



HARMONY OF TRADITION AND NOVELTY IN ENGLISH POETRY

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Sitora B. Khamdamova

Lecturer, Department of English literature and stylistics, Bukhara State University, Uzbekistan

ABSTRACT

The harmony between tradition and innovation, the combination of individuality and imitation is one of the main problems that arise when analyzing the work of each artist. Especially when we talk about such a complex artistic process as the beginning of the XX century, our attention is drawn to the emergence of an individual author's style, new ideas and themes. The article analyzes the gradual development of various trends in English poetry of the XX century, the relationship between tradition and innovation from the point of view of artistic movements. In addition, the works of such poets as E.Pound, T.S.Eliot and W.B.Yeates are analyzed from the point of view of tradition and innovation.

KEYWORDS

Tradition, innovation, individual style, allusion, translation, remission, adaptation, imitation, collage, epigone.

INTRODUCTION

The aesthetic experience accumulated over the centuries in every national literature - the positive achievements in the field of the depiction of what

aspects of life and in what ways and means - is called a literary tradition in literature. The ways, the new methods, and means that have been discovered in the



new historical context of the depiction of life in literature are called literary innovations.” The concept of tradition in literature has long been the subject of endless discussion by art critics, philosophers, culturologists, ethnographers, sociologists, and the like. Tradition is seen in the acquisition of the knowledge and skills of the previous generation, in the interpretation of the modern style, and in the formation of their basis by influencing the artistic style and direction. Every step taken in the artistic process is based on existing experience and insights. Tradition is mainly manifested in the use of ideological and creative influences, experiences, and elements of ancient and medieval literature, and folklore genres.

MAIN PART

We can rightly look at literary tradition from two perspectives. The first is to create according to the experience and follow certain rules and requirements. Such tradition remained in the literature until the end of the nineteenth century and was mainly manifested in the form of genres and the use of artistic means. Later, it lost its significance and was viewed from a different perspective. Tradition has begun to be perceived as a phenomenon that stops development and delays it. Literary critics R.G.Apresyan and A.A.Guseynova took a similar two-pronged approach to tradition. Tradition manifests itself as an absolute, unchanging ‘refuge of conservatism’ as well as the basis of creative individuality with its stability, experience, and skills.

According to Aristotle, one of the thinkers of the ancient world, tradition can enter the work of the author without his knowledge, regardless of his wishes. As a feature of tradition, creators may have assimilated themes, ideas, motifs, and forms from earlier period literature. Traditions that seem historically-stable are also subject to various changes at the same time. Each period chooses from the culture of the past an aspect that is valuable and relevant to it. Thus the importance of tradition in different epochs acquires different meanings and aspects. Such changes have expanded significantly, especially by the early

twentieth century.

At different stages of the development of world literature, the proportion of tradition and the changes made to it varied. In folklore and ancient and medieval literature, this process was very slow. That is why some of the changes have not been noticed. As D.S.Likhachev said, "The writer tries to write all the samples of creativity on the basis of the rules of literature. But he takes the norms of etiquette from various other fields." This idea applies to traditional artists of their time who are fast, experienced, and concerned about the development of their field.

By the twentieth century, the world was changing rapidly due to technical inventions and manufacturing advances. Inspired by these changes, the creators began to try to incorporate into the literature previously unimaginable, unimaginable aspects of humanity. Under the influence of this period, poetry also sought to be renewed in accordance with the thinking and ideas of the period, changing its traditional form, content, and language.

The twentieth-century poet could look at poetry from two perspectives. The first is “old” poetry, which is seen as a system of rules and prohibitions that are clearly established in poetry. The second was the “new” poetic views, which allowed the use of different methods and forms to achieve the set goal. While the representatives of the first group believed that poets of all ages used the same poetic form, style, and means, the creators of the second group believed that style and technique should also change with the passage of time. Of course, it is conditional that we sharply divide the poets into such two groups. In fact, in practice, all of this is even more complicated. Because when analyzed on the example of a particular artist, tradition and innovation have a special significance.

ANALYSIS AND DISCUSSIONS

As research for new styles is carried out in different directions, the poets of the twentieth century differ



not only from their predecessors but also from each other. Comparing Dylan Thomas's modernist style with Whistler Hugh Oden's commitment to the original English poetry tradition, or Thomas Sterns Eliot's democracy and Richard Aldington's imaginative poetry proves our point above.

From a functional point of view, tradition serves as a mediator between the past and the present, preserving and conveying images, methods, skills, and experiences. All this is done through the repetition of artistic, cultural, and moral relations. Tradition, as a type of thinking associated with the past, claims to be the leading idea of the present, the direction, and even the task of being the perfect example of future ideas.

"Pure tradition and pure innovation do not exist," says Yu.P.Kuznetsov. The absoluteness of traditions affects the development of the artistic process and limits the individuality of the creator. If we rely only on innovation, the artistic field will become a chaotic, lawless being. Fiction has traditional themes, motifs, images, genres, and compositional units. Innovation means the discovery of new themes, genres, and new means of reflecting artistic reality.

The innovator creates innovation using allusions, remissions, translations, montages, collages, and other means, relying on the experience of the creative world and national, oral, and written literature, using timeless themes and motifs. The concepts of traditionalism and innovation should be studied not as a binary opposition, but as an aspect of an interdependent artistic process.

In general and comparative literature, tradition is approached as a "collective feature that represents nationality," while innovation is approached as a category of "generality that comes from a personal worldview". Indeed, the endless flow of information in the late nineteenth and early twentieth centuries, the development of science and technology, and various inventions have accelerated its transformation, exerting their influence on the literary field and process. Accordingly, in the literature of this period,

different currents and trends have rapidly replaced each other: imagism, modernism, futurism, surrealism, postmodernism, and others. In particular, along with new trends in poetry, new genres (free poetry, white poetry), and artistic techniques (flow of consciousness, montage, collage, subtext, absurd logic) have emerged.

Nevertheless, most of the discoveries in the artistic process are based on traditional elements that were previously forgotten. The combination of tradition and innovation is the key to the development of literature.

CONCLUSION

Thus, the formation of tradition is based not only on the assimilation of artistic heritage but also on the sum of complex relationships of artistic and aesthetic norms, and cultural strata, which play an important role in solving the most pressing problems of our time. Also, most importantly, the traditional guardian of the artistic heritage, the cultural memory of the nation. It is through him that the values of the past that have separated us for hundreds of years now come to us.

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