

REALISM AND THE DEVELOPMENT OF CONVENTIONAL WRITING

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Annotation: The research is inclined to restate a long-term significance of realism since its first emergence and to reiterate the role of conventional writing throughout the expansion of the realist movement without any idealization and highlight the characteristics of the worldwide trend to display the impulse of it in the XXI century.

Key words: Realism, convention, realist, without idealization.

Realism – an artistic and literary movement that generally considered to have started in the early 19th century in France but by categorizing this fact an utmost point we would deter ourselves from another inclusion that realism had been with the human species since the times of Ancient Greek mimesis, the idea that is claimed to be the forerunner by Christina Lisetchi in her dissertation “Contemporary Representation of Reality” published in 2015 [2,]. Realism as a foremost trend of the century changed the courses of the literary fiction by emphasizing on artists’ and authors’ struggle for the comprehensive realistic and actual representation of incidents and actions. They have to represent the world or the world they demonstrate in their works goes along within the realm of possibility: all the events, incidents and social circumstances they smoothly remain real without any form of idealization. When we deeply investigate this movement we perceive that Realism is used by literary critics in two chief ways: firstly to identify a literary movement of the nineteenth century capitalistic and materialistic societies, especially in prose fiction beginning with Balzac in France, George Eliot in England, and William Dean Howells in America; and secondly to designate a recurrent mode, in various eras, of representing human life and experience in literature, which was especially exemplified by the writers of this historical movement [1,]. In the broad sense of the term, authors of highly wrought prose fiction such as Fielding, Jane Austen, Balzac, George Eliot, and Tolstoy are realists, for they often render ordinary people and settings so richly and persuasively that they convince us that men and women really lived, talked, and acted in the way that they depict. Some critics, however, use the term “realist” more narrowly for writers who render a subject so as to make it seem a reflection of the casual order of experience, without too patently shaping it into a tightly wrought comic or ironic or tragic pattern.

On contemplating the period of realism as a widespread literary movement we are supposed to highlight the fact that it arose as an opposing idea to prior European idealism and nominalism. Idealism is the approach to literature of writing about everything in its ideal form whereas nominalism believes that ideas are only names and have no practical application. Realism not only focused on the truthful treatment of the common, average, everyday life but also stressed the immediate, the here and now, the specific actions and their verifiable consequences. The realist movement seeks a one-to-one relationship between representation and the subject which is also known as

mimesis and has reached to current era from ancient Greek times. Realist authors are concerned with the effect of their works on their reader and the reader's life, that's known as a pragmatic view and pragmatism requires the reading of a work to have some verifiable outcome for the reader that will lead to a better life for the reader. The essence of the pragmatism lies on its lending an ethical tendency to Realism while focusing on common actions and minor catastrophes of middle class society. By emphasizing middle working class life the realist authors aim to interpret the actualities of any aspect of life, free from subjective prejudice, idealism, or romantic colour this can be seen as a direct opposition to the concerns of the unusual, which the essential point in the basis of Romanticism. By rejecting romanticist categorization of the life and by giving privilege on the realistic interpretation the representatives of realism both stressed the real over the fantastic, and sought a better treatment of the commonplace truthfully and used characters from everyday life. This emphasis was brought on by societal changes such as the emergence of Darwin's Theory of Evolution and its effect upon biblical interpretation in Europe, specifically in the UK and the aftermath of the Civil War in the United States.

Coming to the XXI century we are able to observe the following perspectives in the novels written by contemporary realist authors. The Realist movement endorsed a particular way of insight into art and life despite the fact that there was a direct correspondence between the two. Current literary scholars consider that realism has little to do with reality. It is, rather, a critical construct: they reiterate that realism is something in the past that we should be glad is gone, a kind of literary equivalent of the British Empire, which we have thrown out like some embarrassing piece of clothing from our literary youth [3,]. Going through these lines seems like painful and gives an impression that throughout the years you have been raised up by making a belief in the things you should not have and you are born in a world that have different truths and dissimilar reflections and life expectations. But, except that, thankfully, it has not quite perished as far as there are a long list of realist representatives like Ian McEwan and Alan Hollinghurst with their prolific number of works.

References

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