



THE LIVERPOOL POETS AND THEIR APPROACH TO POETRY

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ABSTRACT

The article is a brief introduction to the work of the "Liverpool poets", a group of young beat poets from Liverpool: A. Henry, R. McGough, B. Patten, popular in Great Britain in the 60s of the twentieth century. Contemporaries of the famous "Liverpool Four", "Liverpool poets" gained recognition not only due to the extreme popularity of Liverpool among young people around the world, but also due to their own original experiments with oral poetic word. The focus on direct live contact with the audience largely determined the specifics of their creative method. The elements of this method should be considered, firstly, the informal, entertaining, performative nature of the performances and the cross-use of various stage methods of influence: musical accompaniment, vocalization, chant, visual clarity, costumes, short dramatic etudes-parodies. Secondly, the emphasis on the colloquial tone of both speeches and the language of the poetic works themselves. Thirdly, the active use of local Liverpool realities and features of the everyday life of an ordinary city dweller. In this sense, the activities of the "Liverpool poets" could be considered provincial. On the other hand, demonstrative provincialism usually involves a challenge to the establishment. In this case, a challenge to metropolitan London, a traditional trendsetter, new trends and critical assessments. Targeting popular popular taste allows critics to place "Liverpool poets" in the category of pop poets. But if for some poet such an assessment may sound like a death sentence, then for the Liverpool troika it is a sign of recognition and success. As an illustration, the article proposes an analysis of A. Henry's poem.

The famous statement of W. Whitman, the founder of modern American poetry, that, "to have great poets, there must be great audiences, too" [4], inevitably gave rise to diametrically opposed interpretations in the twentieth century. On the one hand, it sounds like a decisive challenge to elite culture

and affirms the primacy of egalitarianism in the artistic creativity. On the other hand, Whitman says not about poets in general, but about "great" (great) poets, as well as about "great" readers. Therefore, I. Brodsky, for example, paraphrases Whitman's words: "Great poetry is only



possible with great readers" [5]. Differences arise to a certain extent, due to the polysemy of the adjective "great" itself, which can indicate both quantity and quality object or phenomenon. As a result, the greatness of the poet (poets) can be explained by the presence of congenial readers - an elitist attitude. But you can to explain it and popularity in wide circles masses of readers - an egalitarian attitude. In other words, it is not the retinue that makes the king, but the people themselves. It is this installation that shapes the various artistic experiments of pop culture of the second half of the twentieth century. Pop culture here refers to an artistic variety of mass media cultures with avant-garde attitudes and practices aimed at overcoming stagnation and inertia of official culture. One such artistic experience can be considered the activities of a group of Liverpool poets in the 1960s, known as "The Mersey Beat/Sound", and later like the Liverpool Poets.

On rock radio "Francesca" Liverpool 1960s picturesquely described as a city that smelled of beer, a city of hard workers, cheap canteens and sooty walls, where "beat groups sprouted from every cracks like crazy urban mushrooms. In the early sixties there were five hundred bands in Liverpool, on their loud, dirty sound queues lined up. That was Merseybeat." [3] Of course, like any movement, it is unfair to reduce the "Liverpool poets" to the activity of some permanent associations. Movement is therefore movement, because it is changeable, eclectic and contradictory. Yet at the center of the Liverpool experiment lies the activity of three iconic figures – Adrian Henri, Roger McGough (Roger MacGough) and Brian Patten (Brian Patten). A. Henry (1937-2003) - artist on

education and sources of income, poet, librettist and showman by vocation. R. McGough (b. 1937) - witty pop poet, showman, later radio host, author of books for children and playwright. B. Patten (b. 1946) - journalist, lyric poet, talented showman. Stormy Mersey Zeitgeist of the early 60s brought them together and contributed to the emergence of original joint projects that are now commonly called performative poetry, where the main emphasis is on for live musical performances in public.

American popular music, American magazines and comics, American radio, american movies, american poetry, the American way of life as such to England primarily through the port city of Liverpool. Liverpool sailors who worked for transatlantic ships on the lines "Gunard" or "Blue Star", regularly brought in from New York and New Orleans records of modern music, American consumer goods and most importantly - American way of thinking. Liverpool youth instantly absorbed American influences, at first just diligently copying American samples, and then creatively processing them, creating their own works: musical, poetic, musical-poetic, etc. The Liverpool Poets were also actively Americanized. In particular, they talk about this already the titles of individual early poems. A. Henry: "Tonight at Noon (for Charles Mingus and the Clayton Square)", "Adrian Henri's Talking After Christmas Blues", "Car Crash Blues", "Batpoem". R. McGough: "Goodbat Nightman". B. Patten: "Where are you now Superman? Moreover, the "Liverpool Poets" are often presented to the English a copy of the American beatniks of the 1950s A. Ginsberg, J. Kerouac, L. Ferlinghetti and others. Especially since Ginsberg



personally visited Liverpool in May 1965, met with the "Liverpool poets" and even spoke flatteringly about cultural life city as a "center of the creative world" ("center of the creative universe").

