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MODERNISM VS REALISM: THE DIFFERENCES

Dr. Prem Bahadur Khadka

Lecturer of English, Gurans Multiple Campus, Madhuban-8, Bardia, Nepal

E mail: prembahdurkhadka810@gmail.com

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Abstract:

A comparative study of modernist and realistic artistic trends in Europe in the early 19th century is discussed here below. The goal is to examine how political and social hierarchy were influenced by each movement. The most convincing points found in the current scholarship reflect the resistance to the modern and innovative approach practised by artists of the emerging middle class. It will serve for the visual composition and political convictions of the moment as a historical context. The essence of this investigation is to understand how social reform was brought on by movements.

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Introduction:

In general terms, 'modernism' can be said to have been characterised by an extreme and sometimes radical change away from tradition and thus the application of new and creative modes of expression. Thus, many styles of the late nineteenth and early twentieth centuries of art and literature are radically different from previous ones. In theory, modernism incorporates the artistic production of artists and thinkers who watched "traditional" approaches to the arts , architecture, literature, religion , social institutions (and even life itself) obsolete in a now completely industrialised society.

Modernists were alienated from what could be considered the Victorian morality and convention by rapid social change and substantial research (including social sciences). They properly pursue progressive reactions to progressive changes, affirm humanity's ability to form and impact its climate through experimentation, technology and scientific advancement, and recognise potential obstacles to 'progression' in all areas of life in order to replace them with up-to-date, modern alternatives.

In the lists of Modernism's dogmas that were now to be challenged, or subverted, maybe rejected completely, or at least reflected by a new "modernist," all the endurer certainties of Enlightenment thought and of the unquestioned presence of an all-seeing, all-powerful 'builder' figures.

It would be more correct to interpret modernism as a desire to challenge and look for alternatives to previous age convictions, rather than that modernism categorically defied religion or avoided all the values and thoughts associated with the Enlightenment. The past had to be regarded and handled as separate from the present period and was now subject to overhaul and inquiry by its axioms and undeniable authorities.

Perhaps the uneasy juxtaposition between the views articulated by two of the most popular and embellished poets Ezra Pound (1885-1972) of modernist poetry illustrates how much modernism is open to various interpretations and even fraught with seeming paradoxes, inconsistencies and inconsistencies. S. The artist's obligation to express tradition was stressed by Eliot (1888-1965) as the basic essence of tradition in the arts. In reality, Peter Childs, who describes « the paradoxical, if not opposed patterns of progressive and reactionary place, fear of the new, and joy in the extinction of the old, nihilistic and fanatical excitement, imagination and desperation » (Modernism, 2000), sums up the overtly dynamic contrasting character of modernism.

Realism:

In the long-lasting struggle against the feudal nobility and absolutist state in Lukács, realism was in general, after Shakespeare and Cervantes, the literary theme of

the bourgeois world view. In the space between the French Revolution's opening in 1789 and the failure of the 1848-9 revolutions, this realistic novel was particularly the shape of this position. During this time, the bourgeoisie advanced its dominance over its regional peripheries, the United Netherlands, England and the Scotland Lowlands, and became the dominant class in Western Europe and North America (at least in an economic sense). In particular, the French Revolution saw the participation of the populace as a historical element for the first time; first in the French people who won victory and then the mass conscript armies—on both sides—that fought the Revolutionary and Napoleonic Wars throughout Europe: "Therefore, men should understand their entire life as something historically conditioned, such that they see something in history that profoundly influences, instantly concerns and influences their day-to-day lives."

Realism was a late-19th century artistic and philosophical movement that emphasised the true portrayal of fact or truthfulness. Realism was an answer to what was seen as exaggerations or romantic flights. Realists were interested in cultivating an artistic style to appreciate what Henry James described as "the tragedy of the breaking down tea cup." Realism coincided with the emergence of social change movements and many legitimate authors and artists preferred to concentrate on social problems, such as poverty and the plight of the working class, in urban areas as well as in the co-existence of the people. True writing is known to have taken place after U.S. time in American literature. Civil War (c. 1865) to the turn of the century (c. 1900). As a literary revolution, reality has swept throughout the world. This wave also encouraged an interest in regionalism, the true depiction of some areas and places almost as a fictional type of travel literature. Literary realism, as Charles Dickens or George Eliot in England, Honoré de Balzac and Gustave Flaubert in France, and Fyodor Dostoyevsky and Leo Tolstoy in Russia, were equally popular in Europe. It should therefore also be noted.

