

1: Realism - Literature Periods & Movements

Nineteenth-Century Literary Realism radically redefines the genre of realism, arguing that its political commitment to social reform--its earnest agenda--often enters into conflict with its formal demands.

Naturalism Definition of Naturalism Naturalism is a literary genre that started as a movement in late nineteenth century in literature, film, theater, and art. It is a type of extreme realism. This movement suggested the roles of family, social conditions, and environment in shaping human character. Thus, naturalistic writers write stories based on the idea that environment determines and governs human character. We also see use of some of the scientific principles in naturalistic works, and humans struggling for survival in hostile and alien society. **Realism** Both naturalism and realism are literary genres and interlinked. However, there are some differences between them: Naturalism suggests a philosophical pessimism in which writers use scientific techniques to depict human beings as objective and impartial characters; whereas realism focuses on literary technique. Realism poses that a decision of a character comes from his response to a certain situation.

Examples of Naturalism in Literature Example 1: Steinbeck, in his novel *The Grapes of Wrath*, portrays the Joad family and its changing environment from the naturalistic point of view, during the Great Depression in the United States. He depicts the Joad family as insignificant, instinct-bound, and small creatures bound to seek a paradise they might never find. Initially, when the Joads leave home, they are very simple and animal-like people, who could barely understand their plight. They face constant opposition from two powerful predators – society and nature. However, as the narrative progresses, they begin to adapt to new circumstances.

The Open Boat By Stephen Crane Stephen Crane, in his short story *The Open Boat*, portrays men on a boat, representing human endurance against indifferent nature, where they feel themselves helpless. Thus, it contains a theme of naturalism. Besides, *The Open Boat* symbolically represents human place in the huge universe where man struggles against nature. Then we see a definite determination, as men cannot play any part in their outcome, which results in unexpected death of Oiler, despite being an expert sailor. Neither does she fit in the Creole society. Consequently, Edna becomes a victim of her sociological pressures. Naturalism in this novel shows how human beings need to be careful at every corner, as death could reach them anywhere, waiting for them to commit a mistake and take their lives. We see the story is about a man with his dog trying to survive harsh, cold weather by building a fire.

Function of Naturalism The impact that naturalism has left on literary writers is colossal, leading to the evolution of the modern movement. Generally, naturalistic works expose dark sides of life such as prejudice, racism, poverty, prostitution, filth, and disease. Since these works are often pessimistic and blunt, they receive heavy criticism. Despite the echoing pessimism in this literary output, naturalists are generally concerned with improving the human condition around the world.

2: 19th century in literature - Wikipedia

Literary realism is part of the realist art movement beginning with mid-nineteenth-century French literature, and Russian literature (Alexander Pushkin) and extending to the late nineteenth and early twentieth century.

It was the literary critic Vissarion Grigoryevich Belinsky who heralded the reforms: The leading realists began to be published in the late 1840s: Although it had produced several powerful original literary giants, Russia in the 1840s still lacked a general literary movement. He was assisted by Nikolai Gogol, who moved from romanticism to his own eccentric brand of realism. The defeat of the revolutions of 1848 did not bring the same swerve towards reaction in the ideological development of Russia as the rest of the Europe, although a sort of period of depression was obviously inevitable. But comparatively soon, in the middle of the 1850s, a new upsurge of democratic ideas began in Russia. The economic, social and political evolution of the country squarely poised the issue of inevitable abolition of serfdom and the general unrest bound up with this had forced the government of the time to grant temporarily a somewhat greater freedom of opinion. The central problem around which the thinking of the Russian society revolved at the time of their activities was the issue of the abolition of serfdom. However, there were sharp differences among various progressive camps regarding the method of liberation. Throughout the fifties this political division was reflected in literature. Chernyshevski and Dobrolyubov were the ideological leaders of the radical democrats against the liberals. This new upsurge of revolutionary democracy in Russia thus took place in politically and socially more advanced conditions than those in which Bielinski fought his ideological battle. The higher level of political struggle is apparent in all writings of Chernyshevski and Dobrolyubov. Literary criticism was now directed not just towards the despotism of autocracy and feudal reaction regarded as the chief enemy by Bielinski, but also towards the liberal bourgeoisie and their ideological representations. For them, any democratic change meant in the first place the political and social liberation of the lower plebeian section of society which involved a complete radical change in the social power structures and ladders of hierarchy. They conceived a social cataclysm, a revolution in the Universalist sense, as a radical change in all human relations and all manifestations of life, from massive economic foundations to the highest form of ideology. Moreover, since both these writers could historically and philosophically gain insight into and digest the period following upon the great French revolution, they could look at the obstacles of the liberation of the popular masses with fewer illusions. In contrast to such ideas, the realist writers laid great emphasis on the connection between literature and society. They believed that life itself, deeply conceived and faithfully reproduced in literature, is the most effective means of throwing light on the problems of social life and an excellent weapon in the ideological preparation of the democratic revolution they expected and desired. They demanded of the writers that in faithfully depicting the everyday destinies of men they should demonstrate the great problems agitating Russian society, and those decisive, fateful social forces which determine its evolution and not a mere naturalistic reproduction of the surface of life. It is to them that we owe the correct appreciation of emerging Russian realist like Turgenev, Goncharov, Ostrovski, Dostoyevski etc. As has been mentioned before, the incipient struggle between liberalism and democracy was one of the central battlegrounds in the Russian political and intellectual atmosphere. Most of the realist writers of the time inclined towards the liberal philosophy, but inasmuch as they depicted Russian reality faithfully, they involuntarily aided revolutionary democracy in many ways. It was precisely because Turgenev was a genuine, serious realist that his work could supply weapons against his own political philosophy.

