

REALISM AS A LEADING TREND OF THE 20TH CENTURY

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Annotatsiya: Ushbu maqolada XIX asrning realizm san'ati harakati oldingi o'n yilliklarda san'at olamida hukmronlik qilgan ekzotik va poetik romantizmdan keskin farqlanishi haqida so'z yuritiladi. Ayniqsa, adabiy realizm yangi yozuv uslubini va mualliflarning yangi avlodini joriy etdi, ularning ta'siri hozirgi kungacha Amerika adabiyoti va ingliz adabiyotida ko'rinib turadi.

Kalit so'zlar: realizm turlari, keng qamrovli tafsilot, orzu, taraqqiyot

Abstract: This represented article deal with that the realism art movement of the nineteenth century was a sharp departure from the exotic and poetic romanticism that had dominated the art world in the previous decades. Literary realism in particular ushered in a new style of writing and a new generation of authors whose influence can still be seen in American and English literature today.

Key words: types of realism, comprehensive detail, ambition ,evolution

Literary realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are in real life. It depicts familiar people, places, and stories, primarily about the middle and lower classes of society. Literary realism seeks to tell a story as truthfully as possible instead of dramatizing or romanticizing it. Literary realism is part of the realist art movement that started in nineteenth-century France and lasted until the early twentieth century. It began as a reaction to eighteenth-century Romanticism and the rise of the bourgeois in Europe. Works of Romanticism were thought to be too exotic and to have lost touch with the real world. The roots of literary realism lie in France, where realist writers published works of realism in novels and in serial form in newspapers. The earliest realist writers include Honoré de Balzac, who infused his writing with complex characters and detailed observations about society, and Gustave Flaubert, who established realist narration as we know it today. The first American realist author was William Dean Howells, who was known for writing novels about middle-class life. Another early American realist was Samuel Clemens (pen name Mark Twain), who was the first well-known author to come from middle America. When he published *The Adventures of Huckleberry Finn* in 1884, it was the first time a novel captured the distinctive life and voice of that part of the country.

Similarly, Stephen Crane's 1895 Civil War novel *The Red Badge of Courage* told the real but previously untold stories of life on the battlefield. These stories encouraged more American writers to use their voices to speak truth to the real conditions of what

life was really like, whether at war or in poverty. Other well-known realist American authors include John Steinbeck, Upton Sinclair, Jack London, Edith Wharton, and Henry James.

Literary realism existed, in some form, in England before the genre was fully defined. Some critics credit the first British novelists, like Daniel Defoe and Samuel Richardson, as realists, because they wrote about issues related to the middle class. Once realism took shape, George Eliot published *Middlemarch: A Study of Provincial Life* in 1871, which is considered the most famous work of literary realism to come from the United Kingdom. The genre developed in parallel with the U.K.'s new middle class and authors took the opportunity to echo their interests and concerns. Other well-known British realism authors include George Gissing, Arnold Bennett, and George Moore.

6 types of Literary Realism. There are a few different types of literary realism, each with its own distinct characteristics.

Magical realism. A type of realism that blurs the lines between fantasy and reality. Magical realism portrays the world truthfully plus adds magical elements that are not found in our reality but are still considered normal in the world the story takes place. *One Hundred Years of Solitude* by Gabriel García Márquez (1967) is a magical realism novel about a man who invents a town according to his own perceptions. Learn more about magical realism here.

Social realism. A type of realism that focuses on the lives and living conditions of the working class and the poor. *Les Misérables* by Victor Hugo (1862) is a social novel about class and politics in France in the early 1800s.

Kitchen sink realism. An offshoot of social realism that focuses on the lives of young working-class British men who spend their free time drinking in pubs. *Room at the Top* by John Braine (1957) is a kitchen sink realist novel about a young man with big ambitions who struggles to realize his dreams in post-war Britain.

Socialist realism. A type of realism created by Joseph Stalin and adopted by Communists. Socialist realism glorifies the struggles of the proletariat. *Cement* by Fyodor Gladkov (1925) is a socialist-realist novel about the struggles of reconstructing the Soviet Union after the Russian Revolution.