From the very beginning, the "Liverpool poets" dissociated themselves from poetic beat groups who were fond of poetry readings to the music of the avant-garde American jazz and worked to satisfy the aesthetic needs of the educated middle class. Instead of blindly imitating American fashion, they tried to synthesize your own performance style. So then the target audience was a simple man from the street, the working class - not too erudite, not particularly knowledgeable in poetry or music, but able to appreciate a good joke, a funny number or a funny song. Simply put, "Liverpool poets" began to write pop poetry for the "proletariat" and the common people. And if the prefix "pop-" usually gives the word a derogatory meaning, then for the "Liverpool poets" it meant "the popular" ("of the people"), that is, from the people and for the people. The chosen dominance determined the principles of their creative activity. Among the most important are, firstly, installation in an extremely simple spoken language and easily recognizable allusions. Secondly, the localization of the content of poetic texts in realities everyday life in Liverpool, economic, political, socio-cultural, etc. Correspondence of the word to objective reality, according to J. Searles (word-to-world fit). Third, choice complex forms of show concerts, with the involvement of various musical and audiovisual means and methods of influence and interaction with the public (cross-media). Ability to involve the audience in the performance process was considered criterion for success.

A separate concert venue for their performances "Liverpool poets" never have had. Basically, their activities were in the area 'Liverpool 8' (by zip code), close to the city center, where they lived themselves and where there were many pubs, clubs, small cafes and other establishments. In this too had a principle. Poetry should be where the working community gathers to have a good time - to relax, eat, drink, dance, gossip, etc. Therefore, the place of performance usually turned out to be a small pub, cafe or bar. About the same at the time jazz spread throughout America, winning the hearts of a steadily growing number of fans. Jazz was the music of exciting leisure - good-time music. "Liverpool Poets", in turn, proposed an original variation on the theme of goodtime poetry.

Some typical methods of suggestion we have already called: rhythmization, vocalization or voice modulation. Let's name another one - the placement of psychological "anchors" in the text, allowing quickly capture the attention of the audience and cause positive, empathic attitude towards the speaker. For example, Paul McCartney is an obvious "anchor". The first name in the poem and the first name in line. Everyone knows and loves Paul McCartney, so an explosion of positive emotions is almost guaranteed. Gustave Mahler - significantly less recognizable name, but that doesn't matter now. Already one the fact that he follows McCartney is enough to understand that he must be a worthy person and deserves approval. As a result, Mahler basks in McCartney's glory. Rearrange the names and the effect will be lost.

A. Henry places such "anchors" throughout the text. Some of them are



addressed to the entire public: Ringo John and Paul, Manfred Mann, Mick Jagger Roger McGough. Examples of "anchors" for the reader Audience: James Joyce and Hemingway, William Burroughs, Ray Bradbury, D.H. Lawrence, Kafka, Dostoievsky, Rimbaud, T.S. Eliot, Wordsworth, Alfred, Lord Tennyson and others. For fans of the avant-garde Jazz: John Coltrane, Charlie Mingus, Charlie Parker, Miles Davis, Thelonius Monk. There are "anchors" for lovers of classical music, for connoisseurs of painting, for connoisseurs of original political and philosophical ideas. Nobody stays away everyone gets their own piece of culturally significant delight: I know the name, I know it too admire. This is how spiritual understanding with the audience is established, a cheerful, informal, soulful atmosphere of a music hall or a booth in which everyone is happy, and I want to this state lasted. good time poetry. And, of course, Henry, a part-time teacher, is not

could miss the opportunity to once again enlighten your audience. Those who remember the speech will certainly want to, on occasion, look into the printed text of the poem and maybe even expand their cultural horizons. Exclusivity and inclusion find each other. The poem "Me" is a kind of visiting card by A. Henry. But the names of his cultural heroes periodically appear in his other works. In particular, the names of jazz musicians. One famous poem by Henry is called "Tonight at Noon (for Charles Mingus and the Clayton Squares)" [2, p. 13]. Mentioned in dedication Liverpool R&B group The Clayton Squares originated in February 1964 on the initiative of six young jazz enthusiasts. "Liverpool poets" periodically collaborated with them on joint performance projects. All this and much more - working material for the "Liverpool poets" who wrote for the general public, for the masses, for the "great audience", according to Whitman. In it they searched and found their identity.

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