3: Nineteenth Century Russian Realism | Survivingbaenglish

Emergence of Realism in Nineteenth Century During the mid-to-late 19th century, Realism, an effective literary and artistic movement was on the rise.

Literary realism Save Literary realism is part of the realist art movement beginning with mid-nineteenth-century French literature Stendhal , and Russian literature Alexander Pushkin and extending to the late nineteenth and early twentieth century. Realist authors chose to depict everyday and banal activities and experiences, instead of using a romanticized or similarly stylized presentation. Background Broadly defined as "the representation of reality", [2] realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, as well as implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods, and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and colour. Realist works of art may emphasize the ugly or sordid, such as works of social realism , regionalism , or Kitchen sink realism. There have been various realism movements in the arts, such as the opera style of verismo , literary realism, theatrical realism and Italian neorealist cinema. The realism art movement in painting began in France in the s, after the Revolution. It aims to reproduce " objective reality ", and focused on showing everyday, quotidian activities and life, primarily among the middle or lower class society, without romantic idealization or dramatization. As literary critic Ian Watt states in *The Rise of the Novel*, modern realism "begins from the position that truth can be discovered by the individual through the senses" and as such "it has its origins in Descartes and Locke , and received its first full formulation by Thomas Reid in the middle of the eighteenth century. Starting around , the driving motive of modernist literature was the criticism of the 19th-century bourgeois social order and world view, which was countered with an antirationalist, antirealist and antibourgeois program. Its protagonists usually could be described as angry young men, and it often depicted the domestic situations of working-class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs , to explore social issues and political controversies. The films, plays and novels employing this style are set frequently in poorer industrial areas in the North of England , and use the rough-hewn speaking accents and slang heard in those regions. The gritty love-triangle of *Look Back in Anger*, for example, takes place in a cramped, one-room flat in the English Midlands. The conventions of the genre have continued into the s, finding expression in such television shows as *Coronation Street* and *EastEnders*. The Statute of the Union of Soviet Writers in stated that socialist realism is the basic method of Soviet literature and literary criticism. It demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism. However, the changes were gradual since the social realism tradition was so ingrained into the psyche of the Soviet literati that even dissidents followed the habits of this type of composition, rarely straying from its formal and ideological mold. This movement has been existing for at least fifteen years and was first seen during the Bolshevik Revolution. The official definition of social realism has been criticized for its conflicting framework. While the concept itself is simple, discerning scholars struggle in reconciling its elements. According to Peter Kenez, "it was impossible to reconcile the teleological requirement with realistic presentation," further stressing that "the world could either be depicted as it was or as it should be according to theory, but the two are obviously not the same. It was a mainly unorganized literary movement that sought to depict believable everyday reality , as opposed to such movements as Romanticism or Surrealism , in which subjects may receive highly symbolic, idealistic or even supernatural treatment. Naturalism was an outgrowth of literary realism, a prominent literary movement in mid-century France and elsewhere. Naturalistic works tend to focus on the darker aspects of life, including poverty, racism , violence, prejudice, disease, corruption, prostitution , and filth. As a result, naturalistic writers were frequently criticized for focusing too much on human vice and misery. Criticism Critics of realism cite that depicting reality is not often realistic. 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 a complicity in creating a process wherein "the artefactual nature of reality is overlooked or even concealed. The burgeoning literary concept that Australia was an extension of another, more distant country, was beginning to infiltrate into writing: Henry Handel Richardson, author of post-Federation novels such as *Maurice Guest* and *The Getting of Wisdom*, was said to have been heavily influenced by French and Scandinavian realism. In the twentieth century, as the working-class community of Sydney proliferated, the focus was shifted from the bush archetype to a more urban, inner-city setting: *Monkey Grip* concerns itself with a single-mother living in a succession of Melbourne share-houses, as she navigates her increasingly obsessive relationship with a drug addict who drifts in and out of her life. 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. *A Study of Provincial Life* (1972), described by novelists Martin Amis and Julian Barnes as the greatest novel in the English language, is a work of realism. *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. These books draw on his experience of life in the Staffordshire Potteries, an industrial area encompassing the six towns that now make up Stoke-on-Trent in Staffordshire, England. George Moore, whose most famous work is *Esther Waters*, was also influenced by the naturalism of Zola. His stories of middle and upper class life set in the 1850s and 1860s are highly regarded among scholars of American fiction. His most popular novel, *The Rise of Silas Lapham*, depicts a man who, ironically, falls from materialistic fortune by his own mistakes. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: It was a way of speaking truth and exploding worn-out conventions. Crane was primarily a journalist who also wrote fiction, essays, poetry, and plays. Crane saw life at its rawest, in slums and on battlefields. His haunting Civil War novel, *The Red Badge of Courage*, was published to great acclaim in 1895, but he barely had time to bask in the attention before he died, at 28, having neglected his health. He has enjoyed continued success ever since as a champion of the common man, a realist, and a symbolist. *A Girl of the Streets*, is one of the best, if not the earliest, naturalistic American novel. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. His novels, of which *Ragged Dick* is a typical example, were hugely popular in their day.

