

EXPERIMENTATION IN AMERICAN LITERATURE

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ANNOTATION

This article is to provide a more detailed description of the phrase “American Literature”. The article will cover the history of American literature and how it developed, as well as the writing style of American authors and what distinguishes the American text from other national literatures. Finally, the study will give arguments that investigate the concept of American literature and well-known works of this genre in that period.

Keywords: The Dadaist movement, historical avant-garde movements, a maximalist novel, minimalism, typographic experimentation, experimental typography.

ANNOTATSIYA

Ushbu maqolaning izohi “Amerika adabiyoti” iborasining batafsil tavsifini berishdir. Maqolada Amerika adabiyoti tarixi va uning qanday rivojlanganligi, shuningdek, amerikalik mualliflarning yozish uslubi va Amerika matnini boshqa milliy adabiyotlardan nimasi bilan ajratib turadiganligi haqida soʻz boradi. Va nihoyat, tadqiqotda Amerika adabiyoti kontseptsiyasi va oʻsha davrdagi ushbu janrning taniqli asarlarini oʻrganadigan dalillar keltiriladi.

Kalit soʻzlar: Dadaizm harakati, tarixiy avangard harakatlar, maksimalistik roman, minimalizm, tipografik eksperiment, eksperimental tipografiya.

АННОТАЦИЯ

этой статьи состоит в том, чтобы дать более подробное описание словосочетания “американская литература”. В статье будет рассказано об истории американской литературы и о том, как она развивалась, а также о стиле письма американских авторов и о том, что отличает американский текст от других национальных литератур. Наконец, в исследовании будут приведены аргументы, исследующие концепцию американской литературы и известных произведений этого жанра того периода.

Ключевые слова: дадаистское движение, исторические авангардные течения, максималистский роман, минимализм, типографские эксперименты, экспериментальная типографика.

INTRODUCTION

The body of written or literary works shaped in the history of the United States and its former colonies is known as American literature. Because America was previously under the authority of Britain as one of its colonies, its literary institution is linked to the costly tradition of English

literature. Because of its unique American qualities and the development of its literature, American literature is today considered a separate subject and institution.

Experimental literature is literature that is written utilizing novel techniques and often presented in an unconventional manner. Writers have gone to tremendous lengths and stretched their creative bounds in order to create something unique. Gadsby, a 50,000-word novel written without utilizing the letter “e”, is perhaps one of the most renowned examples of this genre. Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* is the first text commonly cited in this category (1759). This passage appears so early in the traditional history of the novel that its "breaking" conventions have yet to be established. Sterne's novel is regarded a vital source for many post-World War II authors because of its parody of narrative and willingness to employ graphic elements like an all-black page to grieve the loss of a character. Sterne's work, however, was not without critics even at the time; for example, Samuel Johnson is recorded in Boswell as saying that, the unusual does not last. *Tristram Shandy* was short-lived.

Professor Warren Motte of the University of Colorado writes in his essay “Experimental Writing, Experimental Reading” that experimental literature is “impossible to define with any type of clarity.” According to him, “writing is frequently invoked in an "off hand manner,” with the emphasis on “form rather than content.” It can be written as a prose narrative or as poetry, but the content can be laid out on the page in other ways than typical prose paragraphs or in the traditional stanza form of verse. It can also be combined with genuine or abstract imagery, as well as the usage of art or photography. Furthermore, whereas experimental literature used to be handwritten on paper or vellum, the digital age has seen a massive shift toward the usage of digital computer technologies.

David Foster Wallace, Giannina Braschi, and Rick Moody, contemporary American authors, mix parts of the experimental form-play of 1960s writers with a more emotionally deflating irony and a larger predisposition toward accessibility and humor. *Infinite Jest* by David Foster Wallace is a maximalist novel about life at a tennis academy and a recovery clinic; digressions frequently become plotlines, and the book eventually has over 100 pages of footnotes. Others, like as Nicholson Baker, were known for their minimalism in novels like *The Mezzanine*, which follows a guy who rides an escalator for 140 pages. In his novel *House of Leaves*, American author Mark Danielewski mixed elements of a horror novel with formal academic prose and typographic experimentation.

In a kind of modern-day palimpsest, Greek author Dimitris Lyacos combines the diary entries of two narrators in a heavily fragmented text, interspersed with excerpts from the biblical Exodus, to recount a journey along which the distinct realities of the inner self and the outside world gradually merge.

