

Large Forms of the Term "Realism" in Traditional Literature

Toirova D.F.

Toshken University of Information Technologies
Samarkand branch "Languages" department
The director is Associate Professor
+998906018008; diltfuza.toirova@mail.ru

Annotation: In this article, the formation of realism took place in European countries almost at the same time - in the 20s-40s of the XIX century. It became a leading trend in world literature. At the same time, this means that the literary process of this period cannot be reduced only to the realist system.

The term "classical" (ie, "exemplary") is sometimes used alongside the definition "critical" to describe nineteenth-century realism. Realism of the 19th century is one of the highest achievements of such realistic art, and the works of writers such as Balzac, Stendhal, Dickens, and Merimee are unique examples of artistic creativity and models for writers of later periods.

Keywords: Realism, thinking, aesthetic, artistic, term, ideal, imagination, writer, experience, creator, revival, period, creation, history, etc.

The revolution of 1789–1794 opened wide perspectives for the movement of scientific thought. The rapid development of industry, which began in the first decades of the XIX century, required accurate knowledge of the material world and, accordingly, the development of various fields of science.

The word "realism" comes from the Latin word "reālis", which means materiality, truth. The term "realism" appears in the pages of French magazines in the 1820s, but in a very narrow sense: it refers to the transfer of reality to beauty and sublimity, devoid of idealism, when there is a tendency to reflect absurdity, vulgarity, vulgarity. (See Figure 1)



Figure 1. Two major forms of the term "realism" in traditional literary studies

In traditional literary studies, the term "realism" is used in two senses:

- 1) realism as one of the two creative methods "a type of artistic thinking" (N.A. Gulyaev);
- 2) realism as a literary movement that unites a group of writers who are similar to the type of artistic thinking, but whose aesthetic views do not always coincide.

In the concept of realism, the meaning of evaluation includes reprimand, or at least irony, and only in the 1840s the concept of "realism" got rid of the meaning of negative evaluation: when applied to images, this word means giving an image of modern life based not only on the imagination of the writer, but also on direct observation, that is, life in any way means to recreate in reality without idealization.

One of the characteristic features of realist writers is the historicity of thinking, that is, the desire to understand the objective movement of history. The relevance of Stendhal or Balzac to realistic art is confirmed not only by the fact that they really captured the everyday life of the nobility or the bourgeoisie, but also by the fact that they reflected the process of the nobility, the nobility moving away from historical life. This area is made up of "usurers" (Gobsek and Nisengen in Balzac's works, Valno in Stendhal's "Red and Black", etc.).

A remarkable feature of realism is the writer's desire for objectivity. A realist writer is distinguished by the fact that he recognizes the value of objective reality and is very interested in it, and consciously strives to deeply study the world around him. Realist writers studied life in depth before they began to create books in which the events around them were covered in a generalized form. The desire to be faithful to the truth, a deep analytical approach to it, bringing the writers closer to the leading scientists of their time, and first of all, cooperation with historians, gave their works a high artistic credibility.

Assessing realism as an artistic method, it is important to note that it has a long history. Its early manifestations can be found even in primitive art, which amazes with the truthfulness of certain scenes of life (for example, stone images). Although historicism and dialectical thinking were limited to the realism of medieval literature, some literary monuments of the Middle Ages accurately reflected certain events of life.

Renaissance realism, François Rabelais (1494-1553), Miguel de Cervantes (Miguel de Cervantes 1547-1616), William Shakespeare (William Shakespeare 1564-1616) and other such writers have a special place in the process of formation of realism in the 19th century. Their experiences undoubtedly influenced the work of every realist writer, regardless of whether he consciously referred to this experience or not. The experience of the Renaissance artists was transferred to the writers of realism partly through the interpretation of the Romantics. They were especially active early promoters of German Renaissance writers.