4: "Nineteenth Century Women Poets and Realism" by Cheryl Walker

Broadly defined as "the faithful representation of reality" or "verisimilitude," realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life.

Definitions Broadly defined as "the faithful representation of reality" or "verisimilitude," realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism. According to William Harmon and Hugh Holman, "Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence" *A Handbook to Literature* Many critics have suggested that there is no clear distinction between realism and its related late nineteenth-century movement, naturalism. Howells to London, the term "realism" is difficult to define, in part because it is used differently in European contexts than in American literature. Pizer suggests that "whatever was being produced in fiction during the s and s that was new, interesting, and roughly similar in a number of ways can be designated as realism, and that an equally new, interesting, and roughly similar body of writing produced at the turn of the century can be designated as naturalism" 5. Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered naturalism. In American literature, the term "realism" encompasses the period of time from the Civil War to the turn of the century during which William Dean Howells, Rebecca Harding Davis, Henry James, Mark Twain, and others wrote fiction devoted to accurate representation and an exploration of American lives in various contexts. As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture. In drawing attention to this connection, Amy Kaplan has called realism a "strategy for imagining and managing the threats of social change" *Social Construction of American Realism* ix. Realism was a movement that encompassed the entire country, or at least the Midwest and South, although many of the writers and critics associated with realism notably W. Howells were based in New England. Among the Midwestern writers considered realists would be Joseph Kirkland, E. Selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot Character is more important than action and plot; complex ethical choices are often the subject. Characters appear in their real complexity of temperament and motive; they are in explicable relation to nature, to each other, to their social class, to their own past. Class is important; the novel has traditionally served the interests and aspirations of an insurgent middle class. Realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances. Diction is natural vernacular, not heightened or poetic; tone may be comic, satiric, or matter-of-fact. Objectivity in presentation becomes increasingly important: Interior or psychological realism a variant form. In *Black and White Strangers*, Kenneth Warren suggests that a basic difference between realism and sentimentalism is that in realism, "the redemption of the individual lay within the social world," but in sentimental fiction, "the redemption of the social world lay with the individual" The realism of James and Twain was critically acclaimed in twentieth century; Howellsian realism fell into disfavor as part of early twentieth century rebellion against the "genteel tradition.

5: Realism - Examples and Definition of Realism

The Realist movement in French art flourished from about until the late nineteenth century, and sought to convey a truthful and objective vision of contemporary life.

