



MORAL REALISM IN SOUL BELLOW'S CREATIONS

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Abstract: *The article reveals the notion of moral realism in American literature, investigates the development of realistic trend in US literature and highlights the creative activity of Soul Bellow.*

Keywords: *Moral realism, Realism, Human and Society, literary depictions, naturalism, neorealism.*

Annotatsiya: *Maqolada Amerika adabiyotidagi axloqiy realizm tushunchasi ochib berilgan, AQSh adabiyotida realistik yo'nalishning rivojlanishi o'rganilgan va Soul Bellowning ijodiy faoliyati yoritilgan.*

Kalit so'zlar: *Axloqiy realizm, Realizm, Inson va jamiyat, adabiy tasvirlar, naturalizm, neorealizm*

The concept of "moral realism" has a significant history in American literature. It is often applied to the novels of William Dean Howells, sometimes with the comment that his "righteousness" is somewhat deliberate. In the seminal "Literary History of the United States," published by Columbia University in 1988, "Howells's" version of "moral realism" is mentioned in connection with the tradition of "contrasting depictions of New York wealth and the ghetto," and the phenomenon as a whole is contrasted, in particular, with the naturalism of Norman Mailer. A convinced theorist and practitioner of "moral realism" was Lionel Trilling, one of the most influential literary critics of mid-20th-century America. In his famous lecture, "Manners, Morals, and the Novel," he lamented that "we have no books that raise questions in our consciousness not only about external conditions but also about ourselves, that lead us to redefine our motives and ask us what might lie behind our good impulses." Trilling developed his idea in his work, "The Morality of Inertia," where he reflected on the underlying danger of traditional models of behavior taught by the classics, since moral passivity can lead to such horrors as Nazism. Trilling is probably also the author of the term "moral realism," and the critic sought to embody the principles of this trend in his own prose. Today, we can say that "moral realism" has become an important part of American neorealism, which flourished in the 1970s and 1980s, and associate this trend with the names of J. D. Salinger, Bernard Malamud, Saul Bellow, John Gardner, John Cheever, and Raymond Carver. In the works of Saul Bellow and John Gardner, the legacy of Leo Tolstoy became a significant component in understanding the moral values of modern times.

Saul Bellow's stature in large measure owes something to the depths to which he plumbed the modern condition. He addressed the disorder of the modern age, with all its horror and darkness as well as its great hope. Though intensely identified with the United





States, his heroes are preoccupied with dilemmas arising out of European intellectual and cultural history. Bellow's fictional world is at once cerebral and sensual. His concern is with the interconnections between art, politics, business and passions, the intellectual, and the making of culture in modern times. He is heady, like German writer Thomas Mann, revealing the limitations and powers of the self. Few contemporary American writers deal with such weighty issues as masterfully as did Bellow. (Mambrol, 2020)

Bellow debuted with the novel "The Restless Man" (1944), presenting an almost Kafkaesque situation with light irony and humor. The main character is a 27-year-old Chicago native Joseph, a university graduate, an intellectual. The hero is waiting for a call-up to the army, and he feels alienated from society, being in a "suspended" state. The hero's poems are his self-reflection. In persistent reflections, moods in the spirit of existentialism are sometimes felt. Already in his first romance, Bellow demonstrates the mastery of psychological characterization, revealing the contradictions of the hero's inner life. Not wanting to spend any longer in an exhausting wait for a call-up, the hero volunteers for the army. The subject of Bellow's artistic attention is the internal drama of heroes, usually reflective intellectuals, who are in conflict with a dehumanized environment. Its deep themes are freedom as "a link between the inclinations of personality and its self-realization; love as a means of ensuring the influence of the individual on his environment." "The Duke": a philosophical and psychological novel The publication of this novel in 1964 became a literary event. It struck with its novelty of form, style, and the originality of the hero. At the center of the novel is Professor Moses Herzog, a teacher of history and literature, who appears on the disappointment in almost everything paralyze his creative energy; the book that he planned to write based on his dissertation has stalled. His behavior itself is not entirely adequate and causes those around him to have serious doubts about his mental health. He writes letters to people, both familiar and unfamiliar, and even long dead: to himself and God, to the philosophers Spinoza, Nietzsche, Heidegger, and President Eisenhower. (Gillenson, 2014)

The ideological prerequisites for the creation of "The Duke" were connected with the crisis of consciousness of the American intelligentsia, which reached a particular intensity in the radical 60s. S. Bellow gives merciless and reliable sketches of contemporary American reality. And as T. Motyleva correctly notes, the novelty and significance of the novel lies mainly in the fact that "the hero of the novel is a person who thinks intensely, and that the content of these reflections, organically included in the fabric of the narrative, is connected with the fundamental problems of the era."

Heir to the traditions of Faulkner and Hemingway, Bellow illuminates two sides of one conflict: the individual in a clash with society. And he is in a dispute with himself. Before us is a "man in himself" who cannot become "a man for himself." But he is significant and interesting even in his defenselessness and delusions. Bellow strives to show not only who a person is, but also to guess who he could become. To grasp his aspirations, his need for self-realization, for the fulfillment of his life's purpose. Bellow's novels are artistic





commentaries on his philosophical principles. His characters are living personalities, although they carry within themselves a certain "predeterminedness." Why were we born? What are we destined to accomplish? Where are we going? Bellow's heroes ask themselves these questions, and along with them, the author himself. And the deep motivation of his heroes is not success in the usual sense, not the acquisition of knowledge, but the thirst for a worthy existence. And this, I think, is due to his assimilation of the experience of Russian classics, whose heroes – including Tolstoy and Dostoevsky – are characterized not so much by aspiration for material success as by the intensity of spiritual quests. Bellow's style is ironic, in it both caricature and grotesque retouching are noticeable. Subtle humor is his most important stylistic dominant. Bellow enriched the genre of the philosophical-psychological novel in the USA, which was previously considered, primarily, the property of German literature.

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