

Chapter 1 : Modern English Drama Characteristics | English Summary

To clarify, not all contemporary poetry is considered "modern" in the sense of the modernist literary movement. The modernist poets, such as T.S. Eliot, tended to favor intellect over emotion, and.

Quick Overview written by: Modernism in Literature is not a chronological designation; rather it consists of literary work possessing certain loosely defined characteristics. The following are characteristics of Modernism: Marked by a strong and intentional break with tradition. This break includes a strong reaction against established religious, political, and social views. Belief that the world is created in the act of perceiving it; that is, the world is what we say it is. There is no such thing as absolute truth. All things are relative. No connection with history or institutions. Their experience is that of alienation, loss, and despair. Championship of the individual and celebration of inner strength. Modernist authors felt betrayed by the war, believing the institutions in which they were taught to believe had led the civilized world into a bloody conflict. They no longer considered these institutions as reliable means to access the meaning of life, and therefore turned within themselves to discover the answers. Their antipathy towards traditional institutions found its way into their writing, not just in content, but in form. Popular British Modernists include the following: James Joyce from Dublin, Ireland - His most experimental and famous work, *Ulysses*, completely abandons generally accepted notions of plot, setting, and characters. Virginia Woolf - *To the Lighthouse*, as well, strays from conventional forms, focusing on Stream of Consciousness. Stevie Smith - *Novel on Yellow Paper* parodies conventionality. Aldous Huxley - *Brave New World* protests against the dangers and nature of modern society. Lawrence - His novels reflected on the dehumanizing effect of modern society. For writers like Hemingway and Fitzgerald, World War I destroyed the illusion that acting virtuously brought about good. Like their British contemporaries, American Modernists rejected traditional institutions and forms. *Farewell to Arms* narrates the tale of an ambulance driver searching for meaning in WWI. Make a chart to identify aspects of modernism. In the left column list the characteristics of modernism; in the middle column find specific passages; in the right column write an analysis of the passage.

Chapter 2 : What are characteristics of Modernist literature, fiction in particular?

Modernist poetry is characterized by themes of disillusionment, fragmentation and alienation from society. These characteristics are widely believed to be feelings brought on by the Industrial Revolution and the many social, political and economic changes that accompanied it. This multinational.

In broad terms, the period was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Experimentation and individualism became virtues, where in the past they were often heartily discouraged. Modernism was set in motion, in one sense, through a series of cultural shocks. The first of these great shocks was the Great War, which ravaged Europe from through , known now as World War One. The first hints of that particular way of thinking called Modernism stretch back into the nineteenth century. As literary periods go, Modernism displays a relatively strong sense of cohesion and similarity across genres and locales. Furthermore, writers who adopted the Modern point of view often did so quite deliberately and self-consciously. Indeed, a central preoccupation of Modernism is with the inner self and consciousness. In contrast to the Romantic world view, the Modernist cares rather little for Nature, Being, or the overarching structures of history. Instead of progress and growth, the Modernist intelligentsia sees decay and a growing alienation of the individual. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. War most certainly had a great deal of influence on such ways of approaching the world. Two World Wars in the span of a generation effectively shell-shocked all of Western civilization. In its genesis, the Modernist Period in English literature was first and foremost a visceral reaction against the Victorian culture and aesthetic, which had prevailed for most of the nineteenth century. Indeed, a break with traditions is one of the fundamental constants of the Modernist stance. They could foresee that world events were spiraling into unknown territory. The stability and quietude of Victorian civilization were rapidly becoming a thing of the past. The assassination of Archduke Ferdinand of Austria was essentially the triggering event of the First World War, a conflict which swept away all preconceived notions about the nature of so-called modern warfare. The educational reforms of the Victorian Age had led to a rapid increase in literacy rates, and therefore a greater demand for literature or all sorts. A popular press quickly developed to supply that demand. The sophisticated literati looked upon this new popular literature with scorn. Writers who refused to bow to the popular tastes found themselves in a state of alienation from the mainstream of society. To some extent, this alienation fed into the stereotype of the aloof artist, producing nothing of commercial value for the market. The academic world became something of a refuge for disaffected artists, as they could rub elbows with fellow disenfranchised intellectuals. In the later years of the Modernist period, a form of populism returned to the literary mainstream, as regionalism and identity politics became significant influences on the purpose and direction of artistic endeavor. The nineteenth century, like the several centuries before it, was a time of privilege for wealthy Caucasian males. Women, minorities, and the poor were marginalized to the point of utter silence and inconsequence. The twentieth century witnessed the beginnings of a new paradigm between first the sexes, and later between different cultural groups. Class distinction remains arguably the most difficult bridge to cross in terms of forming a truly equitable society. The point is that as the twentieth century moved forward, a greater variety of literary voices won the struggle to be heard. What had so recently been inconceivable was steadily becoming a reality. African-Americans took part in the Harlem Renaissance, with the likes of Langston Hughes at the forefront of a vibrant new idiom in American poetry. None of this is to suggest that racism and sexism had been completely left behind in the art world. Perhaps such blemishes can never be fully erased, but the strides that were taken in the twentieth century were remarkable by any measure. In Modernist literature, it was the poets who took fullest advantage of the new spirit of the times, and stretched the possibilities of their craft to lengths not previously imagined. In general, there was a disdain for most of the literary production of the last century. The French Symbolists were admired for the sophistication of their imagery. In comparison to much of what was produced in England and America, the French were ahead of their time. They were similarly unafraid to delve into subject matter that had usually been taboo for such a refined art form. Hopkins, for his part, brought a fresh way to look at rhythm