Realist or illusionistic detail of the convex mirror in the Arnolfini Portrait by Jan van Eyck, Realism is the precise, detailed and accurate representation in art of the visual appearance of scenes and objects. Realism in this sense is also called naturalism, mimesis or illusionism. Realistic art was created in many periods, and it is in large part a matter of technique and training, and the avoidance of stylization. It becomes especially marked in European painting in the Early Netherlandish painting of Robert Campin, Jan van Eyck and other artists in the 15th century. However such "realism" is often used to depict, for example, angels with wings, which were not things the artists had ever seen in real life. It is the choice and treatment of subject matter that defines Realism as a movement in painting, rather than the careful attention to visual appearances. Other terms such as naturalism, naturalistic and "veristic" do not escape the same ambiguity, though the distinction between "realistic" usually related to visual appearance and "realist" is often useful, as is the term "illusionistic" for the accurate rendering of visual appearances. The development of increasingly accurate representation of the visual appearances of things has a long history in art. It includes elements such as the accurate depiction of the anatomy of humans and animals, of perspective and effects of distance, and of detailed effects of light and colour. The Art of the Upper Paleolithic in Europe achieved remarkably lifelike depictions of animals, and Ancient Egyptian art developed conventions involving both stylization and idealization that nevertheless allowed very effective depictions to be produced very widely and consistently. Ancient Greek art is commonly recognised as having made great progress in the representation of anatomy, and has remained an influential model ever since. No original works on panels or walls by the great Greek painters survive, but from literary accounts, and the surviving corpus of derivative works mostly Graeco-Roman works in mosaic it is clear that illusionism was highly valued in painting. As well as accuracy in shape, light and colour, Roman paintings show an unscientific but effective knowledge of representing distant objects smaller than closer ones, and representing regular geometric forms such as the roof and walls of a room with perspective. This progress in illusionistic effects in no way meant a rejection of idealism; statues of Greek gods and heroes attempt to represent with accuracy idealized and beautiful forms, though other works, such as heads of the famously ugly Socrates, were allowed to fall below these ideal standards of beauty. Roman portraiture, when not under too much Greek influence, shows a greater commitment to a truthful depiction of its subjects. An advanced illusionistic work for c. The art of Late Antiquity famously rejected illusionism for expressive force, a change already well underway by the time Christianity began to affect the art of the elite. In the West classical standards of illusionism did not begin to be reached again until the Late medieval and Early Renaissance periods, and were helped, first in the Netherlands in the early 15th century, and around the s in Italy, by the development of new techniques of oil painting which allowed very subtle and precise effects of light to be painted using very small brushes and several layers of paint and glaze. Scientific methods of representing perspective were developed in Italy in the early 15th century and gradually spread across Europe, and accuracy in anatomy rediscovered under the influence of classical art. As in classical times, idealism remained the norm. After being another development of Early Netherlandish painting, by European portraiture could give a very good likeness in both painting and sculpture, though the subjects were often idealized by smoothing features or giving them an artificial pose. Still life paintings, and still life elements in other works, played a considerable role in developing illusionistic painting, though in the Netherlandish tradition of flower painting they long lacked "realism", in that flowers from all seasons were typically used, either from the habit of assembling compositions from individual drawings, or as a deliberate convention; the large displays of bouquets in vases, though close to modern displays of cut flowers that they have influenced, were entirely atypical of 17th-century habits, where flowers were displayed one at a time. Intriguingly, having led the development of illusionistic painting, still life was to be equally significant in its abandonment in Cubism. Realism or naturalism as the depiction of ordinary, everyday subjects[edit] Woodcutting, miniature from a

set of Labours of the Months by Simon Bening , c. This was partly because art was expensive, and usually commissioned for specific religious, political or personal reasons, that allowed only a relatively small amount of space or effort to be devoted to such scenes. Drolleries in the margins of medieval illuminated manuscripts sometimes contain small scenes of everyday life, and the development of perspective created large background areas in many scenes set outdoors that could be made more interesting by including small figures going about their everyday lives. Medieval and Early Renaissance art by convention usually showed non-sacred figures in contemporary dress, so no adjustment was needed for this even in religious or historical scenes set in ancient times. Early Netherlandish painting brought the painting of portraits as low down the social scale as the prosperous merchants of Flanders , and in some of these, notably the Arnolfini Portrait by Jan van Eyck , and more often in religious scenes such as the Merode Altarpiece , by Robert Campin and his workshop circa , include very detailed depictions of middle-class interiors full of lovingly depicted objects. However these objects are at least largely there because they carry layers of complex significance and symbolism that undercut any commitment to realism for its own sake. Cycles of the Labours of the Months in late medieval art, of which many examples survive from books of hours , concentrate on peasants labouring on different tasks through the seasons, often in a rich landscape background, and were significant both in developing landscape art and the depiction of everyday working-class people. Artists included Pieter Aertsen and his nephew Joachim Beuckelaer in the Netherlands, working in an essentially Mannerist style, and in Italy the young Annibale Carracci in the s, using a very down to earth unpolished style, with Bartolomeo Passerotti somewhere between the two. Pieter Bruegel the Elder pioneered large panoramic scenes of peasant life. In the 18th century small paintings of working people working remained popular, mostly drawing on the Dutch tradition, and especially featuring women. Much art depicting ordinary people, especially in the form of prints , was comic and moralistic, but the mere poverty of the subjects seems relatively rarely have been part of the moral message. From the mid 18th century onwards this changed, and the difficulties of life for the poor were emphasized. Crowded city street scenes were popular with the Impressionists and related painters, especially ones showing Paris. Medieval manuscript illuminators were often asked to illustrate technology, but after the Renaissance such images continued in book illustration and prints, but with the exception of marine painting largely disappeared in fine art until the early Industrial Revolution , scenes from which were painted by a few painters such as Joseph Wright of Derby and Philip James de Loutherbourg. Such subjects probably failed to sell very well, and there is a noticeable absence of industry, other than a few railway scenes, in painting until the later 19th century, when works began to be commissioned, typically by industrialists or for institutions in industrial cities, often on a large scale, and sometimes given a quasi-heroic treatment. American realism , a movement of the early 20th century, is one of many modern movements to use realism in this sense.