Speeches of writers of the 19th century, works of Renaissance artists show that they had a special place in the development of critical realism. In one of his articles, Stendhal clearly stated the idea that should be especially appreciated in Shakespeare's art: "Macbeth is first of all a decent man, his wife is deceived, he kills his benefactor and his king, and as a result he becomes a bloodthirsty beast. Either I am very mistaken, or the transformation of these passions in the human heart is the most wonderful thing that poetry can open the eyes of people who touch and receive at the same time" [1]. Undoubtedly, Stendhal emphasizes the "change of passions" in the human heart, the tragic development of the character in the work "Macbeth", which was one of the characteristics of both the circumstances in which the hero finds himself and his nature.

Realists, armed not only with their talent, but also with a deep knowledge of reality, showed it in action and created a huge panorama of French life. The works of Stendhal, Mérimée and Béranger testify to the fact that the French aristocracy is approaching complete decline during the historical process. Realists also emphasized the regularity of the emergence of new masters of life - representatives of the bourgeoisie through the images of Valno or Gobsek [2].

The characteristics of newborn realism were immediately manifested in different ways in the works of different writers. Despite the fact that the problems of Balzac's and Stendhal's works are largely similar, the individual characteristics of their creative style differed significantly: Stendhal is, first of all, a master of the psychological novel. He sought to deeply study the inner world of man, the spiritual world of individuals. Balzac created a poetic landscape of the world through the artistic image of many people.

Both Stendhal and Balzac have historicity. Through their works, the idea that society is in a constant state of change appears, and they look for the reasons for this evolution.

Historicity is also characteristic of Prosper Mérimée (Prosper Mérimée 1803-1870). It's three n social life is a constant change in the balance of social forces affecting human character. In a number of his works, Merime describes his contemporaries who were corrupted and given to prostitution by bourgeois society ("Two Errors", "Etruscan Vase", etc.).

All the above features of French realism manifested themselves in the works of Stendhal and Balzac in 1830-40. However, the radical renewal of realism as an artistic method was not positively received by the writers and critics of that time. Stendhal's ideas (including Racine and Shakespeare, Walter Scott, and The Queen of Cleves) fit perfectly into the struggle for romanticism. Although Balzac noticed the radical novelty of his style in the novel "Human Comedy", he did not give it a clear definition. Balzac distinguishes himself from Stendhal and Mérimée in his critical writings, while at the same time realizing the affinity he shares with these writers. Balzac tries to classify modern literary phenomena in his "Study of Bale" (1840), while referring

to himself ("eclecticism") and Stendhal ("literature of ideas") [3], different currents. For the "School of Ideas" Balzac considered the analytical principle aimed at revealing the complex conflicts of the inner world to be characteristic. By "eclectic school" he refers to art in which artists seek to illuminate the reality and social generalizations of many genres, created on the basis of observations of life. Even such an influential critic of the 19th century as Saint-Beuve in his article "Ten Years Later in Literature" (1840) bypasses the term "realism", but evaluates the novel "Comedy of Man" as a criticizing reality, calling its author "a doctor who exposes the shameful diseases of his patients." compares with [4]. The critic views Stendhal's works with the same shallowness. Only Flobergine announces Saint-Beuve with the appearance of the novel "Madame Bovary" (1857): "... I feel the signs of a new literature, specific characteristics for representatives of a new generation" ("Madame Bovary" novel written by Gustave Flaubert (1857)) [4].

All this shows that the formation of the theoretical concept of the new art style is lagging far behind the practice in the first stage of evolution. In general, the first stage of French realism represents the creation of a new style, the theoretical foundation of which begins a little later.

Realist writers carefully studied life, tried to be faithful to it in their generalizations, and were very interested in the sciences that help to understand the processes taking place in society and in man himself.

Critical realists' interest in accurate historical knowledge of life is mainly a reaction to realist and romantic theories that prevailed in the first half of the 18th-19th centuries and were not confirmed by historical experience. From 1789 to 1794, the mass of the people became a decisive force in the revolution. These served as an important socio-political factor in the emergence of French natural philosophy of the 18th century. Similarly, the rebellion of the romantics, who relied on the heroism of individuals and the power of words, but did not take into account the real laws of social development, did not justify themselves. With the triumph of the bourgeoisie, Enlightenment and romantic theories are revised. The historical process has increasingly confirmed the fact that society does not develop according to the instructions of legislators, but according to the will of heroes. Before the thinkers of the 19th century, it was necessary to study it in order to clarify the objective laws of life.

