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NATIONAL IDENTITY IN HART CRANE`S POEMS

The poetry of Hart Crane has never stopped presenting challenges. It came to being in the United States during the 1920s, a period of intense renovation and rebellion in the arts and letters, this poetry stood in an unclassifiable midkingdom between tradition and innovation. This duplicity was responsible for the ambiguous critical reception received at the time. Crane`s poetry, very ambitious in scope and style, was far too radical for its age. Nevertheless, throughout the 20th century his poetry did not lose, but actually gained in interest and attention, although his methods and aesthetics. In recent years, however, different areas of literary theory and criticism have presented approaches that open fields of possibility for studying Crane`s work. Theoreticians and critics seem to be paying more attention to different aesthetic dimensions of a work of art. It is found the main aesthetic principle of Crane`s poetics: focusing on world patterns he created his own mythopoetical America. Crane`s own way of interpreting different myths was identified, especially the Indian myth as the basis of his mythopoetics. The Christian component is characterized as an integral part of poet`s works in terms of mythology. The main Christian theme, which constantly appears in Crane`s works, is a myth of the lost paradise. Definitely this myth had special sense for American Puritans, considering the history of the United States` foundation. We can conclude that the leading idea of the artist is the creation of «myth of America», «myth to God».