The purpose of the unusual publication was to draw public attention to the assessments that expressed various aspects of English culture. Lewis' artistic project can be defined as an alternative to the continental avant-garde. Researchers of the poet's work focus on the unique eclecticism of his artistic hobbies: Russian anarchism, Italian comedy delle'arte, Marinetti's poetry, Polynesian primitive art, Japanese painting, cubism, etc. It is noteworthy that for English modernism, Lewis's avant-garde art was not adapted to life.

**Conclusion.** In general, there was no significant interaction between Dadaism and Surrealism in English art and literature of the 1910s. The reason is not the narrow-mindedness of the English insulars, but their conscious refusal to express feelings and methods that artificially complicate the perception of the viewer or reader . This conclusion is presented in Alan Young's monograph "Dad and After Dad: Modernism and the Limits of English Literature", an analysis of a number of independent literary and art journals published in England from 1916 to 1950. Aldous Huxley, F. S. Flint, Ezra Pound, Wyndham Lewis, Richard Oldington, and T. S. Elliott was among those who closely followed and studied the Dada movement. Of course, these poets and prose writers would later become influential figures in English literature, well aware of what was happening in the arts on the Continent, especially in France, as well as in New York. Pound and Huxley themselves tried to write in the spirit of Dada, but only to show the incompetence of the existing system. Soon, they abandoned this profession due to all-round nihilism. In the end, U. Lewis saw Dada as a betrayal of modernism. It is known that T.S. Elliot completely linked all his activities to the experience of the European culture of the past. In French culture, Dadaism and Surrealism were alien to English cultural traditions as oppositional movements.

At critical, critical moments, English modernist writers appealed not to the latest European trends, but to the national stock.

### List of used literature :

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