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INFLUENCE OF F.V. NIETZSCHE'S PHILOSOPHY ON AMERICAN LITERATURE FROM POINT OF VIEW RUSSIAN AND ANGLO-AMERICAN STUDIES

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Abstract. *The penetration of the ideas of F.V. Nietzsche's reception in America and their American intellectual community had a certain specificity and defined by the fact that the perception of the original texts of F.V. Nietzsche was carried out in the general context of the interest and desire to join the latest artistic and philosophical discoveries in Europe.*

From another side F.V. Nietzsche kept himself a deep interest in different cultural and philosophical theory, particular American transcendentalism, and above all romantic heritage R.U. Emerson.

Another dramatic example of influence ideas F.V. Nietzsche in American literary community can serve as a work of such famous American writers like Jack London and Theodore Dreiser.

Keywords: *idea, perception, morality precepts, covered quotation, literature consciousness, ideology, individualisms, homo supersepiens, pragmatism, egoism, the germ of an idea, evolution, evaluation of character.*

The breadth and diversity of exposure to F.V. Nietzsche on the culture of the West at the turn of XIX-XX centuries, approved the real perception of his ideas community of writers and their reflection in literary and artistic practice in Western Europe, Russia and the United States. [13], [15]

In this case the reception ideas F.V. Nietzsche in American literature directly superimposed on quite complex and specific process of its development in the period from 1890 till 1910.

The penetration of the ideas of F.V. Nietzsche's reception in America and their American intellectual community had a certain specificity [6] and defined by the fact that the perception of the original texts of F.V. Nietzsche was carried out in the general context of the interest and desire to join the latest artistic and philosophical discoveries in Europe, which were presented theories of Spencer and Darwin, the philosophy studies of Kant, Hegel, Schopenhauer. [16]

From another side F.V. Nietzsche kept himself a deep interest in different cultural and philosophical theory, particular American transcendentalism, and above all romantic heritage R.U. Emerson. [19]

Another dramatic example of influence ideas F.V. Nietzsche in American literary community can serve as a work of such famous American writers like Jack London and Theodore Dreiser.

Evidence of persistent interest in Nietzsche in England and in US was the fundamental project «The complete works», carried out in 1909-1913, edited by G. Levi and included almost all the F.V. Nietzsche.

In the interwar and after I World War historical period the situation around F.V. Nietzsche was already changing, and interest in his figure sharply weakened in the new social and political reality although a number of American critics, among them the Kassersa continued to develop and interpret the theory of F.V. Nietzsche's "superman".

Interest in the philosophical heritage F.V. Nietzsche once again revived in the English literary criticism from 1960, and issue of the influence of the philosopher in the American literary and artistic consciousness became the material of theses many Western scholars (Kauffman Le Roy C, Carl M., Clouwes EW, Sheng Ch.). [14], [8], [9], [20]

Reception ideas F.V. Nietzsche in the US had a significant history and in varying degrees affected the vast majority of creative and poets, among them F. Norris, I. London, T. Dreiser, Upton Sinclair, T. Eliot and many others.

A special role in the literary and aesthetic understanding of philosophy F.V. Nietzsche belongs to I. Hyuneker and G. Lo Mencken. [4]

I. Hyuneker perceived and interpreted the idea of F.V. Nietzsche, first of all, as one aspect of Western culture, reflected in his collection of essays.

"The Philosophy of Friedrich Nietzsche" (1908) and "Nietzsche exposures" (1910) of G.L. Mencken actively promoted the view F.V. Nietzsche's philosophy and ethics were dedicated to called issue. [12]

Besides in this time there were a lot of monographs (Thatcher; Bridgwater) and special research (Nietzsche in) revealed the various aspects of his philosophical legacy.

American scientists (Sherman Stuart P.) examined problem of correlation of literary texts with

texts F.V. Nietzsche and his distinct cases, or hidden in the works of citing individual writers, or trying to speculate on the nature of the manifestation of ideas and the philosophy of F.V. Nietzsche in particular cultural formation (Ackerman, Sheng, Zapf). [2], [21], [23]

From the outset, in the intellectual life of the USA developed there were two types of attitude to F.V. Nietzsche. One of them was very negative, and formed mainly on the influence of the book by Max Nordau, containing aggressive criticism of philosophical system F.V. Nietzsche.

Another kind of relationship could be called comparatively positive, because its partisans tried to understand the essence of Nietzsche's ideas. But the influence of philosophy of Nietzsche gradually increased and its supporters implemented it in the process of reflection and literary interpretation.

