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THE PROBLEM OF STYLISTIC INDIVIDUALISM AND LITERARY ANALYSIS IN AMERICAN LITERATURE

The article examines the phenomenon of stylistic individualism in American literature of the XX–XXI centuries. The features of individual style in the context of cultural and philosophical ideas of American modernism and postmodernism are analyzed, referring to the works of such writers as Ralph Waldo Emerson, Henry James, William Faulkner, Ernest Hemingway, Thomas Pynchon and Don DeLillo. The author examines the personal style of writing, which becomes not only a means of artistic expression, but also a reflection of national identity. Stylistic individualism is considered as a form of literary consciousness that combines the philosophy of freedom, existential experience and the search for a new language of expression.

It is particularly noted that the twentieth century has become a time of unprecedented diversity of forms and searches for an individual style for American literature. The writers sought to go beyond the traditional canons of 19th-century realism and find new ways to express subjective experience, social protest, identity, and the inner world of a person. The 21st century continued this line, but in the context of globalization, digital culture and multiculturalism.

It is established that the evolution of individual style in American literature of the XX–XXI centuries is a path from a modernist experiment to a postmodern game and further to hybrid, multimedia, deeply personal prose. Each stage expands the boundaries of what a “literary voice” can be, turning the writer’s personality into the main engine of artistic development.

At the end of the article, it is proved that individualism in literature has always been a mirror of cultural and social changes. A literary analysis is defined that allows not only to identify the peculiarities of the writers’ language and style, but also to understand how their works reflect cultural consciousness, philosophical trends and socio-cultural contexts. Each new literary stage – from modernism to postmodernism and modern literature – opens up new horizons for understanding individuality, human freedom and its interaction with the outside world.

Key words: American literature, individualism, stylistics, analysis, writer’s language, socio-cultural context.

Introduction. The question of stylistic individualism occupies a central place in modern literary thought. American literature, which was formed in conditions of social diversity, cultural pluralism and constant philosophical searches, has become a space where an individual style not only expresses the personality of the author, but also constitutes his ideological position. Stylistic individualism is not only a technical device, but also a cultural and philosophical attitude expressing the ideals of personal freedom and creative self-sufficiency. The problem of individuality in writing is related to fundamental issues of subjectivity, language, and interpretation.

The problem of stylistic individualism occupies one of the central places in the American literature of the XX–XXI centuries. The national literature of the USA is characterized by a deep attention to the inner world of the individual, the self-expression of

the author and the uniqueness of the artistic language, which reflects the basic value of American culture – individualism as a principle of world perception [11].

The concept of stylistic individualism implies not only a set of linguistic and compositional features of the text, but also a special way of perceiving the world, expressed through form. In American criticism, this approach is often associated with the idea of “self-expression” – the self-disclosure of a creative personality.

As R. Welleck notes, individual style is not just a writing technique, but a way of existence of the author in culture [16, p. 82]. Thus, a literary analysis of an American text is impossible without taking into account the personal principle that determines the choice of syntax, rhythm, metaphor, and narrative perspective.

Individualism in literature is often considered as an important component of the cultural and

philosophical picture of the world, especially in the context of Western literature. This concept has been actively developing since the Renaissance and has been embodied in various forms in the literature of the XX and XXI centuries. Individualism as a reflection of cultural consciousness not only testifies to the personal identity of the author, but also serves as an indicator of social, political and historical changes taking place in society. A literary analysis of this phenomenon allows us to trace how the perception of personality has changed in the context of broader cultural and sociological processes [12].

The idea of individualism has a long history and is closely related to the development of Western philosophy since the Enlightenment. Rene Descartes with his famous statement “Cogito, ergo sum” (“I think, therefore I exist”). He ushered in a new era in which personal experience and reason became the center of a worldview. In the context of literature, this idea will be reflected in works where the characters actively reflect on their essence, their relationship with the outside world and other people.

Individualism has acquired special importance in the context of American literature - it has become the basis for the formation of national identity. The phenomenon of American individualism is inextricably linked with the history of the development of a new territory, with the concepts of freedom and independence, which supported the myth of the “conquerors of borders”. In literature, this is reflected in the works of such authors as Nathaniel Hawthorne, Harriet Beecher Stowe, Ralph Waldo Emerson, Henry David Thoreau, and others.

Task statement. The purpose of this article is to explore the problem of stylistic individualism in American literature, to trace the evolution of individual style from modernism to the contemporary digital period, and to show how individual style reflects cultural consciousness and sociocultural transformations.