Among the sciences that had a significant impact on the development of social thought and literature, natural science and biology, which achieved great achievements, should be noted first of all. A number of important discoveries associated with the names of scientists such as Darwin (England) and Lamarck (France) (they were the first to put forward the theory of evolutionary development of living nature), the immobility and stability of the forms that dominated nature for many centuries caused a revolution in consciousness.

Natural science was grateful to Cuve, St. Hilaire and a number of other explorers who laid the foundation for scientific ideas about the development of life on earth, the place of man in nature, and human physiology.

According to Cuve, any created being represents a kind of wholeness, a single and closed system, some of which are mutually compatible. None of these parts can change without the others changing, and therefore each of them taken separately reflects all the other parts. Kyuwe has reconstructed skeletons from parts of many dead animal skeletons or even a single bone found.

Saint-Hilaire further encouraged the development of various animal species by making continuous connections.

It is no coincidence that Balzac recognized Cuvet and Saint-Hilaire as his mentors while establishing his realistic style.

They had a significant impact on the worldview of writers and the science of history. The growth of their creativity coincides with the Restoration period in France. 1789-1794 years The incompleteness of the bourgeois revolution and the slowness of the development of the bourgeois society during the period of the Restoration prompt historians - Terry, Guizot, Mine and others - to put forward the concept of historical development, the victory of the bourgeoisie over the nobility was recognized as a true historical event prepared by the entire path of social development for centuries. In the works of these historians, issues of social struggle occupy a large place. For them, history was no longer the history of dynasties, the great deeds of kings and military leaders, but the history of economics, the history of classes. However, recognizing the existence of classes in society, French bourgeois historians used this discovery primarily to support the claims of the French bourgeoisie, to show the historical demise of the aristocracy. The general nature of their concepts gives rise

to the confirmation of the fixed rule of the bourgeoisie as a class in France, which, according to their point of view, represents the leading principle in world history.

The understanding of classes among French historians is far from modern, but even the recognition of class interest as a real social principle brought these scholars to a new stage in the development of a scientific view of reality.

Hegel's dialectical method also strongly influenced the development of realism. Hegel, an objective idealist, showed that the primary basis of human spiritual culture is a certain mystical "absolute idea" that existed before nature and man appeared [5]. At that time, the dialectical method based on the idea that everything develops and changes was considered fundamental in Hegel's philosophy. The philosopher perceived reality as something in constant motion, paid special attention to the history of the development of spiritual culture. Already in his early works, he considers antiquity, Christianity as regularly changing stages of the development of the world spirit and the periods of human development, and tries to restore their historical image. Hegel considers his era to be a period of transition to a new system that gradually matured in the bosom of Christian culture. In Hegel's dialectic, the central place is occupied by the category of opposition, which was understood by the philosopher as a "moving tool" [5], as an internal impulse for the development of the soul in general.

Using the dialectical method he invented, Hegel sought a radical critical revision of all areas of modern culture (scientific, moral, aesthetic, etc.), revealing the process of "negation" [6] continuously by allowing each current state of mind to be made in the next person. .

The literature of realism reflected this extraordinary expansion of the scientific horizon, absorbing many discoveries made by scientists. Scientific and philosophical theories contributed to awakening the interest of writers to know the laws of development of modern society, there was a desire to reflect reality in constant dynamics. It was impossible to form historicity, which is one of the most important features of realism, without mastering the ideas of progressive historical thought. Not only the achievements of social sciences, but also new ideas about the psyche of people, developed by natural sciences, helped the person and his multifaceted image.

There is no question whether it is typical or not. It can be said that the educational ideas of the heroic author, compared to Carl Moore in Schiller's "Pirates", fight for universal ideals (V.G. Belinsky said about Schiller "a noble defender of humanity"). Schiller does not care whether the likes of Karl were characteristic of German life [7].

