



## THE DEVELOPMENT OF PHILOSOPHICAL CONCEPT IN AMERICAN LITERATURE OF XX CENTURY

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**Abstract** *This study explores the evolution and manifestation of philosophical concepts within American literature throughout the 20th century. By examining key literary works and movements, the research highlights how American authors grappled with existentialism, pragmatism, realism, and modernism, reflecting broader intellectual and cultural shifts of the era.*

**Keywords:** *Philosophy, Objectivity, Genuine, Universal, Romanticism, Modern, Prejudice, Moral obligation, Nature, Epic.*

Philosophy and literature are closely related, they offer a certain understanding of reality, contain a semantic generalization, represent the author's position, which assumes the presence of a subjective view of the world, a value understanding of being, which is how both differ from science. For example, the laws of mechanics could have been discovered not by Newton, but by someone else, they would not have changed, they would just have a different name. Only Hegel could have written "Phenomenology of Spirit", and only Kant could have written "Critique of Pure Reason", etc., just as only Shakespeare could have created the tragedy "Hamlet", and only Dostoevsky could have written the novel "The Idiot". The brighter, deeper and more original the author's position, the more significant the work is for both philosophy and literature. The value of scientific knowledge, as has already been said, is determined by its objectivity, and therefore, independence from the personality of the author and his life position.

Philosophy and literature are very close to each other, but not identical; Literature, like any other form of art, speaks to us in the language of artistic images, and philosophy in the language of abstract concepts (categories). Philosophers sometimes use literary form, for example, let us recall Thomas More's Utopia, Plato's dialogues, Emile, or On Education by J.-J. Rousseau, etc. However, we find a genuine fusion of literature and philosophy in works by outstanding writers, which explore the essence of things by artistic means and, as a rule, deal with the knowledge of man. High literature is always philosophical, it is sometimes able to sharpen a problem more deeply and vividly than rationalized forms of philosophizing, to see its new facets, to pose a question. (Retunskih, 2017)

The bulk of American literature of the twentieth century is difficult to fit into the framework of any particular literary movement, since most writers combined features of realism, romanticism, modernism, and later postmodernism in their work, eluding unambiguous identification. In addition to the natural coexistence of different trends, especially during transitional periods, one of the reasons for this phenomenon is the general



trend in the development of the literary process, consonant with the new principles of scientific knowledge - polymethodology, polysemantics, a general increase in diversity, variability, relativity, erosion of established criteria, strict aesthetic and ethical canons, multiculturalism, interdisciplinarity, systems analysis, synergetics with its ideas about the instability and nonlinearity of existence. Accordingly, his concepts of what is and what should be are also complex and ambiguous. Faulkner has a traditional should, present in both romanticism and realism, namely, natural life and natural man, natural laws, and Christian morality. Eternal values for Faulkner are genuine, universal should, but he also has false shoulds, generated by changing social reality and unsuccessfully trying to claim truth. This is the "southern" idea of a slave-owning plantation paradise based on racism, whose apologists seek its justification and justification in ancient history and biblical mythology. Faulkner confronts this speculative, false "ought" with reality in the novel "Absalom, Absalom!" (1936), where the hero, Thomas Sutpen, despising and ignoring universal morality, wants to build his family and well-being on the basis of slave-owning prejudices and racism and comes to collapse and death. The flawed mythologemes and ideologemes of the "southern" consciousness are also destroyed in the novels "The Sound and the Fury" (1929) and "Light in August" (1932). But the morals brought to the South by the bourgeois North are also exposed - these are the false ideals of accumulation and predatory entrepreneurship (the story "The Bear", 1942, the trilogy about the Snopes (1940-1959)). Faulkner is a brilliant realist, chronicler and psychologist, able to convey reality in all its nuances and details, but he always has a second, spiritual plane, which transforms the concrete into the universal, recognizes the lawful in the particular and fills it with higher meanings. In Faulkner, the due always shines through the existing, behind everyday life there is being, which transforms a realistic narrative into a myth, legend, parable, epic. In the novel As I Lay Dying (1930), the characters are down-to-earth, primitive, the event is ordinary (moving the mother's body to the cemetery) and the conflict is seemingly everyday - all family members have their own, rather selfish motives for traveling to the city. It would seem that this is more of a plot for a social comedy or a comedy of manners, but at the same time, the problems of life and death, the motif of a journey accompanied by overcoming the elements of nature, are quite material for a philosophical parable. (Stetsenko, 2016)

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