Outline of the main material of the study. The term “stylistic individualism” first acquired a systemic meaning in the writings of American critics and philosophers, in particular Ralph Waldo Emerson, whose essay “Self-Reliance” became a manifesto of creative independence [6]. Emerson saw personal style as an expression of spiritual freedom, as a way of connecting thought and being. Later, Henry James developed the idea of an individual view in literature, arguing that every writer should strive for a “point of view”, unique and unrepeatable [10, p. 47]. His essay “The Art of Fiction” became a classic expression of American aesthetic individualism. As noted

by L. Trilling, the American tradition of criticism emphasizes the role of personality in creating the moral and aesthetic meaning of a text [15, p. 20]. J. Ransom in his work “The New Criticism” emphasized the importance of stylistic accuracy and form as a manifestation of individual consciousness [14, p. 41].

According to James, a style cannot be universal because it is the “embodiment of an inner vision”. Thus, individualism in literature is not just a variation of form, but a manifestation of a personal worldview. In the 20th century, the idea of a unique style was philosophically developed in the context of modernism and postmodernism, where language became an instrument of resistance to standardization [10, p. 59].

Stylistic individualism is defined as a way of expressing a unique author’s vision through the artistic means of language, syntax, metaphors, and text structure. The concept is based on the idea that style is not an accidental or exclusively decorative element, but is an integral part of the creative personality of the writer, reflecting his philosophical, cultural and psychological attitudes [6].

In the American literary tradition, the fundamental theoretical foundations of individualism were laid by Ralph Waldo Emerson. In the essay *Self-Reliance*, Emerson argues that a writer should fully trust his inner intuition and express his own worldview, and style acts as a direct continuation of personality. Henry James in his work “The Art of Fiction” develops this idea, emphasizing that an individual style is primarily the author’s “point of view”, a unique perspective through which the reader perceives the world [10, p. 47].

Theoretical approaches to stylistic individualism developed in the 20th century, when critics of modernism began to consider style as a means of conscious artistic choice. Lionel Trilling notes that the American critical tradition emphasizes the connection between the moral responsibility of the author and the form of the text, and the individuality of the writer is manifested through a unique combination of idea and language [15, p. 20]. John Ransom, one of the founders of the New Criticism, argues that style is the central element of the text and reflects the internal structure of the author’s consciousness [14, p. 41].

The critical aspect is the assessment of individuality through the prism of literary criticism, which makes it possible to study style as an indicator of creative autonomy.

These theoretical foundations create the basis for the analysis of individual style in the works of American modernists and postmodernists, where

style acts not just as a form, but also as a means of philosophical understanding of reality [17].

The modernist prose of William Faulkner and Ernest Hemingway demonstrates two poles of individual style.

Faulkner creates multi-layered narrative structures where language becomes a reflection of mental experience: texts are saturated with internal monologues, a change of time plans and a violation of linearity [7, p. 88]. His individualism is manifested in the desire to reconstruct subjective consciousness.

Hemingway, on the contrary, forms an ascetic, “iceberg” style, where the meaning is hidden behind the laconism of expression. Minimalism becomes a means of conveying deep emotions without direct descriptions, which makes the author’s style recognizable and philosophically motivated [9, p. 65].

In the poetry of T. S. Eliot individualism is expressed through the innovation of rhythm, the installation of cultural codes and intertextual connections. Eliot transforms a personal sense of loss into a collective cultural metaphor [5, p. 50].

In the second half of the 20th century, the concept of individual style underwent a rethink. In the texts of Don DeLillo, Thomas Pynchon, and Paul Auster, individualism loses its integrity and becomes playful, multiple, and online.

According to I. Hassan, the postmodern style is “a polyphony where the author dissolves into a system of signs, but retains an individual author’s “echo” in the structure of the game” [8, p. 91]. The analysis of a postmodern text requires the identification of mechanisms of self-irony, citation, and deconstruction that replace direct self-expression.

Modern literary analysis considers an individual style not as a set of formal features, but as an aesthetic and philosophical system that reflects the author’s worldview.

The approaches of the “new criticism”, structuralism and post-structuralism (K. Brooks, R. Barth, G. Bloom) showed that the individuality of the writer is manifested not only in language, but also in his attitude to tradition. Thus, G. Bloom introduces the concept of “anxiety of influence” – an internal conflict between an individual voice and cultural heritage, which determines the development of the style of American writers [1, p. 78].

American literature of the 20th century demonstrates a special dynamic of the formation of stylistic individualism. Faulkner created a multi-layered narrative structure in which internal monologue and non-linearity of narration become means of expressing individual perception of the

world [7, p. 121]. His novels, such as “The Sound and the Fury”, represent inner chaos and a multiplicity of consciousnesses, where the style is a reflection of the characters’ mental experience.

Ernest Hemingway, on the contrary, developed a minimalist style based on the “iceberg theory”, where the true meaning remains below the surface of the text [9, p. 73]. His laconism became a symbol of the new aesthetics of American prose, in which strength lies in understatement. T. S. Eliot and his poetry, in particular “The Waste Land”, became an example of how an individual style can combine personal and cultural consciousness [5, p. 94].