This is not to say, of course, that enlightened realism is somehow inferior to critical realism, or that it is somehow "pre-realist." Such a point of view is anti-historical, which means ignoring the specific characteristics of each stage in the development of literature. "For some researchers, it seems illogical to evaluate the earlier stages of realistic creation as only a foundation, preparation for the next stages of its growth, something inferior to what will appear later... In this case, for example, Cervantes is inferior to Fielding and Thackeray, and Goethe is an artist of lesser importance than Flaubert or Zola as if not" [p. 8,173-198].

The realists of the second half of the 19th century condemn their predecessors for "residual romanticism". It is impossible not to agree with such a rebuke. In fact, the romantic tradition is clearly manifested in the creative systems of Balzac, Stendhal, Merimee. It is not for nothing that Saint-Beuve called Stendhal "the last hussar of romanticism" [9]. The following characteristics of romanticism were identified:

- cult of exoticism (Merime's stories such as "Matteo Falcone", "Carmen", "Tamango");
- habit of writers to describe bright personalities and passionate passions (Stendhal's novel "Red and Black" or the short story "Vanina Vanini");
- Use of myth adventure plots and fantasy elements (Balzac ng the novel "Sakhtiyan teri" or Merime's short story "July Venus");
- the goal of clearly dividing the characters into negative and positive sides - those who represent the author's ideals (Dickens novels).

Thus, although there is a complex "kinship" relationship between the realism of the first period and romanticism, it shows realism, in particular, the style characteristic of romantic art, and even individual themes and motives (the theme of lost illusions, the motive of despair, etc.) lose their value.

Due to the change in the concept of personality and the "humanization" of the entire artistic system (in addition, the "man-center" was not occupied by a positive hero at all, morally or physically dead, who defeated social conditions), the writers of the second half of the century drew from the main principle of realistic literature: between character and situation it may seem that the dialectical understanding and description of the relationship and the adherence to the principle of socio-psychological determinism have been abandoned. In addition, when the most brilliant realists of our time - Gustave Flaubert, George Eliot, Anthony Trollope - talk about the environment of the hero of the world, the term "environment" appears, often, it is considered more stable than the concept of "conditions".

An analysis of the work of Gustave Flaubert and George Eliot convinces the creators that the character should be depicted "joining" the environment. The environment, most often, exists in the inner world of the hero and through it has another characteristic of generalization. In any case, this creates an atmosphere of relatively greater objectivity of what is being repeated from the point of view of the reader, who believes more in the objective account of the period, because he perceives the hero of the work as a person close to him.

Writers of this period never forget another aesthetic environment of realism - the objectivity of repeated objects. It is known that Balzac was so preoccupied with this objectivity that he sought ways to bring literary knowledge and scientific knowledge closer together. This idea influenced many realists in the second half of the century. For example, Eliot and Flaubert turned to scientific literature, methods of objective analysis. Flaubert, in particular, thought a lot about this, he understood objectivity as synonymous with ambivalence and impartiality. However, this is considered the spirit of realism of the whole period, besides, the work of realists in the second half of the 19th century coincided with the development of natural science and the flourishing of experimenters.

It can be seen that the writers of this period radically changed the direction of creativity, took literature (in particular, the novel) to the direction of deep psychologism and exchanged the place of social and psychological dimensions in the formula of "social-psychological determinism". It is in this direction that the main achievements of literature are concentrated: writers not only draw the complex inner world of the literary hero, but also begin to integrate and reproduce a well-adapted, well-thought-out psychological "character model" in a psychological-analytical, social-analytical, and artistic sense. Writers renewed and revived the principle of psychological details, established a dialogue with a deep psychological content, and found narrative methods for conveying conflicting spiritual movements typical of the "transition period" that were previously unavailable to literature.

This does not mean that realistic literature, although it did not dominate in different characters and settings, abandoned the social basis of the reproduced reality, and the reconstructed character did not disappear. It was thanks to the writers of the second half of the XIX century that literature began to find indirect methods of social analysis, in this sense continuing the series of discoveries made by the writers of the previous period.

There is another important aspect related to the absolutization and subjugation of the imperfection of human nature: often, the writers perceive the negative events of the period as something that cannot be overcome and even leads to tragic death. Therefore, in the works of realists of the second half of the 19th century, the positive principle is very difficult to express: the problem of the future is not so interesting for them, they live with the "here and now" situation in their time, expressing it objectively, if it is worthy of analysis, then also critically. described as a period.