6: Realism - Pam Morris - Google Books

The Nineteenth Century: Realism and Symbolism Overview Society and Culture. The late nineteenth century was a period of tremendous change as political empires broke up, nationalism arose, the power of the middle class replaced that of the aristocracy, and colonialism flourished.

The Beginnings of Naturalism in American Fiction: Russell and Russell, Documents of Modern Literary Realism. Princeton University Press, Gender and Naturalism In American Fiction, Ohio University Press, Essays on American Literary Naturalism. Tennessee Studies in Literature Tstl Number: University of Georgia Press, Naturalism in American Fiction: University Press of Kentucky, A Natural History of American Naturalism. Knight and Cynthia J. University of Illinois Press, U of Alabama P, A Journal of American Women Writers The Moment of American Naturalism. U of Chicago P, Encounters With The Fat Man. University of South Carolina Press, Hakutani, Yoshinabu, and Lewis Fried, eds. Dreiserian Naturalism and Proletarian Female Whiteness. Naturalism, Legal Stealing, and the Anti-Gift. Form and History in American Literary Naturalism. University of North Carolina Press, Jane Addams and Literary Naturalism. The Social Construction of American Realism. University of Chicago Press, Naturalism and the Closing of the American West. Rutgers U P, The Vast and Terrible Drama: American Literature and the Universe of Force. Duke University Press, The Gold Standard and the Logic of Naturalism: American Literature at the Turn of the Century. University of California Press, Columbia University Press, The Beginnings of Critical Realism in America, The Call of the Wild. Southern Illinois University Press, Selected Essays and Reviews. The Cambridge Companion to Realism and Naturalism: Cambridge University Press, Documents of American Realism and Naturalism. Pizer, Donald, and Harbert, Earl, eds. American Realists and Naturalists. Quirk, Tom, and Gary Scharnhorst, eds. American Realism and the Canon. University of Delaware Press, A Theory of American Naturalist Fiction. Studies In American Fiction Special issue on "The Genders of Naturalism. The Incorporation of America: Culture and Society in the Gilded Age. Hill and Wang, University Minnesota Press, The Case of Ellen Glasgow. The Labor of Words: Literary Professionalism in the Progressive Era. Life and Times of a Lost Generation.

7: Literary realism | Revolv

Definition of Realism. Realism is a movement in art, which started in the mid nineteenth century in France, and later spread to the entire world. Realism entered literature at almost at the same time. Its real objective was to root out what is called fantastic and romantic in literature and art, to insert what is real.

Background[edit] Broadly defined as "the representation of reality", [2] realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, as well as implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods, and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and colour. Realist works of art may emphasize the ugly or sordid, such as works of social realism , regionalism , or Kitchen sink realism. There have been various realism movements in the arts, such as the opera style of verismo , literary realism, theatrical realism and Italian neorealist cinema. The realism art movement in painting began in France in the s, after the Revolution. It aims to reproduce " objective reality ", and focused on showing everyday, quotidian activities and life, primarily among the middle or lower class society, without romantic idealization or dramatization. As literary critic Ian Watt states in *The Rise of the Novel*, modern realism "begins from the position that truth can be discovered by the individual through the senses" and as such "it has its origins in Descartes and Locke , and received its first full formulation by Thomas Reid in the middle of the eighteenth century. Starting around , the driving motive of modernist literature was the criticism of the 19th-century bourgeois social order and world view, which was countered with an antirationalist, antirealist and antibourgeois program. Social novel Social Realism is an international art movement that includes the work of painters, printmakers, photographers and filmmakers who draw attention to the everyday conditions of the working classes and the poor, and who are critical of the social structures that maintain these conditions. Its protagonists usually could be described as angry young men, and it often depicted the domestic situations of working-class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs , to explore social issues and political controversies. The films, plays and novels employing this style are set frequently in poorer industrial areas in the North of England , and use the rough-hewn speaking accents and slang heard in those regions. The gritty love-triangle of *Look Back in Anger*, for example, takes place in a cramped, one-room flat in the English Midlands. The conventions of the genre have continued into the s, finding expression in such television shows as *Coronation Street* and *EastEnders*. Proletarian literature Socialist realism is the official Soviet art form that was institutionalized by Joseph Stalin in and was later adopted by allied Communist parties worldwide. The Statute of the Union of Soviet Writers in stated that socialist realism is the basic method of Soviet literature and literary criticism. It demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism. However, the changes were gradual since the social realism tradition was so ingrained into the psyche of the Soviet literati that even dissidents followed the habits of this type of composition, rarely straying from its formal and ideological mold. This movement has been existing for at least fifteen years and was first seen during the Bolshevik Revolution. The official definition of social realism has been criticized for its conflicting framework. While the concept itself is simple, discerning scholars struggle in reconciling its elements. According to Peter Kenez, "it was impossible to reconcile the teleological requirement with realistic presentation," further stressing that "the world could either be depicted as it was or as it should be according to theory, but the two are obviously not the same. Naturalism in 19th-century French literature Naturalism was a literary movement or tendency from the s to s that used detailed realism to suggest that social conditions, heredity , and environment had inescapable force in shaping human character. It was a mainly unorganized literary movement that sought to depict believable everyday reality , as opposed to such movements as Romanticism or Surrealism , in which subjects may receive highly symbolic, idealistic or even supernatural treatment. Naturalism was an outgrowth