In the second half of the 20th century, postmodern authors such as Thomas Pynchon and Don DeLillo turned individual style into a tool of metatext and cultural criticism [4, p. 202]. Their works are characterized by fragmentation, intertextuality, and ironic distancing. In Pynchon’s *Gravity’s Rainbow* and DeLillo’s *White Noise*, the style functions as a way of describing the chaos of the information age. Thus, individual style becomes a form of resistance to popular culture. In this context, Bloom notes that every strong writer strives to overcome the influence of his predecessors by creating a unique system of symbols and language [2, p. 58]. I. Hassan considers the postmodern turn as a liberation from the dogmas of modernism and the affirmation of the plurality of authorial styles [8, p. 87].

American literature of the XX–XXI centuries demonstrates the dynamic development of the concept of stylistic individualism, reflecting cultural, philosophical and social changes in society. In the early 20th century, modernists such as William Faulkner and Ernest Hemingway created unique authorial styles that expressed individual perceptions of time, space, and consciousness.

In novels such as “The Sound and the Fury”, Faulkner used complex narrative structures and internal monologues, which made it possible to convey the multiplicity of points of view and the psychological depth of the characters [7, p. 121]. His style illustrates the principle of individualism: the form of narration is directly related to the author’s worldview.

Hemingway, on the contrary, developed a minimalist style based on the “iceberg theory”, where most of the meaning remains under the textual surface [9, p. 73]. Hemingway’s laconism became an expression of the philosophy of action, where emotions and ideas are conveyed through the economy of words, and each phrase carries a multi-valued load. This approach became a model

of the individual aesthetics of American prose and influenced subsequent generations of writers.

Critical literature emphasizes that the individual style in this period is inextricably linked with the philosophy of the text and the cultural context. Lionel Trilling notes that the writer's conscience forms a unique style as a response to social and moral challenges [15, p. 20].

Thus, the evolution of individual style in American literature of the XX–XXI centuries shows the transition from the modernist depth of psychological and philosophical self-expression to the postmodern multiplicity, intertextuality and critical understanding of cultural experience. Style remains a key tool through which the author expresses not only his personality, but also his philosophical and social position in the literary and cultural space of America.

The American literary tradition builds a dialogue between individualism and collective experience. Literary analysis shows that the individual style of each author is associated with the philosophy of “selfhood” – self-identity, characteristic of the American cultural code [1, p. 36]. Through language, metaphors, and syntactic organization of the text, writers express ideas about freedom, responsibility, and the artist's personal mission. Stylistic individualism thus becomes an intellectual category that unites poetics and philosophy. As noted by R. Cohen, individualism in American culture is not only a philosophical, but also an aesthetic category that forms the principles of text analysis [3, p. 92].

Stylistic individualism in American literature is not only an artistic device, but also a mirror of the cultural consciousness of society. Through unique linguistic forms and structural solutions, the authors express personal and philosophical attitudes, interact with cultural codes and reflect the values of their time.

The individual style allows us to identify how the writer interprets the socio-cultural context. R. Cohen emphasizes that the individualism of American literature manifests itself not only at the level of form, but also at the level of idea, creating an opportunity for in-depth analysis of cultural and philosophical problems [3, p. 92]. Literary analysis demonstrates that through syntax, vocabulary, rhythm and metaphors, the author expresses the ideas of freedom, responsibility and self-awareness, which makes the style a direct indicator of cultural values.

Thus, a literary analysis that takes into account stylistic individualism makes it possible to identify the connection between the author and the cultural environment, to show how personal style reflects the values and philosophical attitudes of society,

and also serves as a means of interpreting collective experience. Stylistic individualism is becoming not only an artistic characteristic, but also an indicator of the cultural identity of American literature.

Individualism in American literature does not exist in a vacuum; it is always related to the historical context, cultural situation, and philosophical trends that have influenced society. In the works of American authors, individualism becomes not just a personal trait of the hero, but also a symbol of broader cultural and social changes. Literary analysis shows how the authors use their unique styles to reflect the cultural consciousness of their time, making individualism not only a symbol of personal freedom, but also a cultural phenomenon.

Twentieth-century American literature, especially in the era of modernism and postmodernism, provides us with rich examples of how stylistic individualism is embodied in unique artistic approaches, as well as in dialogue with cultural and political issues. In the works of authors such as William Faulkner, Thomas Pynchon, and Don DeLillo, individual style is not only a way of expressing personal identity, but also a means of reflecting cultural and ideological changes in American society.

