

Realism in Philosophical Literature

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Abstract

This study deals with the writings that contain literary characteristics. In fact, they cannot be called pure literature; because they are tainted with some philosophical terms. Therefore, these writings were called philosophical literature, knowing that this literature contains intellectual pleasure, and cognitive suspense. Some philosophers who have formulated their philosophical ideas to appear as a literary style, such as Al-Jahiz who used to represent the ideas of the Mu'tazila as a literary style, and the writer or the philosopher will reformulate this style to seem more realistic, realistic themes, for this reason Realism appeared in the nineteenth century to test the sincerity of speech and its conformity with reality, the understanding of life and biology, and their interpretations. Therefore, it has dominated the literary arena, and was very popular in Western culture along with other literary doctrines.

Key words: (Literature, philosophy, Realism, doctrine).

Introduction

Literature scholars find many writings that contain literary characteristics, but these writings are not pure literature, but rather tainted with literature and imbued with philosophical concerns, as they belong to the field of philosophy, so these writings are called philosophical literature, and this literature is not without intellectual pleasure. and cognitive suspense, but the relationship between literature and philosophy is an unfriendly relationship; Especially with Plato, who considered poetry as an illusion and a revolution against morals, but this is not a conclusive judgment, as there are philosophers who formulated their ideas, and their philosophical perceptions appear to be a literary style, such as Al-Jahiz, for example: when he presented the ideas of the Mu'tazila, in a literary form.

Methodology

As for the realistic doctrines, they are a picture of reality formed in the writer's soul, which gives him the ability to literary depictions that produce for us artistic images, characterized by objectivity, as the writer descends to reality; To derive from him his themes, and that the most important art in realism is the novel; Because it is most often a literary study whose product is natural, social, or historical reality, and as for the philosophical conscious concept, it is the reflection of the external nature on the soul of the individual, meaning that realists are based on the theory of reflection. This study highlights philosophical literature and its relationship to philosophy, and its impact on the realist doctrine. The study has two sections, the first is entitled linking literature with philosophy and the relationship between them, while the second is realistic doctrines and their impact on literature, then the conclusion and appended to sources and references.

1. Linking literature with philosophy

1.1. Philosophical literature

This field combines two fields whose communication has been influential since a long time, but the concept is one of the contemporary concepts, which search for a field that combines literature and philosophy, and when we search for this field, we find that those interested in literary theory may find writings that have literary properties, However, it is not pure literature; Rather, it is tainted with literature, and it belongs to philosophy, so it can be said that philosophical literature "is that literature that is saturated with the concerns and questions of philosophy, and which nonetheless remains, or perhaps for that reason, beautiful, influential and distinguished literature" (Shea, 1982:138).

And if we contemplate those writings found by those interested in literary theory, we find the most prominent example of them, Plato's dialogues, "which contain literary glow, as well as philosophical depth" (Al-Zakari, 2021: 4), and perhaps there are those who see their inclusion in literature as more true than philosophy; Because of its literary eloquence and style that is only in the literature of the glorious writers.

However, Plato did not put aesthetic standards in mind for these dialogues; Rather, it was "on the basis of philosophical criteria that have absolutely nothing to do with poetry, art, or literature in general" (Zakaria, 2004:162).

He used to think that poetry is far from the truth, as it is useless; "Because it nourishes harmful emotions, which hinder man from his pursuit of perfection."(Adnan, 1987:17). However, Aristotle, who was a student of Plato, disagreed with his teacher. Compassion and fear lead to purification from these emotions."(ibid). This is due to the difference of

the two philosophies that came from them, the philosophy of Plato and the philosophy of Aristotle.

The concept of philosophical literature may properly be called literature; “Because it carries a deep meaning in the night and in the day of this world. This meaning is the philosophy of literature, and every real literature is in constant need of such a degree for philosophy.” (Al-Zakari, 2021:5). Likewise, philosophy has emerged in the experiences of many contemporary Arab writers. Its connotations have great meanings, to the extent that scholars differ in different ways in determining this meaning (ibid).

The philosophical thinking in literature does not aim at improving art, creating standards for it, and erecting barriers that limit it; “Its purpose is to be able to think about artistic productions, and to know the secret of admiring them and sensing their beauty” (Oweida, 1993:202), so we see that the tendency of philosophy to address issues related to the nature of beauty and art, is noted on its impact on the artistic taste of the individual’s life, thus we see shining pages of philosophical literature, Which is the overlap of literature with the horizons of philosophy.