of literary realism, a prominent literary movement in mid-century France and elsewhere. Naturalistic works tend to focus on the darker aspects of life, including poverty, racism, violence, prejudice, disease, corruption, prostitution, and filth. As a result, naturalistic writers were frequently criticized for focusing too much on human vice and misery. 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 a complicity in a creating a process wherein "the artefactual nature of reality is overlooked or even concealed. The burgeoning literary concept that Australia was an extension of another, more distant country, was beginning to infiltrate into writing: Henry Handel Richardson, author of post-Federation novels such as *Maurice Guest* and *The Getting of Wisdom*, was said to have been heavily influenced by French and Scandinavian realism. In the twentieth century, as the working-class community of Sydney proliferated, the focus was shifted from the bush archetype to a more urban, inner-city setting: *Monkey Grip* concerns itself with a single-mother living in a succession of Melbourne share-houses, as she navigates her increasingly obsessive relationship with a drug addict who drifts in and out of her life. 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. *A Study of Provincial Life* (1972), described by novelists Martin Amis and Julian Barnes as the greatest novel in the English language, is a work of realism. *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. These books draw on his experience of life in the Staffordshire Potteries, an industrial area encompassing the six towns that now make up Stoke-on-Trent in Staffordshire, England. George Moore, whose most famous work is *Esther Waters*, was also influenced by the naturalism of Zola. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: It was a way of speaking truth and exploding worn-out conventions. Crane was primarily a journalist who also wrote fiction, essays, poetry, and plays. Crane saw life at its rawest, in slums and on battlefields. His haunting Civil War novel, *The Red Badge of Courage*, was published to great acclaim in 1895, but he barely had time to bask in the attention before he died, at 28, having neglected his health. He has enjoyed continued success ever since as a champion of the common man, a realist, and a symbolist. *A Girl of the Streets*, is one of the best, if not the earliest, naturalistic American novel. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. His novels, of which *Ragged Dick* is a typical example, were hugely popular in their day.

8: American Realism Criticism: Women And Realism - Essay - www.enganchecubano.com

American Realism was a late nineteenth-century literary movement that began as a reaction against romanticism and the sentimental tradition associated primarily with women writers.

