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English Literature and the Stream of Naturalism in it

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Abstract: *In this article, the current of naturalism, which occupies a unique place in world literature, is highlighted in the prism of English literature, and its differences and similarities from other folk literatures are shown.*

Keywords: *naturalism, nature, theory of evolution, sociology.*

English naturalism is little studied in Uzbek literary studies. In the entire history of Uzbek literary studies, very little has been written about the naturalistic trends in the history of English literature, except for brief descriptions in textbooks and general courses on the naturalistic current. At the same time, although naturalism in England has never been of significant importance in literature, this fact does not mean that there is no need to study this genre.

Perhaps the main role in its formation in England was played by George Moore. The main part of this scientific work is devoted to the review of his naturalistic works. But since naturalism was only one stage in Moore's development as a writer, the work also traces the further development of the writer's work and describes his mature works created at the beginning of the century. Before analyzing Moore's naturalistic novels, let's think about the nature of naturalism in general, about its place in the history of Western European literature at the end of the 19th century.

Despite the divergent opinions of researchers about the importance of foreign models for English naturalists, one thing is certain: English naturalism cannot be studied without comparing it with its variants in other nations: German, Russian, but first of all French literature. Attention should be paid. Because naturalism in France was manifested not only in the works of individual writers, but also had the most detailed theoretical foundations in the manifestos of Emile Zola. In our opinion, such a comparison will, on the one hand, try to highlight the features of English naturalism that bring it closer to other national varieties of this trend in literature, and on the other hand, will help to emphasize these features.

It should be noted that the meaning behind the term "naturalism" should not be confused with the more widely used concept of "naturalistic tendencies". The second mentioned concept is manifested in the most diverse works of world literature from antiquity to modern times. Identifying and reviewing these trends is beyond the scope of this study.

Naturalism emerged as a separate trend in European literature and art in the 1970s and reached its peak in the 1980s and 1990s. The features of this direction were first theoretically based, and the French writer Emile Zola (1840-1902) actively used this method in his work. Literally, he became the founder of naturalism as a creative method and system of principles of artistic perception of reality based on a certain worldview, realized in the poetics and style of the work.

The study of the philosophical, historical and social foundations of naturalism as an artistic direction shows that the ideological basis of naturalism in the works of Zola and the French writers who followed his style is French and English positivism and Charles Darwin's (1809-1882) philosophy of biologicalized sociology. The founder of French positivism, Auguste Comte (1798-1857), connected social development with the development of sciences. Comte's idea was based mainly on the views of his immediate mentor, Claude Henri Saint-Simon (1760-1825), who was against idealism, in which he saw a system of ideas that could not solve the philosophical problems associated with the rapid development of science. Its laws, according to Saint-Simon, determine the entire development of the universe. Therefore, one of the foundations of Saint-Simon's philosophy is determinism, which he considered relevant to human society, giving special importance to the foundation of the idea of historical legitimacy. Comte put forward his idea that history should become a positive science, like naturalism, as the basis of positivistic, that is, "positive" philosophy and sociology.

Comte had two prominent followers in France - Hippolyte Thein (1828-1893), who was mainly interested in art and aesthetics, and Ernest Renan (1823-1892), who combined a positivist worldview with a deep interest in the history of religion, and one in England - Herbert Spencer (1820-1903). The idea of the important role of the sciences, especially the natural sciences, characteristic of Comte, Taine, Renan and Spencer, 1870- In the 1890s, it gained great importance in the literature of Western Europe and the whole world.

In connection with the idea of the decisive role of science in the life and development of society, Comte believed that "positive" philosophy should collect and generalize the experimentally verified data of individual sciences. He did not recognize philosophy as an independent science that synthesizes and summarizes specific information of other sciences, because he did not believe in the possibility of this science to explain the surrounding reality and phenomena, and believed that it was enough to describe them. Such thoughts come from the principle of agnosticism, that is, from the idea that it is impossible to know the world.

Agnosticism as an integral idea that manifested itself in the views of Comte, Taine, Renan and Spencer, naturalism is clearly expressed in the factual, documentary, purely descriptive narrative of writers who deliberately rejected any generalizations and conclusions. In accordance with the ideas of positivism about the impossibility of knowing the final causes of events, Zola, a student of the positivists, calls to study not the main cause, but the conditions of the appearance of a certain phenomenon: getting lost in the confusion of social philosophy, idealistic hypotheses gradually reveal the unknown. -to replace it with slow conquest, it is necessary to study why this or that phenomenon occurs.

Under the influence of Comte, G. Spencer's concept of biologized man was developed, who was the first naturalist aestheticist to interpret the social as a simple continuation of the biological. This aesthetic was also significantly influenced by the principle of the struggle for life and the theory of heredity put forward by Charles Darwin, a superficial understanding of which led to the emergence of Darwin's ideas, which mechanically apply the laws that apply to human society. At that time, the physiology of Claude Bernard (1813-1878), his concept of determinism, as well as Charles Letourneau's ideas about the simplified understanding of physical and mental relations in man were of little importance. According to him, every

high psychological action of a person comes down to a simple reflex. He emphasized that in terms of both aesthetic and mental capabilities, man is essentially no different from animals.

The mechanical transfer of the methodological principles of naturalism to the field of art also led to the positivistically defined, naturalistic motivation of human behavior, the desire to interpret the spiritual structures of the individual as simple derivatives of physiological processes.

According to Vladimir Solovyov, the main features of Comte's positive philosophy are "objectivity, reliability, reality, precision, organicity, relativity" (because all phenomena are known in their absolute essence, not available to the human mind, but their real relationship to our body and to each other known in relations). All these characteristics are, to a greater or lesser extent, by naturalists mastered. Zola's theoretical work on the nature of the naturalistic method requires the principles of objectivity, reliability, and accuracy in describing reality, and he believed that adherence to these principles would allow writers to be useful, that is, to "teach people morality and patriotism." In Comte's system of sciences, since more complex sciences are built on the basis of simpler sciences, for example, psychology and sociology are based on biology, naturalists made the "biological" approach to man one of the main principles of the art they affirmed.

The biologism in the approach to the explanation of man and society, characteristic of the aesthetics of naturalism, is partly due to naturalistic writers' somewhat distorted understanding of the positivist doctrine of sociology, and partly due to the ideas of Darwinist sociologists. G.V. Plekhanov explained very clearly: "Darwinists do not use Darwin's method at all in their comments about human society, but only raise the instincts of animals (mainly predatory) as the main idea. Darwin, in turn, did not have deep knowledge in social sciences. Darwin's principles of the struggle for life, natural selection, survival of the fittest, and mainly heredity were transferred by naturalist writers from biology and sociology to the realm of art almost unchanged.

Summarizing the above, we can say that the excessive biological interpretation of man and society by naturalistic writers is the result of a synthesis of the peculiarly distorted ideas of positivism and Darwinism. Spencer, who mentions Darwin among his predecessors in the preface to "The Origin of Species", refers to the idea of development underlying his entire philosophical system, and is far from the idea of explaining social phenomena only by social factors, like Comte and Darwin. At the same time, the authors of shallow theories about the application of Darwinism to sociology did just that.

Naturalist writers also expressed the first ideas that their experimental, "scientific" literature could contribute to the determination of moral standards in society, expressed by Comte. It is known that the term "sociology" belongs to Comte, who considered himself the creator of social science. Sociology, according to his views, should include political economy, ethics, legal doctrine and philosophy of history.

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