and word usage. He more or less invented his own poetic rhythms, just as he coined his own words for things which had, for him, no suitable descriptor. Hopkins had no formal training in poetry, and he never published in his lifetime. This model “the self-taught artist-hermit who has no desire for public adulation” would become synonymous with the poet in the modern age. This stereotype continues unrivaled to this day, despite the fact that the most accomplished poets of the Modern period were far from recluses. Even though alienation was a nearly universal experience for Modernist poets, it was impossible to escape some level of engagement with the world at large. Even if this engagement was mediated through the poetry, the relationship that poets had with their world was very real, and very much revealing of the state of things in the early twentieth century. Leading up to the First World War, Imagist poetry was dominating the scene, and sweeping previous aesthetic points of view under the rug. The Imagists, among them Ezra Pound, sought to boil language down to its absolute essence. To achieve that effect required minimalist language, a lessening of structural rules and a kind of directness that Victorian and Romantic poetry seriously lacked. Dreaminess or Pastoral poetry were utterly abandoned in favor of this new, cold, some might say mechanized poetics. Imagist poetry was almost always short, unrhymed, and noticeably sparse in terms of adjectives and adverbs. At some points, the line between poetry and natural language became blurred. This was a sharp departure from the ornamental, verbose style of the Victorian era. Gone also were the preoccupations with beauty and nature. Potential subjects for poetry were now limitless, and poets took full advantage of this new freedom. No Modernist poet has garnered more praise and attention than Thomas Stearns Eliot. Born in Missouri, T. Eliot would eventually settle in England, where he would produce some of the greatest poetry and criticism of the last century. Eliot picked up where the Imagists left off, while adding some of his own peculiar aesthetics to the mix. His principal contribution to twentieth century verse was a return to highly intellectual, allusive poetry. He looked backwards for inspiration, but he was not nostalgic or romantic about the past. Yet even when his poetic voice sounds very colloquial, there is a current underneath, which hides secondary meanings. It is this layering of meanings and contrasting of styles that mark Modernist poetry in general and T. It is no overstatement to say that Eliot was the pioneer of the ironic mode in poetry; that is, deceptive appearances hiding difficult truths. In American Literature, the group of writers and thinkers known as the Lost Generation has become synonymous with Modernism. In the wake of the First World War, several American artists chose to live abroad as they pursued their creative impulses. Scott Fitzgerald, and the painter Waldo Pierce, among others. The term itself refers to the spiritual and existential hangover left by four years of unimaginably destructive warfare. The artists of the Lost Generation struggled to find some meaning in the world in the wake of chaos. For Hemingway, this meant the abandonment of all ornamental language. His novels are famous for their extremely spare, blunt, simple sentences and emotions that play out right on the surface of things. There is an irony to this bluntness, however, as his characters often have hidden agendas, hidden sometimes even from themselves, which serve to guide their actions. All truth became relative, conditional, and in flux. The War demonstrated that no guiding spirit rules the events of the world, and that absolute destruction was kept in check by only the tiniest of margins. The novel was by no means immune from the self-conscious, reflective impulses of the new century. Modernism introduced a new kind of narration to the novel, one that would fundamentally change the entire essence of novel writing. At the same time, the psychoanalytic theories of Sigmund Freud had come into mainstream acceptance. Experimentation with genre and form was yet another defining characteristic of Modernist literature. Perhaps the most representative example of this experimental mode is T. Literary critics often single out *The Waste Land* as the definitive sample of Modernist literature. In it, one is confronted by biblical-sounding verse forms, quasi-conversational interludes, dense and frequent references which frustrate even the most well-read readers, and sections that resemble prose more than poetry. At the same time, Eliot fully displays all the conventions which one expects in Modernist literature. There is the occupation with self and inwardness, the loss of traditional structures to buttress the ego against shocking realities, and a fluid nature to truth and knowledge. The cynicism and alienation of the first flowering of Modernist literature could not persist. By mid-century, indeed by the Second World War, there was already a strong reaction against the pretensions of the Moderns. Artists of this newer generation pursued a more democratic, pluralistic mode for poetry and the novel. There was optimism for the first time in a long time.