In the 19th century, the problems of the typology of realism in modern science were not yet sufficiently developed. However, it is clear that realism, like romanticism, does not form a single stream of the same phenomena. Its national characteristics are very important: each country reflects a special path of historical development. Different stages can appear on this path, for example, French realism of the 30s and 40s and realism after the 1848 revolution have their own characteristics. But Stendhal, Balzac and Merimee represented not only different artistic personalities, but also different aesthetic trends even at the same stage in the same country.

Most of this typology seems better based on the later experience of literature, especially the experience of the twentieth century. Stendhal, for example, was considered as influential by his contemporaries in the 20th century. Dostoevsky is missing. At the same time, from Stendhal to psychological realism at the end of the 19th century, the masters of the 20th century L. There is a serial link to Tolstoy. The development of the internal

monologue is related to Stendhal, which allowed us to show the state of mind and thoughts of the hero in all its complexity. Stendhal brilliantly used this discovery to describe the events that happened not only through the eyes of the participants, but also as if they passed through the mind of the hero (the Battle of Waterloo was described as received by Fabrizio in the novel "Temple of Parma").

Another example is Georg Buchner. It is known that the development of realism in German literature dates back to the later period, and the German novel of critical realism gained world fame only in the 20th century. However, during his three-year creative career (he died young), Buchner managed to find his own path in art, which was in many ways different from the greatest achievements of English and French realism. Only in the twentieth century, the originality and depth of the skill of depicting the confused mind (Wojzek, Lentz) and solving the problem of "personality and history" (The Death of Danton) were analyzed from the point of view of the working man. At the same time, Buchner, a revolutionary democrat, saw artistic creativity as a continuation of his political activity, which made the conflicts depicted in Danton's novels "The Death of Voyneke" and "Voyneke" especially acute and urgent [10].

As we dwell on the scientific-philosophical foundations of the development of realism, first of all, we found it necessary to highlight the typology of 19th century realism in several works written from the perspective of the revolutionary working class. It is easy to understand that the essence of realism changes, it acquires a new quality in the example of the work of the poet, publicist, novelist Georg Ludwig Werth. Werth's historical optimism, firm belief in the victory of the working class determines the unique tone of his works. This is especially true when comparing the satires of Werth and Gein. Vert, like Potier, later believes that their desire to reveal the phenomena of revolutionary development, artistic discoveries of the 20th century, will find its proof in the literature of social realism.

References:

1. Stendhal. *Sobr. hair. v 15th tomox*, p.9. - M.: Pravda, 1959. - 400 p.
2. Moreau P. *Le Realisme*. – Paris, 1968. *Études sur le Realisme*. - Paris, 1970. *Le Romattis me français de Van Tieghem*. - Paris, 1972. - 83 p.
3. Belinsky V.G. *Poland. patience hair.*, T. VII. - Moscow: Academy of Sciences, 1953. - 574 p.
4. Saint-Biove Sh. *Literature portraits. Critical essay*. - M.: Khud.lit, 1970. - 562 p.
5. Ergashev Sh. *World history. New era, XVI-XVIII centuries*. - T.: Uzbekistan, 2014. - 530 p.
6. Yoldoshev S., Usmanov M., Karimov R., Kobulniyozova G., Rozmatova G. *Western European philosophy of the new and most recent era (XVII-XX centuries)*. - T.: Sharq, 2002. - 336 p.
7. Belinsky V.G. *Poland. patience hair.*, T. VII. - Moscow: Academy of Sciences, 1953. - 574 p.
8. Khrapchenko M.B. *Realistichesky method and tvorcheskaya individualnost pisatelya // Problema realizma*. - M.: Goslitizdat, 1959. - p. 173-198.
9. Saint-Biove Sh. *Literature portraits. Critical essay*. - M.: Khud.lit, 1970. - 562 p.
10. *Istoriya zarubezhnoy literatury XIX veka. Chast pervaya*. - M.: MGU, 2007. - 653 p.