



MODERNIST ASPECT OF THE US MEDIA SYSTEM

Dilnoza Dusanova
Umida Fayzullaeva
JSPU

Abstract: *This article is dedicated to the New York's literary journals, a city that primarily shapes cultural trends, form an important part of American literary-critical periodicals. There are currently over seventy individuals. This is primarily due to the history of this city, which from the second half of the 18 century became the conductor and catalyst of new journalistic and literary traditions and trends that appeared throughout its existence. It is important to note that early 20th-century American literature and art were perceived in Europe as peripheral, largely imitated, unaffected by world cultural processes.*

Keywords: *Literary journals, critical, periodicals, trends, traditions, journalistic, cultural processes.*

The literary journals of the United States have maintained their history almost since the advent of the seal in the North American colonies. The magazines helped to cover almost all historically significant cultural processes, reflect the main literary and journalistic trends on their pages, identify and present the most important names in this area, discover new talents. To date, the total number of literary and critical journals in the United States exceeds eight hundred names. In their thematic coverage of content, they are not only limited to literature, but also cover theater, film and musical events, as well as various types of fine arts, including related new media, which support the comprehensive media of integral processes taking place in the modern cultural space. Currently, US literary and critical magazines sell themselves not only in print, but also in the form of separate online publications. Some of these periodicals, in addition to covering current literary trends, represent the interests of literary organizations or university communities that aim to "create a place where many cultural environments, artists and audiences meet".

New York's literary journals, a city that primarily shapes cultural trends, form an important part of American literary-critical periodicals. There are currently over seventy individuals. This is primarily due to the history of this city, which from the second half of the 18 century became the conductor and catalyst of new journalistic and literary traditions and trends that appeared throughout its existence. It is important to note that early 20th-century American literature and art were perceived in Europe as peripheral, largely imitated, unaffected by world cultural processes, although 19th-century names such as Nathaniel Gothorn, Herman Melville, Ralph Waldo Emerson, Henry Thoreau appeared in the United States, not to mention media achievements such as Henry James, Mark Twain, James Gordon Bennett's first transatlantic editions, or Joseph Pulitzer. For example, in his essay "library of World Literature" in 1927, forming a collection of ideal books of all peoples and continents, the future Nobel laureate Hermann Gesse gave American literature only one line and included only the works of Edgar Poe and Walt Whitman in the list of necessary works. Therefore, one of the tasks in the activities of "small" magazines, which



appeared in the United States at the beginning of the 20th century, was to equalize cultural disparity with Europe by mastering new literary and artistic practices. The beginning of the formation of the Corps of "small" magazines, first in New York, as a new phenomenon in the US media space, on the one hand, was a continuation of the editorial and publishing policies of such well-known literary and critical magazines as "Scribner's Magazine", "Harper's Monthly", "The Atlantic Monthly". and, on the other hand, first of all, the break with the literary mainstream in the field of poetry.

The term 'small magazine' means a small periodical devoted to serious literary, philosophical, aesthetic problems". These publications are generally non-profit in nature and often reflect problems of experimental, avant-garde aesthetics. The flourishing of this type of publication dates back to the first third of the 20th century". Conceptually, the term was enshrined in the scientific space by Ezra Pound in an article called "small journals". In it, he identified the point of reference for the appearance of "small" magazines in the United States as a temporary limit – 1911, that is, the year of the appearance of the Chicago Magazine "poetry". Another task aimed at solving "small" magazines is to promote creativity, as well as V. X. Oden was a champion of the interests of radically non-profit authors who emphasized in a certain way: "every writer hopes (and often in vain) that generations will appreciate him with Justice. The worst thing is to forget completely, but there are two more undesirable options: to remain the author of two or three world-famous works for centuries, to become an idol of several connoisseurs, despite the fact that all his other descendants are forgotten, or with the desire to read every word he writes. The first option is obvious injustice: after all, even if these fragmented creation quotes are really the best of everything he has created, the reader does not have the opportunity to judge it. The second option is worth considering, because no writer believes that he is so great."

At the beginning of the 20th century, new trends appeared in the system of the American press, which formed the principles of "quality journalism". Professional associations have emerged within its ranks on the platform of creating professional journalist associations that bring together freelancers, editorial journalists, reporters, columnists, editors, photographers and artists. At the same time, the process of separating "yellow" publications and supporters of "high-quality journalism" took place. In the history of American journalism, he is associated with the name Adolf Ochs, who in 1896 bought the once-popular publication "The New York Times". New periodicals were characterized by the absence of sensational materials, the lack of publication of unconfirmed information, overly dramatized pictures and photographs, and the fact that they did not suit the low taste of the reader. The high-quality press set the stage for the formation of business and financial periodization, which led to the process of developing a segmented target audience. This audience has acquired functional and systemic stability, forming a set of specific aesthetic preferences and requirements for the information received.

REFERENCES:

1. A Gathering of the Tribes // The New York State Literary Tree.



URL:<http://www.nyslittree.org/index.cfm/fuseaction/DB.EntityDetail/EntityPK/2098.cfm>

2. Pound E. Small Magazines // The English Journal, 1930. No 9. Vol. XIX. – P. 689.
3. Оден У.Х. Чтение. Письмо. Эссе о литературе / Сост. Г. Шульпяков. – М.: Изд-во «Независимая газета», 1998. – С. 144–145
4. Brooker P., Thacker A. The Oxford Critical and Cultural History of Modernist Magazines. Vol. II. North America, 1894-1960. – Oxford: Oxford University Press, 2012. – P. 4.
5. Little Magazines and Modernism: New Approaches / ed. by Churchill S. W., McKible A. – New York: Routledge, 2007. – P. 68.
6. Brooker P., Thacker A. Op. cit. – P. 6.
7. Hutchinson G. The Harlem Renaissance in Black and White. – Cambridge, MA: Harvard University Press, 1995. – P. 126.