Commercialism, publicity, and the popular audience were finally embraced, not shunned. True, the influence of Modernist literature continues to be quite astonishing. The Modern poet-critics changed the way people think about artists and creative pursuits. The Modern novelists changed the way many people perceive truth and reality. These changes are indeed profound, and cannot easily be replaced by new schemas. Do not reprint it without permission. Written by Josh Rahn.

Chapter 3 : The Main Characteristics of Modernist Literature | Pen and the Pad

Modernist poetry often is difficult for students to analyze and understand. A primary reason students feel a bit disoriented when reading a modernist poem is that the speaker himself is uncertain about his or her own ontological bearings.

Postmodernism began in the sixties, when there developed on both sides of the Atlantic a feeling that poetry had become too ossified, backward-looking and restrained. Certainly it was clever, with striking imagery, symbolism and structural economy, but it was also far too predictable. Where were the technical innovations of the early modernists? And if contrary movements existed, they seemed disorganized. The UK might have its neo-Romantics, and a reaction to them. But there was no common purpose in these figures, and no common philosophy to give them intellectual standing. Into this vacuum came radical theory, and the generally Leftist theories of literature. Features of Postmodernism Most conspicuously in the visual arts, but shown to varying degrees in novels and poetry, Postmodernism has these four features: Its creations were no longer the preserve of an exclusive avant-garde but the subject of academic study. Post-Impressionist paintings appeared on Christmas cards, and contemporary music featured in popular concerts. Even the originators themselves turned away from their high ideals. Pound espoused right-wing views. Eliot wrote in tight forms, became an establishment figure and received the Nobel Prize. By the s, university courses were stressing the continuity between traditional poetry and the contemporary scene. None of this was congenial to writers suffering the usual privations of the struggling artist. The education industry seemed a sham. For all its stress on authenticity and originality, everyone knew that the literary canon could be probed but not ultimately questioned. Of course the contemporary writer could always go one better, adopt and improve on the skills of the literary great, but this required enormous time, talent and dedication, with very doubtful chances of success. The public bought as critics directed; the critics wrote as they remembered their university courses indicating; and the courses repeated what had been written before. The safer approach was to reject the past, devise new styles however vacuous or wrong-headed, and then promote them as usual in a market-orientated consumer society. Most conspicuously was this done in the visual arts, but book prizes and regional festivals played their part in the literary world. And with its stress on fashion, the need to keep up to date, the advertising industry was the model to adopt. What counted was the interest swirling around the exhibition or publication, and this naturally drew on and supported contemporary events, fashions and concerns. For those who did, the wealthy industrialists and a cultured intelligentsia, two strategies were employed. And the second was an attack on the cultural achievements of the past. Ours was an age of mass literacy and communications, so that the old themes and their master-servant attitudes no longer applied. The old skills were no more than slavish copying: The strategies worked, though at a cost. English departments, together with the humanities generally, gradually lost their prestige and then their students. Indeed, if as hermeneutists assert, art is one way in which a society understands itself, poetry must inevitably reflect contemporary attitudes and concerns. But hermeneutists also stress the importance of tradition. Past cultural achievements represent something significant and universal about human nature, indeed must do or we should not respond to them now that their superficial attractions have been stripped away. And against the claims of Postmodernism, the lives and personalities of artists do colour their work. Indeed their lives are so hard, and success so fleeting, that serious artists very much have to believe in the importance of their individual efforts. All involved assumptions, cultural understandings, agreements as to what counted as important, and how that importance should be assessed. Even our language was imprecise, communal and secondhand. Where did reality stop and interpretation begin? In truth there was no essential difference between art and life: Was psychoanalysis a myth? Very well, so then were science and the humanities. All were self-supporting and self-referencing variably coherent systems with truths that were not transportable. No doubt history has some ticklish problems of interpretation, but few suppose that the holocaust never happened. No one can see how the exterior world can be unmediated by our senses and understandings, but the philosophic problems of asserting that reality is entirely created by language and intellectual concepts are formidable indeed. Science has its procedures and