Interestingly, in a previous paper we have addressed before, *A Singular Modernity*, Jameson acknowledges the blurred distinction between realism and modernism.

For Jameson, every modernism seeks to tackle the social world in previously unused idioms and strategies and that is exactly what every new realism does:

By definition, each realism is new as well: it tries to conquer a whole new realm of material. Each one needs to annex what has yet to be represented and what hasn't been called or found its voice (and that is the reasons why, in parts of the world and areas of social totality in which representation does not yet penetrate, there are still fresh and vibrant realisms that have to be heard and recognised). It does not just mean that each new realism emerges from the frustration with the limitations of the realisms that preceded it, but that realism itself usually shares precisely the dynamic of creativity the we assigned to modernism as its unique characteristic.

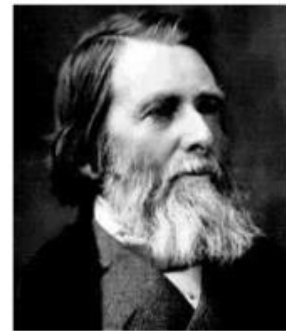
But the dynamics and developments of realism (s) are not discussed. The philosophical-esthetic solution to the circumstances of modernity tends to be modernity. Since realism is primarily a category of epistemology and modernism an aesthetic category, these two are incommensurable, and "the effort to combine them in one master storey must therefore inevitably fail."

Modernism:

In the first half of the 19th century, the realities of political and social fragmentation were distorted by an aesthetic which facilitated a Romanticist tendency: the emphasis on individual subjective experiences, the sublime, the subjectiveness of the natural as an artistic subject, revolutionary or radical speech and freedom of individuals. However a fusion of these ideas with stable systems of government had emerged by the middle of the century, in part in response to the failed Romantic and Democratic Revolutions of 1848. This stabilising synthesis was based on the premise that truth dominates

the subjective experiences, which was demonstrated by the 'practical' philosophical ideas such as positivism and called by different names - in Britain it is known as 'The Victorian era.'

There was a collection of theories, some of which explicitly pursued romantic schools of thinking against this present day. Agrarian and revival movements in plastic arts and poetry, such as the (Pre-Raphaelite Brotherhood and the John Ruskin Philosopher), were among those notable. Rationalism also extracted the answers in philosophy from the anti-rationalists: Especially, G. Friedrich Nietzsche and Søren Kierkegaard, who had a significant influence on existentialism, reacted to G. W. F. Hegel 's dialectical view of society and history. These individual reactions began to be viewed together as a threat to any comfortable conceptions of certainties derived from civilization, history or pure reason.



L to R: Hegel; Kierkegaard; Nietzsche; Ruskin

In biology, Charles Darwin and in political science, Karl Marx were two of the most influential thinkers of the time. The Darwin theory of natural selection evolution weakened the general public 's religious certainty and sense of human intelligentsia uniqueness. It has proven quite difficult to reconcile the concept of an ennoing spirituality with that of man with the same instincts as "Lower animals." Marx argued that within the capitalist system there were inherent inconsistencies – and that the workers were anything but liberal, contrary to the liberal ideal. Both thinkers would engender supporters and schools of thought decisive for modernity.

Differences Between Modernist and Realism:

Modernism is a concept usually related to a reaction to realism and romanticism in the arts in the 20th century.

More broadly, it is also used for the confidence in the virtues of science, technology and the scheduled management of social change in the 20th century. Realism is often characterised as concern for truth or fact and a refusal of the unrealistic and the imaginative. But in some liberal arts, the word realism, with differing meanings; drawing, literature and philosophy in particular. In foreign affairs it is also used. In this essay, by offering example examples of "pride and prejudice" by Jane Austen and "A passage to India, E.M Forster" I shall mention the variations between a realistic novel and a modernist novel in its structure, vocabulary, style and models.