What took hold among the great novelists in Europe and America was a new approach to character and subject matter, a school of thought which later came to be known as Realism. On one level, Realism is precisely what it sounds like. It is attention to detail, and an effort to replicate the true nature of reality in a way that novelists had never attempted. Seemingly inconsequential elements gain the attention of the novel functioning in the realist mode. From Henry James, for example, one gets a sense of being there in the moment, as a dense fabric of minute details and observations is constructed. In contrast to what came before, the realistic novel rests upon the strengths of its characters rather than plot or turn of phrase. They are psychologically complicated, multifaceted, and with conflicting impulses and motivations that very nearly replicate the daily tribulations of being human. Realism coincided with Victorianism, yet was a distinct collection of aesthetic principles in its own right. The realist novel was heavily informed by journalistic techniques, such as objectivity and fidelity to the facts of the matter. It is not a coincidence that many of the better known novelists of the time had concurrent occupations in the publishing industry. Another fair comparison would be to think of the realist novel as an early form of docudrama, in which fictional persons and events are intended to seamlessly reproduce the real world. The Victorian Period saw growing concern with the plight of the less fortunate in society, and the realistic novel likewise turned its attention on subjects that beforehand would not have warranted notice. The balancing act that the upwardly mobile middle class had to perform in order to retain their position in the world was a typical subject for realistic novels. There arose a subgenre of Realism called Social Realism, which in hindsight can be interpreted as Marxist and socialist ideas set forth in literature. Advances in the field of human psychology also fed into the preoccupation with representing the inner workings of the mind, and the delicate play of emotions. William James, brother of novelist Henry James, was a gargantuan figure in the early history of human psychology. Psychologists were just beginning to understand that human consciousness was far more complicated and various than had previously been considered. Debates about nature versus nurture were as popular then as they are today. More than anything, the understanding that in the human mind there are very few absolutes was critical for the realist sensibility. To put it another way, Realism embraced the concept that people were neither completely good or completely bad, but somewhere on a spectrum. The overriding concern of all realist fiction is with character. Specifically, novelists struggled to create intricate and layered characters who, as much as possible, felt as though they could be flesh and blood creatures. Much of this effect was achieved through internal monologues and a keen understanding of human psychology. Not surprisingly, the field of psychology was in the process of evolving from metaphysical quackery into a bona fide scientific pursuit. Students of the human mind were beginning to realize that an individual is composed of a network of motivations, interests, desires, and fears. How these forces interact and sometimes do battle with each other plays a large part in the development of personality. Realism, at its highest level, attempts to lay these internal struggles bare for all to see. Changes in mood, in perceptions, in opinions and ideas constitute turning points or climaxes. Typically, novels follow a definite arc of events, with an identifiable climax and resolution. They are self-contained and satisfying in their symmetry. Successful careers have been built on the scaffolding of a single story arc. The school of Realism observed that life did not follow such patterns, so for them, neither should the novel. Instead of grand happenings, tragedies, and epic turns of events, the realist novel plodded steadily over a track not greatly disturbed by external circumstances. The same can be said of Dostoyevsky – He composed lengthy and weighty fiction where most, if not all of the action happened in the minds of the characters. Narrative style also changed with realistic fiction. Instead of an omniscient narrator calmly describing the persons and events, readers often confront unreliable narrators who do not have all the information. A popular device for many realistic novelists was the frame narrative, or the story inside a story. This device compounds the unreliable narrator by placing the reader at a further remove from the events of the novel. The purpose of all of these innovations, as

with the whole of Realism, was to more accurately simulate the nature of reality – unknowable, uncertain, and ever-shifting reality. His portraits of ordinary French life were remarkable in their careful attention to details. Balzac reportedly consulted with associates in order to learn more about specific subjects, so as to portray them in their fullness. He expressed the idea that characters come to life through the painstaking accumulation of environmental details. His methodology was a departure from the Romantic tradition which was near its zenith when he was crafting his stories. Balzac also put enormous emphasis on the settings of his stories. Whether urban or provincial, the locale almost becomes a character of its own. His most famous work, which was left unfinished, was *The Human Comedy*, an assortment of interwoven tales and novels which depict life in early nineteenth century France. The effect of the narrative buildup in *The Human Comedy* is the realization of an epic that is more than the sum of its parts. Like the realists who would follow in his footsteps, Balzac did not rely on profound or spectacular events to move his stories along. Instead, he paid attention to the small things, the nuances that made up the experience of typical French life. In America, Samuel Clemens was the early pioneer of Realism. Writing under the pen name Mark Twain, he was noteworthy for his faithful reproduction of vernacular speech patterns and vocabulary. Replicating natural speech required not just great listening skills, but a sense of how the written version sounds to the imagination. In addition to the use of vernacular, Twain was an innovator in focusing on middle and lower class characters. Previously, novels had concentrated on the experiences of the elite. Presumably, the upper crust enjoyed seeing their lives of privilege reflected back to them in art, while salt of the earth readers had something to aspire to and fantasize about. It was a revolutionary concept to incorporate unremarkable characters into an art form as serious as the novel. In a development that continues to bewilder, *The Adventures of Huckleberry Finn* is one of the most frequently banned books in the public school system. One imagines that certain language is indeed offensive; however Twain was doing nothing other than representing honest speech. Huck Finn was in all reality an astonishing leap forward in racial awareness – Jim, the freed slave, is as fully realized a character as Tom or Huck. A great friend of Mark Twain, and an eminent American realist in his own right, was the magazine editor William Dean Howells. In charge of the *Atlantic Monthly* for several years, Howells exercised a lot of authority over the currents of taste on his side of the ocean. In his role as editor, he was instrumental in promoting the fame of literary rising stars, such as Frank Norris, Stephen Crane, and Sarah Orne Jewett. Howells wrote copious volumes of fiction of his own, and was an unqualified success in that regard. For a time, he was widely considered the most accomplished of all American Realists. That being said, several of his novels are in the first rank of American Realism. Published in , the ironically titled *The Rise of Silas Lapham* tells the story of an ambitious businessman who tumbles out of fortune through his own mistakes and poor judgment. It is an anti-success story, and illustrates one of the central ideas of Realism, that of crafting honest narratives rather than feel-good sentimental fantasies. In short, there is a kind of grimness to Realism that many readers have found unappealing. A Modern Instance highlights this same principle in detailing the steady disintegration of a seemingly happy marriage. Without a doubt, American expatriate Henry James represents the most skilled and accomplished practitioner of Realism in fiction. He was fascinated by encounters between representatives of the New World, America, with members of the Old World, or Europe. He observed a distinct set of traits that permeated each of these groups. With Americans, he witnessed vigor, innocence, and strict moral righteousness. Europeans, on the other hand, represented decadence, lax morality, and deviousness. With such seeming prejudices built into his aesthetics, one is surprised to learn that James renounced his American citizenship and became a British subject. Nevertheless, James made a cottage industry out of examining what happened when these two worlds collided. Arguably his most famous work was the novella *Daisy Miller*, which relates how a young and rich American girl touring Europe is victimized by sophisticated schemers, with no compunctions about right or wrong. At the height of his powers, Henry James crafted intricate novels that featured completely realized characters. He was remarkable for his ability to dispense with commentary or subjectivity within his narratives. The reader sees the events through the eyes of the characters; James the author makes himself as invisible as possible. In terms of prose style, he was admired for the simplicity and directness of his language, a quality not generally noted during the Victorian Period. His most successful novel was *The Portrait of a Lady*, published as one volume in *With Portrait* he