limitations, but its supposed "myths" work in ways other myths do not. All disciplines have their own view of the world, but they are not equivalent or equally acceptable. Postmodernism largely overlooks how reality constrains actions, language and art. Formlessness Whence comes this desire for autonomy, for circumscribing form, for aesthetic shape? Look clearly at art and the dissonances will appear just as prominently. The New Criticism and traditional aesthetics simply left them out of account. Deviation from the expected, foregrounding, departures from the conventional are the essence of art, as Ramon Jacobson and the Russian formalists demonstrated. Art will be much stronger for being shapeless, indefinite, even incoherent. Nor need we stick rigidly to genres, or refrain from pastiche and parody. Art is the whole world, and the more that can be included the richer the artwork. But of course no such essence of art was ever demonstrated. No doubt the New Critics did speak too glibly of aesthetic harmonies and tension resolution, and poems could always be read that way, given sufficient ingenuity. Yet there are limits. The differences between a competent and an outstanding work of art may be difficult to prove to a first-year student, but everyone attests to the increasing discrimination that comes with love of the subject and prolonged study. It is a common observation that art begins in selection, and that an etching or black and white photograph may possess powers in proportion to what they exclude. Populism Postmodernism is very appealing. It is avowedly populist, and employs what is well-known and easily accessible in vivid montages. It welcomes diversity, and seeks to engage an audience directly, without levels of book learning interceding. It encourages audience participation. It mixes genres, and so makes interesting what otherwise would be overlooked. It can illustrate social causes, but does not insist on an underlying seriousness, all matters being equally relative. But if Postmodernism espouses populism, its work do not generally have mass appeal. Response is via theories which are incomprehensible, and purposely incomprehensible, to all but a well-read elite. We may enjoy something a fourteenth century Flemish painting without understanding the religious iconography, but that is not the case with Postmodernist works. The work seems fragmentary, arbitrary, lacking in skill and overall purpose, which it unashamedly is, from broader perspectives. What of larger ambitions? Are its artworks at bottom a criticism of life? No, and are not intended to be. Do they sharpen our sensibilities, make us see deeper and more clearly, make us more alive to the beauty of the world and indignant at its injustices? They make us more open to experience and less censorious. Postmodernism is not traditional, is indeed an anti-art in many ways, impatient of grandiose claims and intending no more than entertainment of an easily bored society. Artwork that does more is spurious, and therefore to be excluded from "serious" consideration. Representatives Poets belonging to Postmodernism in its various phases and manifestations include: Khrushchev is coming on the right day! Anthologizing in the Nineties. Crisis in the Humanities. Khrushchev is coming on the right day!. Online articles, prose and poems. EPC page with excellent links. Poems, articles and several detailed analyses 9. Poems in real audio format. On the Matter of Thermal Packing. Poems in real audio and mp3 format. Writings, sound files and articles. Lengthy entry with in-text links. Characteristics and key figures. Postmodernism and its Critics. Shannon Weiss and Karla Wesley. Excellent reviews of poetry both sides of the Atlantic. Postmodernism and the Postmodern Novel. Short article but useful list of authors. MA thesis but readable. The Genealogy of Postmodernism: Postmodernism as a final exorcism of Romantic aspirations. Long article in Romanticism and Contemporary Poetry and Poetics. A legal view of the debate.

Chapter 4 : Modernism - Literature Periods & Movements

Characteristics of Modern Poetry Imagism: a subset of Modernist poetry ≠ In traditional poetry, poets describe images in great detail, and then link the.