As for the philosophy of literature, it has crystallized as one of the most important vocabulary that postmodern philosophy deals with, as the philosopher Nietzsche had a great importance for his philosophy and theories with regard to literature, and his founding of the philosophy of literature or what he calls the philosophy of modernity; Because the stage of modernity was characterized by a revolution against the conventional definitions of a number of concepts related to literature, morals, arts, and social sciences, the concept of philosophy of literature became a thorny term that cannot be accurately grasped (Al-Gamzawi, 2020:5).

In fact, philosophical literature is based in its dialectical structure, which is of great depth and significance between the philosophical dimension and the aesthetic character. Which denies all illusions of simplification; In philosophical literature, the writer does not practice philosophy, but he shows precisely a philosophical awareness. Philosophical literature in its general concept, “is an attempt to monitor the essence of humanity’s transformations, through the fullest response to the reality of those transformations in history, logic, and knowledge, at the highest possible level. It shall be in substance and form.” (Chia, 2009:19).

1.2. The relationship between literature and philosophy

When searching for the connection between literature and philosophy, we find that philosophy is still linked to many fields of thought, including literature, and despite the

great difference between these two fields in terms of purpose, language, and visions, there are common features that combine these two sciences, the most important of which is research About existence, its essence, the self, exploring its depths, and changing the extent of its connection with the universe and the events of its changing age, and from the clear connection between the two, this is rooted in Heidegger's saying, which states that "we must not practice philosophy except in the form of poems, for literature and philosophy are mixed" (Shreim, 2009:19).

Several concepts have emerged that study the relationship of art, philosophy, and society, and try to link the creative literary experience, and philosophy as two well-known fields, and this idea involves "a set of intuitive analytical elements that suggest, in their entirety, that the relationship that binds literature to philosophy, has more than an adjacent relationship between There are two branches of knowledge, but the matter requires more specification by saying that the relationship may become tenuous or of no value if we understand literature and philosophy in a fundamentally different way (Al-Zakari, 2021:105).

The relationship between literature and philosophy is an old problem, as old as the beginnings of human thought, and the realization of thought issues of self-awareness and the world, but this problem is not valid; Philosophy, as a search for truth, begs for language, and literature builds its world on language as well. Language is the common denominator between the two fields. But it is not only language, but there is another relationship that unites them, which is an epistemological relationship. What philosophy reaches is embodied in literature, with its different genres of poetry, novel, and play (ibid, 106).

If we searched for those interested in this Arabic literature, old or new, they were confined to a few works, such as: Abu Al-Ala Al-Maarri, who is considered the poet of the philosophers, Gibran Khalil, and Mikhail Naima, then we chose these; They represent different eras, and the material of their literary and philosophical contributions varied according to the diversity of historical conditions, and the existing challenges (ibid, 138), and this is an inventory that could be far from critical and literary facts; Because its concept assumes its presence in any literary work of aesthetic value, and this concept is inherent in literary works.

Among the most important evidences of this literature is the saying of Abu Al-Ala Al-Ma'arri about the mind, which he considers an imam, a standard, and a motto, without which he is not satisfied with a light:

How much the world has deceived its children?

And I have been offended by people.

He who is a liar in the hadiths

I will follow those who call to goodness diligently

and leave them with nothing but my mind.(Al-Khanji, nd:219)

As for Gibran Khalil Gibran, we see him behaving in the picture as no other writer did, as he describes the events as if they were alive in front of you, through that picture and music, making them share your imagination, your passion and your senses, saying: "The real light is the one that emanates from within the human being, and between the secrets of the soul for the soul and makes it joyful." Life sings in the name of the soul, but the truth is like the stars that only appear from behind the darkness of the night, the truth is like all the beautiful things in this world. The same joy for all people (Gibran, nd:98)".

As for Mikhail Naimah, he formed a distinct phenomenon in cultural circles. His writings were a contribution to bringing out Arabic in the best way through eloquence and the philosophical dimension. Naimah wrote:

Oh son of Adam

Your history has not yet been written.

It will not be written until you have complete knowledge.

And complete knowledge is knowing what was, what is, and what will be of your affairs with life your mother, with yourself, and with every visible and invisible in space (Naimah, 1988:189).

So, literature and philosophy are "two of the limits of philosophical literature, which are employed together in a dialectical manner, but outside this interconnection, they do not present, within the framework of our subject, except a little"(Al-Zakari, 2021:290), what is called philosophical literature in fact is based in its dialectical structure of great depth, and the significance between the dimension Philosophical and aesthetic character, and when we say composition, we exclude from it all other types of relationship, such as addition and containment and the like, which are necessary outside the limits of this literature, which is also dialectical, that is, what negates all illusions of simplification.