For example, Faulkner, in his works such as *The Sound and the Fury*, uses multi-layered narrative structures, where style becomes a tool for displaying the mental states of characters, as well as a symbol of a break with traditional norms. Faulkner explores cultural and social changes in the southern United States, depicting how the characters' personal experiences intersect with broader issues of racial and class conflict. As the critic H. Bloom notes, his style is fragmented, which symbolizes the destruction of old ideals and the lack of a unified national identity [2].

On the other hand, postmodernists such as Pynchon and DeLillo use individualism as a way to explore the impact of technology and media on personality in the information age. In *Gravity's Rainbow* (1973), Pynchon imagines a world where stylistic elements are fluid and the boundaries between personal and collective experience are blurred. Pynchon writes about the interweaving of reality and fiction, where personal experiences become part of broader cultural constructions [13, p. 202]. This approach shows how individualism cannot be separated from collective tendencies, and that each character's personal experience is interconnected with global historical and cultural processes.

Don DeLillo's *White Noise* (1985) also explores postmodern individualism, drawing attention to the psychological and cultural chaos generated by the

massive impact of media and technological reality. His characters are people whose personalities become smeared under the influence of advertising, television and other elements of popular culture.

In these works, individualism not only remains a way of expressing the inner world of the characters, but also turns into an instrument of cultural and social criticism. It is important to note that through individual styles, the authors not only demonstrate personality traits, but also critically comprehend the cultural context in which this personality exists.

Thus, stylistic individualism is not just a characteristic of literary works, but also a means of reflecting deeper cultural, social and philosophical processes. In literary analysis, it is important to take into account how the individual styles of authors become peculiar “mirrors” of cultural changes and social context, allowing readers to better understand the connection between the personal and the public in the American literary tradition.

Conclusions. The study showed that stylistic individualism in American literature is a multilevel phenomenon that includes artistic, cultural and philosophical aspects. From Emerson to Delillo, individual style acts as a way of affirming individual freedom and creative consciousness. Through individual style, American literature articulates the key ideas of its national identity – independence, innovation, and existential responsibility.

Thus, the problem of stylistic individualism in American literature is a constant tension between personal and cultural, between author's freedom and tradition. Literary analysis reveals that style becomes a form of philosophical self-determination of the author and a way of participating in the national and global dialogue of ideas.

American literature of the XX–XXI centuries demonstrates that individualism is not isolation, but a way of interacting with the world through a creative form, which makes the American artistic experience one of the most influential in world culture.

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Рахімова Ф. ПРОБЛЕМА СТИЛІСТИЧНОГО ІНДИВІДУАЛІЗМУ ТА ЛІТЕРАТУРНИЙ АНАЛІЗ В АМЕРИКАНСЬКІЙ ЛІТЕРАТУРІ

У статті розглянуто феномен стилістичного індивідуалізму в американській літературі XX–XXI століть. Аналізу піддаються особливості індивідуального стилю в контексті культурних і філософських ідей американського модернізму і постмодернізму, звертаючись до творчості таких письменників, як Ральф Уолдо Емерсон, Генрі Джеймс, Вільям Фолкнер, Ернест Хемінгуей, Томас Пінчон і Дон Делілло. Досліджено особистісну манеру письма, яка стає не лише засобом художнього самовираження, а й відображенням національної ідентичності. Стилiстичний iндивiдуалiзм розглядається як форма лiтературної свiдомостi, що об'єднує фiлософiю свободи, екзистенцiйний досвiд i пошуки нової мови вираження.

Особливо відзначено, що ХХ століття стало для американської літератури часом небувалого розмаїття форм і пошуків індивідуального стилю. Письменники прагнули вийти за рамки традиційних канонів реалізму ХІХ століття та знайти нові способи вираження суб'єктивного досвіду, соціального протесту, ідентичності та внутрішнього світу людини. ХХІ століття продовжив цю лінію, але вже в контексті глобалізації, цифрової культури і мультикультуралізму.

Встановлено, що еволюція індивідуального стилю в американській літературі ХХ–ХХІ століть – це шлях від модерністського експерименту до постмодерністської гри і далі – до гібридної, мультимедійної, глибоко особистої прози. Кожен етап розширює межі того, що може бути «літературним голосом», перетворюючи особистість письменника на головний двигун художнього розвитку.

Наприкінці статті доведено, що індивідуалізм у літературі завжди був дзеркалом культурних та соціальних змін. Визначено літературний аналіз, який дозволяє не тільки виявити особливості мови і стилю письменників, а й зрозуміти, як їх твори відображають культурну свідомість, філософські течії і соціокультурні контексти. Кожен новий літературний етап – від модернізму до постмодернізму до сучасної літератури – відкриває нові горизонти для розуміння індивідуальності, людської свободи і її взаємодії з навколишнім світом.

Ключові слова: американська література, індивідуалізм, стилістика, аналіз, мова письменника, соціокультурний контекст.

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