The Waste Land Themes Romanticism The earlier dramatists of the 20th century were Realists at the core, but the passage of time brought in, a new trend in Modern Drama. Romanticism, which had been very dear to Elizabethan Dramatists found its way in Modern Drama and it was mainly due to Sir J. Barrie kept aloof from realities of life and made excursions into the world of Romance. Eliot was the main dramatist who gave importance to poetic plays and was the realistic prose drama of the modern drama. History and Biographical Plays Another trend, visible in the Modern English drama is in the direction of using history and biography for dramatic technique. There are many beautiful historical and biographical plays in modern dramatic literature. In the hands of the Irish dramatists like Yeats, J. Comedy of Manners There is a revival of Comedy of Manners in modern dramatic literature. Oscar Wild, Maugham, N. The drama after the second has not exhibited a love for comedy and the social conditions of the period after the war is not very favorable for the development of the artificial comedy of the Restoration Age. Impressionism It is a movement that shows that effects of things and events on the mind of the artist and the attempt of the artist to express his expressions. Impressionism constitutes another important feature of modern drama. In the impressionistic plays of W. Yeats, the main effort is in the direction of recreating the experience of the artist and his impressions about reality rather than in presenting reality as it is. The impressionistic drama of the modern age seeks to suggest the impressions on the artist rather than making an explicit statement about the objective characteristics of things or objects. Expressionism It is a movement that tries to express the feelings and emotions of the people rather than objects and events. Expressionism is another important feature of modern drama. It marks an extreme reaction against the naturalism. The movement which had started early in Germany made its way in England drama and several modern dramatists like J. Munro, Elmer Rice have made experiments in the expressionistic tendency in modern drama. Have you read these?

Modern and Post-modern poets exercise the freedom to write in any structure they choose—rhymed verse, blank verse, free verse—and they have the freedom to experiment with new hybrid structures. their poetry is often characterized by intensely personal imagery and allusions that can be inaccessible to the majority of readers.

Pessimism There is a note of pessimism and disillusionment in modern poetry. The modern poet has realized the pettiness of human life and the tragedy and suffering of the poor have made him gloomy and sad. Poetry as the expression of the feeling has become autumnal in tone. T. Hardy, Huxley and T. Eliot are the poets of Pessimism and disillusionment in modern poetry.

Romantic Elements In spite of the dominance of realism, in modern poetry, the spirit of romance continues to rule the minds of certain poets like Yeats, E. The works of these poets have the fact that the spirit of romance is as old as the life itself. With him, the ghosts and fairies of the old world have come into their own in the 20th century.

Nature Nature attracts the modern poet no less than the poets of the earlier ages. But for the modern poet, nature is not a mystic. He does not find any spiritual meaning in nature. He gives a clear picture of birds, clouds, landscapes, sea and countryside in his poetry. Masfield, Robert Bridges, Edmund Blunden etc are the great poets of nature in modern poetry.

Humanitarian and Democratic Note Modern poetry is marked with a note of humanitarianism and democratic feeling. He sees, in the daily struggles of these people the same potentialities that the older poets found in those of high rank. Masfield, Gibson, Goldsworthy are mainly interested in the common man and his sufferings.

Religion and Mysticism The modern age is the age of science, but even in this scientific age, we have poems written on the subject of religion and mysticism. Yeats, Francis Thompson, Robert Graves etc are the great poets who have kept alive the flame of religion and mysticism in their poetry.

Diction and Style Modern poets have a preference for simple and direct expression. Modern poets have chosen to be free in the use of meter. They have followed freedom from trammels of verse. Verse rhythm is replaced by sense rhythm. There is free movement in 20th-century English poetry. Have you read these?

Chapter 6 : What are the characteristics of modern poetry? | eNotes

Modernism and modern poetry 1. Modernism is a comprehensive movement which began in the closing years of the 19th century and has had a wide influence internationally during much of the 20th century. reveals breaking away from established rules, traditions and conventions, fresh ways of looking at man's position and function in the universe and many experiments in form and style. It is.