Naturalism. An extreme form of realism influenced by Charles Darwin's theory of evolution, Naturalism, founded by Émile Zola, explores the belief that science can explain all social and environmental phenomena. *A Rose for Emily* by William Faulkner (1930), a short story about a recluse with a mental illness whose fate is already determined, is an example of naturalism.

Psychological realism. A type of realism that's character-driven, focusing on what motivates them to make certain decisions and why. Psychological realism sometimes uses characters to express commentary on social or political issues. Crime and

Punishment by Fyodor Dostoyevsky (1866) is a psychological realist novel about a man who hatches a plan to kill a man and take his money to get out of poverty—but feels immense guilt and paranoia after he does it.

Elements of Literary Realism

Realistic characters and setting.

Comprehensive detail about everyday occurrences.

Plausible plot (a story that could happen in your town)

Real dialects of the area.

Character development important.

Importance in depicting social class.

Realism aims to interpret the actualities of any aspect of life, free from subjective prejudice, idealism, or romantic color. It is in direct opposition to concerns of the unusual, the basis of Romanticism. Stresses the real over the fantastic. The movement began as early as the 1830's but reached prominence and held sway from the end of the Civil War to around the end of the nineteenth century. The movement was centered in fiction, particularly the novel. It attempted fidelity to real life, or "actuality," in its representation. Ian Watt in *The Rise of the Novel* (1957) saw the novel as originating in the early 18th-century and he argued that the novel's 'novelty' was its 'formal realism': the idea 'that the novel is a full and authentic report of human experience'. His examples are novelists Daniel Defoe, Samuel Richardson and Henry Fielding. Watt argued that the novel's concern with realistically described relations between ordinary individuals, ran parallel to the more general development of philosophical realism, middle-class economic individualism and Puritan individualism. He also claims that the form addressed the interests and capacities of the new middle-class reading public and the new book trade evolving in response to them. As tradesmen themselves, Defoe and Richardson had only to 'consult their own standards' to know that their work would appeal to a large audience.

Later in the 19th century George Eliot's (1819–1880) *Middlemarch: A Study of Provincial Life* (1871–72), described by novelists Martin Amis and Julian Barnes as the greatest novel in the English language, is a work of realism. Through the voices and opinions of different characters the reader becomes aware of important issues of the day, including the Reform Bill of 1832, the beginnings of the railways, and the state of contemporary medical science. *Middlemarch* also shows the deeply reactionary mindset within a settled community facing the prospect of what to many is unwelcome social, political and technological change. Critics of realism cite that depicting reality is not often realistic with some observers calling it "imaginary" or "project". This argument is based on the idea that we do not often get what is real correctly. To present reality, we draw on what is "real" according to how we remember it as well as how we experience it. However, remembered or experienced reality does not always

correspond to what the truth is. Instead, we often obtain a distorted version of it that is only related to what is out there or how things really are. Realism is criticized for its supposed inability to address this challenge and such failure is seen as tantamount to complicity in a creating a process wherein "the artefactual nature of reality is overlooked or even concealed." According to Catherine Gallagher, realistic fiction invariably undermines, in practice, the ideology it purports to exemplify because if appearances were as self-sufficient, there would probably be no need for novels. This can be demonstrated in the literary naturalism's focus in the United States during the late nineteenth century on the larger forces that determine the lives of its characters as depicted in agricultural machines portrayed as immense and terrible, shredding "entangled" human bodies without compunction. The machines were used as a metaphor but it contributed to the perception that such narratives were more like myth than reality.

There are also critics who fault realism in the way it supposedly defines itself as a reaction to the excesses of literary genres such as Romanticism and the Gothic – those that focus on the exotic, sentimental, and sensational narratives. Some scholars began to call this an impulse to contradict so that in the end, the limit that it imposes on itself leads to "either the representation of verifiable and objective truth or the merely relative, some partial, subjective truth, therefore no truth at all."

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