expands upon many of the themes one finds in *Daisy Miller* – greed, power, and the exploitation of the New World by the Old. Revealingly, film adaptations of the novel have generally not made good impressions. As with the bulk of fiction that earns the title of Realist, the narrative simply does not lend itself to visual reproduction. Realism came under attack largely because it represented such a bold departure from what readers had come to expect from the novel. The fascination with things falling apart was unpleasant to many, and critics sometimes accused the practitioners of Realism of focusing only on the negative aspects of life. Additionally, the intense focus on the minutiae of character was seen as unwillingness to actually tell a story. Readers complained that very little happened in realistic fiction, that they were all talk and little payoff. Henry James in particular was criticized for his verbosity, especially in his later years. By the end of the nineteenth century, Realism in the pure sense had given way to another form called Naturalism. With Naturalism, authors looked to heredity and history to define character. Ironically, many of the qualities that people found distasteful in realism – the obsession with character, the superficially mundane plots – were all intensified in Naturalism. Do not reprint it without permission. Written by Josh Rahn.

9: Realism in American Literature

Literature Network» Literary Periods» Realism Realism The dominant paradigm in novel writing during the second half of the nineteenth century was no longer the Romantic idealism of the earlier part of the century.

Realism Definition of Realism Realism is a movement in art, which started in the mid nineteenth century in France, and later spread to the entire world. Realism entered literature at almost at the same time. Its real objective was to root out what is called fantastic and romantic in literature and art, to insert what is real. In literature, writers use realism as a literary technique to describe story elements, such as setting , characters, themes, etc. Through realism, writers explain things without decorative language or sugar-coating the events. Realism is something opposite to romanticism and idealism. Read on to learn more about realism in literature.

Examples of Realism in Literature Example 1: However, it reveals many things about Anya, Varya, and their situation at home. It presents a perfect example of social realism, as it exemplifies old feudal order slowly giving way to a rapidly growing mercantile and capitalistic middle class. The people of that aristocratic society were mainly urban, with flow of money gained from commerce and trade. They spent a great deal of time in back biting, idle gossip, love games, and playing card games. Pope has presented details of daily routine of such gentle men and women in an amusing way. Belinda and Lord Peter are representatives of that society. Many people consider her dressing table a sacred place of worship. He gives minute details of how ladies are concerned to enhance their beauty by artificial methods. Victorian society was rigid and afflicted with prejudices and bigotry against women. This realism includes the elements of realistic presentation – highlighting the poor people, and reflecting on their problems by setting them in the rural background, and presenting their religious and the moral sense. Social gap was another issue in that society. As in the novel, the remnants of feudalism were still alive in Hayslope society. Hetty belonged to the working class and was madly in love with Arthur Donnithorne, who belonged to a feudal class. This held a certain charm for the people of the working class. She wanted to marry him, to be the wife of an honorable feudal man. However, her fantasy was destroyed, as it lead to a tragic end. This left a deep mark on the psyche of Hayslope inhabitants. Miller has created a chain of events to demonstrate iconic realism by using characterization , language, and dialogue. He has chosen a story of human interaction to describe his own concern for the cultural future of the United States, and humanity at large. It is true that the witch trials in Salem actually happened, and people such as Rebecca and John Proctor were killed. This was the reality of life at that time. Function Realism attempts to illustrate life without romantic subjectivity and idealization. It focuses on the actualities of life, and truthfully treats the commonplace characters of everyday life. The purpose of using realism is to emphasize the reality and morality that is usually relativistic and intrinsic for the people as well as the society. This sort of realism makes the readers face reality as it happens in the world, rather than in the make-believe world of fantasy.

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