During this period, society at every level underwent profound changes. War and industrialization seemed to devalue the individual. Global communication made the world a smaller place. The pace of change was dizzying. Writers responded to this new world in a variety of ways. Individualism In Modernist literature, the individual is more interesting than society. Specifically, modernist writers were fascinated with how the individual adapted to the changing world. In some cases, the individual triumphed over obstacles. For the most part, Modernist literature featured characters who just kept their heads above water. Writers presented the world or society as a challenge to the integrity of their characters. Ernest Hemingway is especially remembered for vivid characters who accepted their circumstances at face value and persevered. Experimentation Modernist writers broke free of old forms and techniques. Poets abandoned traditional rhyme schemes and wrote in free verse. Novelists defied all expectations. Writers mixed images from the past with modern languages and themes, creating a collage of styles. The inner workings of consciousness were a common subject for modernists. This preoccupation led to a form of narration called stream of consciousness, where the point of view of the novel meanders in a pattern resembling human thought. Eliot and Ezra Pound, are well known for their experimental Modernist works. Absurdity The carnage of two World Wars profoundly affected writers of the period. Several great English poets died or were wounded in WWI. At the same time, global capitalism was reorganizing society at every level. For many writers, the world was becoming a more absurd place every day. The mysteriousness of life was being lost in the rush of daily life. The senseless violence of WWII was yet more evidence that humanity had lost its way. Modernist authors depicted this absurdity in their works. Symbolism The Modernist writers infused objects, people, places and events with significant meanings. They imagined a reality with multiple layers, many of them hidden or in a sort of code. The idea of a poem as a riddle to be cracked had its beginnings in the Modernist period. Formalism Writers of the Modernist period saw literature more as a craft than a flowering of creativity. They believed that poems and novels were constructed from smaller parts instead of the organic, internal process that earlier generations had described. Modernist poetry often includes foreign languages, dense vocabulary and invented words. Cite this Article A tool to create a citation to reference this article Cite this Article.

Chapter 7 : Modernist poetry - Wikipedia

During the flowering of Modernist poetry between and , the 2 nd phase of the movement, all these initial manifestations of modernism combined to find a full nature expression in the poetry of T.S. Eliot, Edith Sitwell and later Yeats most notable of which is.

The Modernist period was marked by a strong and international break with tradition. This break includes a strong reaction against established religious, political and social views. Moreover, the thoughts that influenced this form of literature were influenced by Sigmund Freud and Charles Darwin. Modernist literature came into its own due to increasing industrialization and globalization. New technology and the horrifying events of both world wars made many people question the future of humanity: Writers reacted to this question by turning toward Modernist sentiment. In other words, Modernism seeks to find new forms of expression and rejects traditional or accepted ideas. The Main Characteristics of Modern Literature: The characteristics of the Modern Literature can be categorized into Individualism, Experimentation, Symbolism, Absurdity and Formalism. In Modern Literature, the individual is more interesting than society. The Modern writers presented the world or society as a challenge to the integrity of their characters. Ernest Hemingway is especially remembered for vivid characters who accepted their circumstances at free value. Poets abandoned traditional rhyme schemes and wrote in free verse. Novelists defied all expectations. Writers mixed images from the past with modern languages and themes, creating a collage of styles. The inner workings of consciousness were a common subject for modernists. This preoccupation led to a form of narration called stream of consciousness. Eliot and Ezra Pound, are well known for their experimental Modernist works. Several great English poets died or were wounded in WWI. For many writers, the world was becoming a more absurd place every day. Modernist authors depicted this absurdity in their works. The idea of a poem as a riddle to be cracked had its beginnings in the Modernist period. Modernist poetry often includes foreign languages, dense vocabulary and invented words. Other Characteristics of Modern Literature: All things are relative. The Modernists did not use plots with sudden climactic turning points and clear resolutions. Instead they used plots with open unresolved endings. In their literary works, The Modernist writers adapted the stream of conscious technique. Virginia Woolf and James Joyce are regarded as the master of using this literary technique in writing. Finally, Modernism also abandoned one of the most fundamental types of character: What constitutes heroism has always aroused debate. The typical protagonist of modernism having lost faith in society, religion and the surrounding environment, seem also to have lost any claim to heroic action.

Chapter 8 : What is Modernist Poetry?

Modernist poetry in English started in the early years of the 20th century with the appearance of the Imagist movement. Common with many other modernists, these poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction.