In the 1910s, creative experimentation became a powerful force, and a number of European and American writers began playing with the forms available to them. Tendencies that arose at this time became part of the modernist movement later on. Ezra Pound's *Cantos*, T. S. Eliot's post-World War I work, and Gertrude Stein's writing and plays were among the most significant works of the time, however James Joyce's *Ulysses* is usually considered according to whom? the most important thing is time. The work influenced both more experimental writers like Virginia Woolf and less experimental writers like Ernest Hemingway.

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Exit, Greek author Dimitris Lyacos combines the diary entries of two narrators in a very fragmented narrative, intermingled with fragments from the biblical Exodus, to depict a trip during which the diverse truths of inner self are revealed and outside world gradually merge.

In the early and middle twentieth centuries, historical avant-garde movements aided the development of experimental literature. Tristan Tzara, a poet associated with the Dadaist movement, used newspaper clippings and experimental typography in his manifestos. In his "novel" *Zang Tumb Tumb*, Marinetti promoted a philosophy of "words in freedom" across the page, breaking the limitations of both conventional storytelling and the arrangement of the book itself. Surrealist writers, poets, and artists used a variety of unconventional means to produce mystical and dream-like states in their poetry, novels, and prose works. *Les Champs Magnétiques*, written collaboratively by André Breton and Philippe Soupault, and *Sorrow for Sorrow*, a "dream novel" written under hypnosis by Robert Desnos, are two examples.

By the end of the 1930s, the political situation in Europe had rendered Modernism an insufficient, aestheticized, and even irresponsible response to the dangers of worldwide fascism, and literary experimentalism had faded from public view for a time, kept alive only by isolated visionaries like Kenneth Patchen through the 1940s. In the 1950s, the Beat writers were a reaction to the hidebound character of both poetry and prose of the day, and works like Jack Kerouac's novel *Visions of Gerard*, with its hovering, near-mystical aspect, marked a new stylistic approach to the traditional narrative of that era. In the late 1940s, American novelists such as John Hawkes began releasing novels that defied narrative standards.

The spirit of the European avant-garde would also be passed down to the postwar generation. The Lettrist group was founded by poet Isidore Isou, who created manifestos, poems, and films that investigated the limits between the written and spoken word. The OULIPO, or "Workshop of Potential Literature," brought together writers, artists, and mathematicians to investigate new, combinatorial ways of creating texts. Italo Calvino and Georges Perec were among the members of the organization, which was founded by author Raymond Queneau and mathematician François Le Lionnais. The actual book itself is used in Queneau's *Cent Mille Milliards de Poèmes* to spread numerous sonnet combinations, whereas Perec's novel.

The 1960s saw a temporary comeback to modernism's glory days, as well as the emergence of Post-modernism. The public's understanding of and love for extreme and uncensored freedom grew as a result of an obscenity trial against William S. Burroughs' *Naked Lunch*. Burroughs also invented the cut-up style, in which newspapers or written manuscripts were ripped up and rearranged to create text lines. In the late 1960s, experimental movements grew so popular that even more traditional authors like Bernard Malamud and Norman Mailer showed

experimental tendencies. Meta fiction was a popular trend during this time, as seen by works like John Barth, Jonathan Bayliss, and Jorge Luis Borges. The Literature of Exhaustion, a 1967 article by Barth, is frequently considered a manifesto of post-modernism. Gravity's Rainbow, by Thomas Pynchon, was an important touchstone of the age and finally became a success. Donald Barthelme was a notable short story author, as were Robert Coover and Ronald Sukenick, who wrote both short and lengthy stories. While Willie Masters Lonesome Wife, a novel by William H. Gass published in 1968, brought a new dimension to reading since some of the pages are written in mirror writing, which can only be read by holding a mirror at an angle against the page.

To sum up, we might define American literature as a set of works commemorating the discovery and acquisition of Native Americans in its early beginnings by examining literary works from class in understanding the meaning of American literature through different literary works by early writers.

Many instances of experimental literature from the early twenty-first century reflect the emergence of computers and other digital technology, with some of them actually utilising the medium they are commenting on. Electronic literature, hypertext, and code work are all terms used to describe this type of writing. Others, like Uruguayan American writer Jorge Majfud in *La reina de América* and *La city de la luna*, have concentrated on the diversity of narrative points of view.

In response to events in American culture, literature on the continent gradually evolved over time, affecting its writers and readers through socio-economic standards and the author's artistic expressions at the time of writing. American literature can be thought of as a reflection of the country's history, well-being, and characteristics.

It is regarded a component of American culture because its documents not only the history of the American people, but also their creative ideas and imaginations. The influence of European invaders and the delicate native traditions of the early residents of the United States are reflected in American literature.

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