The Russian literary influence problem F.V. Nietzsche on the American literary consciousness was highly developed only from a negative point of view. [1]

Such scholars as the Samohvalov, Zassoursky avoided detailed discussion of this issue [11], while others (I. Bodanova, Bykov) [3], even doubted the seriousness of the dating of major American writers (such as Jack London) with the works of F.V. Nietzsche.

Other researchers are still admitted a certain influence F.V. Nietzsche to the representatives of creative elite of the United States [17], but attributed it to the specifics of the political views of Jack London or approved (like A. Sadagursky), that J. London took in F.V. Nietzsche and Zhogin only joyful life lifting his "hero", his affirmation vigor in life. [25], [24]

In addition a lot of scientists didn't admit the great difference between the strong character of Jack London and ideal F.V. Nietzsche, claiming the idea that the writer had spoken of the dangers of extreme individualism, had broken with the tradition of universal humanity. On the contrary, J. London solved the problem of the strong relationship between the individual and society. [1]

I. Lunina, discussing about the influence of the philosophy of F.V. Nietzsche on the work of Jack London, confirmed that the writer all his life was in search, while denying the possibility of the individual to decide the destinies of all humanity and opposed the anarchy ideology and methods of individual terrorism. [17]

V. Bykov emphasized the difference between J. London and F. Nietzsche. He believed, that the F.V. Nietzsche character was immoral, because from his point of view, if someone was getting to fall, he must be push. [5]

Oppositely the basis properties of J. London positive image were spiritual nobility and comradely mutual assistance. [4]

R. Samarin asserted the influence of pragmatism theory on the creativity of J. London, which paved the way for the cult of the "strong" character in American literature. [7]

Another Russian researcher T.L. Morozov affirmed that the capital system itself, based on ruthless competition had created in the human mind the idea of "survival of the fittest". [10]

In the process of logical development this idea came to the principle of "superman", who was allowed to do everything by right of his power and priority.

E.A. Morozkina exploring the creativity of T. Dreiser stressed a significant impact on same aspects his works philosophy of F.V. Nietzsche. The writer rethought his views in accordance his chosen realistic method in the literature and the historical period which he belonged to. [18]

S. Vyshlenkova submitted that the familiarity with the ideas of FW Nietzsche from the very beginning of his career might be indicative of Jack London's novel "Daughter of the Snows" (1902), where the process of the London understanding of Nietzsche's ideology and Nietzsche's hero had just begun. [22]

Obviously familiarity between ideas of the both writers only scratched the surface, but served as a basis for the re-treatment of J. London creativity F.V. Nietzsche in 1904.

Further work was characterized by the writer's profound understanding of the nature of personality ("People of the Abyss", "Sea Wolf"). It was noteworthy that in the novel "The Sea Wolf" J. London didn't show only the basic conflict "Genealogy of Morals", which consisted altruism as opposed to egoism, and actually offered an alternative to image Larsen in the form of higher morally strong man.

London reception F.V. Nietzsche was undergone some "evolution in a creative and artistic development of the writer".

F.V. Nietzsche became and remained a constant companion and an opponent of J. London and that way an adequate assessment of the creative legacy of J. London would be move biased without study F.V. Nietzsche's philosophy.

J. London cast later doubt on the consistency of human individualism and his premonition doom. Despite the hot passion of the human idea of individualism as a young man, a mature J. London bitterly had to admit that as soon as his characters were detached from the social environment as Martin Eden and harsh reality defeated in their failure becomes inevitable.

As for Theodore Dreiser, the influence of the ideas of F.V. Nietzsche was not for him exceptional. [20]

Theodore Dreiser created in his work various artistic personality models and integrated such personal characteristics as the selfishness and self-centeredness, generated by the "philosophy of success" and the desire to be a strong personality, able to achieve a success in life and associated dividends. [21]

The writer vividly embodied in his works the imagery with analyzing of the social and psychological characteristics of the individual, especially its conscious and subconscious, which found expression in his novel "Sister Carrie", "Jennie Gerhardt", "Trilogy of desire", "Genius" and "An American Tragedy".

Personality in the works of Theodore Dreiser forced to fight for the opportunity to realize their desire, but suffered a repulse or tragically killed or lost spirituality.

Theodore Dreiser dissected the personality of genius and financier and gave an accurate picture of their immorality and creative nature as a subject to the influence of desires and passions.

Thus, the perception of F.V. Nietzsche's ideas looks place in the creativity of T. Dreiser and was expressed in the dynamics and evolution of characters Hurstwood, Cowperwood Eugene Wheatley, and other characters of the great American writer.

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