One anomalous figure of the early period of modernism also deserves mention: Gerard Manley Hopkins wrote in a radically experimental prosody about radically conservative ideals not unlike a later Ezra Pound, and he believed that sound could drive poetry. Specifically, poetic sonic effects selected for verbal and aural felicity, not just images selected for their visual evocativeness would also, therefore, become an influential poetic device of modernism. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. February Learn how and when to remove this template message

The origins of Imagism and cubist poetry are to be found in two poems by T. The poet and critic F. Flint, who was a champion of free verse and modern French poetry, was highly critical of the club and its publications. They started meeting with other poets at the Eiffel Tower restaurant in Soho to discuss reform of contemporary poetry through free verse and the tanka and haiku and the removal of all unnecessary verbiage from poems. Both of these poets were students of the early Greek lyric poetry, especially the works of Sappho. Hulme, which carried a note that saw the first appearance of the word Imagiste in print. Direct treatment of the "thing", whether subjective or objective. To use absolutely no word that does not contribute to the presentation. Complete freedom of subject matter. Free verse was encouraged along with other new rhythms. Common speech language was used, and the exact word was always to be used, as opposed to the almost exact word. In setting these criteria for poetry, the Imagists saw themselves as looking backward to the best practices of pre-Romantic writing. Imagist poets used sharp language and embrace imagery. Their work, however, was to have a revolutionary impact on English-language writing for the rest of the 20th century. Cathay title page In, Pound was contacted by the widow of the recently deceased Orientalist Ernest Fenollosa, who while in Japan had collected word-by-word translations and notes for classical Chinese poems that fit in closely with this program. Chinese grammar offers different expressive possibilities from English grammar, a point that Pound subsequently made much of. In addition to Pound, Flint, H. Lawrence and Marianne Moore. With a few exceptions, this represents a roll-call of English-language modernist poets of the time. After the volume, Pound distanced himself from the group and the remaining anthologies appeared under the editorial control of Amy Lowell. One poet who served in the war, the visual artist David Jones, later resisted this trend in his long experimental war poem "In Parenthesis", which was written directly out of his trench experiences but was not published until The war also tended to undermine the optimism of the Imagists. This was reflected in a number of major poems written in its aftermath. His "Hugh Selwyn Mauberley" represents his farewell to Imagism and lyric poetry in general. Sound poetry emerged in this period as a response to the war. The most famous English-language modernist work arising out of this post-war disillusionment is T. Eliot was an American poet who had been living in London for some time. Although he was never formally associated with the Imagist group, his work was admired by Pound, who, in, helped him publish "The Love Song of J. Alfred Prufrock", which brought him to prominence. When Eliot had completed his original draft of a long poem based on both the disintegration of his personal life and mental stability, and the culture around him, he gave the manuscript, provisionally titled "He Do the Police in Different Voices", to Pound for comment. After some heavy editing, "The Waste Land" in the form in which we now know it was published, and Eliot came to be seen as the voice of a generation. The addition of notes to the published poem served to highlight the use of collage as a literary technique, paralleling similar practice by the cubists and other visual artists. From this point on, modernism in English tended towards a poetry of the fragment that rejected the idea that the poet could present a comfortably coherent view of life. Broken, fragmented and seemingly unrelated slices of imagery come together to form a disjunctive anti-narrative. The motif of sight and vision is as central to the poem as it is to modernism; the omni-present character Tiresias acting as a unifying theme. The reader is thrown into confusion, unable to see anything but a

