

THE INTERNATIONAL NATURE OF THE "SMALL MAGAZINES" CREATED BY  
MODERNIZM IN XX CENTURY

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**Abstract:** *This article is dedicated to the main idea of the American press, which formed the principles of "quality journalism". Professional associations have emerged within its ranks on the platform of the creating professional journalist associations that bring together freelancers, editorial journalists, reporters, columnists, editors, photographers and artists. The early generation of critics tended to talk about the international nature of the "small magazines" created by modernism, as if only one type of magazine corresponded to all manifestations of the new trend.*

**Key words:** *modern reality, journalism, stereotypes, cultural life, "small magazines", modernist processes.*

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.

In this environment, "small" magazines appear, capable of reflecting new trends in the media and literary-artistic life of the United States. The history of the influence of American magazines on the formation and development of modernism is at the same time simple and complex. Simple, because almost all scholars and researchers agree that Modernism in America is primarily rooted in periodicals, and that without magazines such as "little review", "poetry" the peculiarities of American modernism, as

well as its transnational character, cannot have their own characteristics. The complexity lies in the variety of cultural aspects that were formed from the end of the XIX century to the end of the Second World War, which led to a variety of trends, publication models and forms.

The early generation of critics tended to talk about the international nature of the "small magazines" created by modernism, as if only one type of magazine corresponded to all manifestations of the new trend. If you observe the interaction between America and Europe, you can see that in the North American period, completely different methods of modernism and avant-garde formation appear. American literary scholar Alan Golding, proving the connection between "Dial" and "the Little Review", wrote: "the American avant-garde of the early 20th century has a completely different relationship with modern trends than the European movements in which the canonical theories of the avant-garde are built.

Indeed, very few American magazines could serve as mouths for a new stream or a particular cultural movement. American modernism needed a magazine such as Britain's "BLAST", which contributed significantly to the popularization of Vorticism, or the French "Littérature", which did the same for surrealism. Nevertheless, an important "impetus" that directly responds to the dialogue with European models of avant-garde and modernism is the term "nativistic modernism", which was first used in the editorial of "Contact" magazine (No. 1, 1920), published by William Carlos Williams: "we are here our belief in the existence of local artists capable of accepting, understanding and recording unusual experiences... We will be American because we are American... we do not accept "someone's opinion" or an aggressive or discriminatory attitude towards their art". In the second issue, Williams was to present "Contact" as "the first truly influential American art magazine ever published". This, according to some researchers, refers to Williams' attempt to connect the "pluralistic nationalist views" of American identity with the international models of modernism, to recreate the aesthetics of American modernism. Often this position means interaction with the European avant-garde, but with the English aesthetic. Many other magazines published in the early decades of America addressed the issue of defining American modernism: from the Democratic social thought of "New America" embodied in "The Seven Arts" to the black "crisis" reflected in the Harlem Renaissance of American culture. According to American scholar George Hutchinson, magazines such as "Seven Arts", "New Republic", "Liberator", "Masses", and "American Mercury" sought to show "the difference between American aesthetics and British aesthetics, often on the basis of cultural pluralism, folk experiences, and social equality". The free verse movement, which first appeared in "The Others", was a national movement for its editor, challenging world literary traditions. He believed that the 'free verse' was only an American achievement (not counting a few British authors), a key sign of growing nationalism not only in relation to American literature, but to language in general.

If for some Europe was a beacon of aesthetic freedom for aspiration, for others, the English component was a tyrannical force, which sometimes had to be overcome by creating magazines that "scream", calling themselves Americans. The literary trends that emerged in New York are reflected in magazines, some of which began in the 19th century. "Harper's Magazine", "the Nation", "the New-Yorker", "The Century Magazine" have still been conductors of media, literary and socio-cultural processes. Founded in 1886, "Cosmopolitan Magazine" continued to maintain its literary direction until 1960. The magazine published works by Theodore Dreiser, Rudyard Kipling, Jack London.

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