We notice such incidents while reading the novel "A Passage to India" that we can't imagine what is happening at the moment. Adela and Ms. Moore are taken to Marabar Cave by the young Muslim doctor Aziz but Aziz has been arrested suddenly after an unexplained incident. Adela Quested is accused of trying to rape him. In this case we understand the incident is unclear, or that the reader is expected to guess it is because we don't know exactly what happened to Adela in the cave. For example, unknown events in modernism reveal the plot and generate questions in readers' minds and refuse a final or simple understanding of the subject. In realistic novels, however, the plot is simply and comprehensible, so that the readers do not have to read it, because realism is one by one represents all of reality.

The modernist vocabulary is unclear and hard to understand. They strive to construct an aesthetic language by mentioning a case, so that the language looks poetic. There are many examples of this in the novel "A transition to India" as a modernist novel. "So dear," Mrs. Moore said to the guess. In the quote, instead of the "voice floating out," you can use your voice decreased or more clear term. He's not wakening, but your voice is floating out to swell the night's unpleasant(pp.31). But the text "float out," which is why it is used by modernists, is an aesthetic and poetic look. And in the quote "night's uneasiness" there is also a personification. In the quotation this word is used for an abstract entity. The word tense is normally used to

describe a person's situation. Jane Austen uses vocabulary perfectly, but not in floral or dazzling fashions in "Pride and prejudice," however. She instead wrote her novel very simply and the novel is the best example.

E.M Forster uses the method of writing "Stream of Consciousness." It is like an inner monologue, it offers the possibility to see the thinking of the characters in the text. This style of writing is closely related to the modernist movement. "A little man discovers her on top of a pin as an example of a new book" Here we see the character's own ideas in the text. "The wasp or her kin knew her by day. The readers can quickly understand the psychology of characters using this technology, but text can be hard to follow. Since reading readers focus on the original text, this technique creates confusion.

The writing style "Stream of Consciousness" is popular in modernists, because modernists use a multiple perspective so that every person can speak or express his feelings in the novel. However, the text is absolutely rational when we look at Jane Austen 's book. And because she wrote the novel in the third perspective, that means that she knows everything, only characters' ideas and feelings can be exposed to the reader. Moreover there is no misunderstanding in the way of the modernistic style since it has a logical order of phrases. She shows the world, for instance, as Elizabeth sees in her novel "Pride and Prejudice."

Finally, the order of the painting is complicated in modernist novels, i.e. the chapters are insufficient. Although one chapter focuses on a character or topic, unexpectedly the other chapter starts to mention a character or topic. In Chapter IV of "Old Mr. Graysford" and "Mr.Sorley, for example" A Passage to India Sorley 's talk is whether or not all living beings go to heaven, but then unexpectedly the subject switches in Chapter V.The "Bridge Party" is listed and the chapter is separated from the previous one. In chapter 35, for example, the chapter ends with a letter from Darcy which he gave to Elizabeth in "Pride and Prejudice," and chapter 36 goes on to say that there is no cut

between this chapter and the previous chapter concerning the letter from Darcy.

Conclusion:

In conclusion, between modernist novel and realist novel several variations exist. And their influence on novels is numerous. We can readily understand how the different languages, structures of the two novels represent and how these differences impact them severely, with the examples from novels "A passage to India" as a new novel of modernism and "Pride and Prejudice" as a true, creative novel, written in various periods and literary trends.

The accumulation of ideas reflecting an intellectual movement of the time can be expressed as modernism. Subjectivity, disillusionment, anti-tradition and the quest for objective truth are some of these ideas, as has been shown.

Ultimately, modernism and realism have the same objective: to make a "vision of reality" (Ford, 1913). It's a shift in understanding truth that divides the two.

Our perception of the world was not external, but only present in mind, through empirical, psychological and philosophical observations, and writers had to replicate world in a number of ways. This perception meant. Now it was the job, not of reading and transcribing the outside reality, but of reading and translating the mental navigation by reality.

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