heap of broken images. The narrator, however in "The Waste Land" as in other texts, promises to show the reader a different meaning; that is, how to make meaning from dislocation and fragmentation. This construction of an exclusive meaning is essential to modernism. Others and others and brother and mothers[edit] Although London and Paris were key centres of activity for English-language modernists, much important activity took place elsewhere, including early publication in Poetry magazine in America. When Mina Loy moved to New York in 1915, she became part of a circle of writers involved with Others: This magazine, which ran from 1915 to 1917, was edited by Alfred Kreymborg. Contributors also included Pound, Eliot, H. Marianne Moore photographed by Carl Van Vechten, In this, they were placing themselves in a tradition stretching back to Whitman. After her initial association with the Imagists, Marianne Moore carved out a unique niche for herself among 20th-century poets. Much of her poetry is written in syllabic verse, repeating the number of syllables rather than stresses or beats, per line. She also experimented with stanza forms borrowed from troubadour poetry. Indeed, he deprecated the work of both Eliot and Pound as "mannered. Unlike many other modernists, but like the English Romantics, by whom he was influenced, Stevens thought that poetry was what all humans did; the poet was merely self-conscious about the activity. In Scotland, the poet Hugh MacDiarmid formed something of a one-man modernist movement. An admirer of Joyce and Pound, MacDiarmid wrote much of his early poetry in anglicised Lowland Scots, a literary dialect which had also been used by Robert Burns. His later work reflected an increasing interest in found poetry and other formal innovations. In Canada the Montreal Group of modernist poets, including A. Smith, and F. Though the poets of the group made little headway for the next twenty years, they were ultimately successful in establishing a modernist hegemony and canon in that country that would endure until at least the end of the 20th century. The poem itself opens and closes with the act of finding. The poem and the mind become synonymous: During the poem the dyad becomes further collapsed into one: The poem goes from being a static object to being an action. The poem of the mind has to be alternative and listening; it is experimental. The poem resists and refuses transcendentalism, but remains within the conceptual limits of the mind and the poem. Maturity[edit] With the publication of The Waste Land, modernist poetry appeared to have made a breakthrough into wider critical discourse and a broader readership. However, the economic collapse of the late 1920s and early 1930s had a serious negative impact on the new writing. For American writers, living in Europe became more difficult as their incomes lost a great deal of their relative value. While Gertrude Stein, Barney and Joyce remained in the French city, much of the scene they had presided over scattered. Pound was in Italy, Eliot in London, H. The economic depression, combined with the impact of the Spanish Civil War, also saw the emergence, in the Britain of the 1930s, of a more overtly political poetry, as represented by such writers as W. Auden and Stephen Spender. Although nominally admirers of Eliot, these poets tended towards a poetry of radical content but formal conservativeness. For example, they rarely wrote free verse, preferring rhyme and regular stanza patterns in much of their work. Thanks to his influence, Zukofsky was asked to edit a special Objectivist issue of the Chicago-based journal Poetry in 1931 to launch the group. Continuing a tradition established in Paris, Zukofsky, Reznikoff, and Oppen went on to form the Objectivist Press to publish books by themselves and by Williams. In his later work, Zukofsky developed his view of the poem as object to include experimenting with mathematical models for creating poems, producing effects similar to the creation of a Bach fugue or a piece of serial music. A number of Irish poets and writers moved to Paris in the early 1930s to join the circle around James Joyce. These writers were aware of Pound and Eliot, but they were also Francophone and took an interest in contemporary French poetry, especially the surrealists. Like the Objectivists, these poets were relatively neglected by their native literary cultures and had to wait for a revival of interest in British and Irish modernism in the 1950s before their contributions to the development of this alternative tradition were properly assessed. MacDiarmid wrote a number of long poems, including On a Raised Beach, Three Hymns to Lenin and In Memoriam James Joyce, in which he incorporated materials from science, linguistics, history and even found poems based on texts from the Times Literary Supplement. This can be seen as paralleling techniques used by modernist artists and composers to similar ends. Other Imagist-associated poets also went on to write long poems. All these poems, to one extent or another, use a range of techniques to blend personal experience with materials from a wide range of cultural and intellectual activities to create collage-like texts

on an epic scale. A number of the leading early modernists became known for their right-wing views; these included Eliot, who once described himself as a Royalist, Stein, who supported the Vichy government for a time at least, and, most notoriously, Pound, who, after moving to Italy in the early 1930s, openly admired Benito Mussolini and began to include anti-Semitic sentiments in his writings. He was arrested towards the end of World War II on charges of treason arising out of broadcasts he made on Italian radio during the war but never faced trial because of his mental health. A number of leading modernists took a more left-wing political view. During the 1930s, he was expelled from the former for being a communist and from the latter for being a nationalist although he rejoined the Communist Party in 1945. A number of the British surrealists, especially David Gascoyne, also supported communism. However, she also displayed anti-Semitic views in the notebooks for her book *Tribute to Freud*. As can be seen from this brief survey, although many modernist poets were politically engaged, there is no single political position that can be said to be closely allied to the modernist movement in English-language poetry. These poets came from a wide range of backgrounds and had a wide range of personal experiences and their political stances reflect these facts. Certainly by the 1930s, a new generation of poets had emerged who looked to more formally conservative poets like Thomas Hardy and W. Yeats as models and these writers struck a chord with a readership who were uncomfortable with the experimentation and uncertainty preferred by the modernists. Notwithstanding, modernist poetry cannot be positively characterised, there being no mainstream or dominant mode. The influence of modernism can be seen in these poetic groups and movements, especially those associated with the San Francisco Renaissance, the Beat generation, the Black Mountain poets, and the deep image group. Robert Duncan, another Black Mountain poet admired H.

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For artists and writers, the Modernist project was a re-evaluation of the assumptions and aesthetic values of their predecessors. It evolved from the Romantic rejection of Enlightenment positivism and faith in reason.