Philosophical literature is an "attempt to monitor the essence of humanity's transformations through the fullest response to the reality of these transformations in

history, logic, and knowledge, in the highest form and content they are” (ibid, 291), so the writer does not practice philosophy in it; But he expresses precisely a philosophical awareness, and he exercises a philosophical act, or an awareness of consciousness.

We note that giving speech a value based on a fixed organization, we find a tendency in fields far from literature, so we find it in philosophy, or in other sciences, so we see that literary discourse is linked to philosophy (Kilito, 2006:24).

Philosophy, from ancient times until today, searches for the meaning of existence by coordinating ideas in it, and producing a wide space for science, morals, and beauty, using rational and legal methods, such as proofs, logic and interpretation. Existence in aesthetic formulas through words, which are indications, suggestions and symbols that speak on behalf of things, speaking expressing the reality of existence, here we find the strength and authenticity of literature as it absorbs the reality of existence, so since literature is thinking of images, it is present in most philosophies, and if philosophy is the science of laws The most comprehensive and the general results in their interdependence, it is based in the end on a lot of knowledge and literature in its entirety (Youssef, 2012:21).

Literature and philosophy remained based on a close relationship intertwined with each other, until history established an official division between them in the late eighteenth century, when the term literature began to be used in its modern connotation, as Didero witnessed this transformation that separated literature and philosophy, even the sage was He used to be a philosopher, a poet, and a musician, but these talents degenerated with their separation from each other, the circle of philosophy narrowed and poetry lacked ideas and wisdom that peoples were deprived of, as they no longer heard of poetry itself (ibid, 23).

2. Realism and its impact on literature

Literary doctrines were not known in ancient or middle ages, but began to form in the Renaissance, and in theory it means “the doctrines whose origins were laid down by poets, writers or critics, and they showed the theoretical foundations on which they are based” (Mandour, nd:96), and this does not mean that they were sent out of nowhere, or that poets and critics have designed their origins, but the historical fact is that these sects are psychological states generated by life accidents, so these writers and poets came and put principles and rules to express these states, which he called the Doctrine.

Several literary doctrines have emerged, which are classicism, romance, realism, and symbolism, and this study will address realism.

First: Realism, linguistically and idiomatically

Linguistically, it is from the verb to fall, and to fall by calming, the high place of the mountain, and to fall by movement: stones, one of which is a fall. Also: Al-Hafi. It is said that a man falls if the flesh of his feet complains of the thickening of the earth and stones, and the fall also means: thin clouds (Attar, 1987:3/1302).

And it fell on the thing, and from it it falls and falls: it fell, and the thing fell from my hand likewise, and someone else fell, and I fell like-and-so, and rain fell on the ground, and it is not said that it fell, and this is the saying of the people of the language, and Siwayh narrated it and said: The rain fell in such-and-such a place and in such-and-such a place. And he signed the order: He brought it down and brought it down as the Almighty says: كُذِّزْتُ رُزُّكُ (An-Naml: 82). Al-Zajjaj said: Its meaning is that God, Glory be to Him, knows best. If it is necessary to say to them, We will take out for them an animal from the earth, and inflict on him something that will harm him (Lisan Al Arab, signed article, 8/402).

As for the incident: its collection of facts: the real event, and the incident is the feminine of reality, the calamity of the calamities of eternity, or the clash in war, and realism in general is an attribute of the real, we say realistic thinking, that is, its conformity with reality (Hamdi, 2007).

We conclude that what came in the linguistic definition of the verb, its derivation occurred, falls and falls: meaning to fall is to bring down something, and this is what is useful for it in speech. ك (The Incident: 1-2).

Idiomatically, in terms of literary art and philosophy, In the modern era, the words "realist", "reality", and "realism" are common, not as linguistic words that have singular connotations, but rather as terms and expressions in literature, art, and politics.

Realism emerged as a literary doctrine in the nineteenth century, after the weakening of the romantic doctrine, "to express a creative orientation, artistic sensitivity and an ideological vision, as it deals in a conscious way with reality to translate it through expressive tools and shapes it according to a distinct imaginary" (Bouderbala & Jaballah, 2005:58).

The concept of realism has differed among many critics and writers, and some of them define it as "the doctrine that determines the reality that is beyond rationality to exist and is independent, and measures the sincerity of speech by its conformity with reality, and in this sense it corresponds to idealism" (Salima, 2014:7), but this definition contradicts what was brought by (Muhammad Mandour) In his book (Al-Adab and its Doctrines), he

went on to state that realism “is not taking from the reality of life, and depicting it with its good and its evil, like a photographic machine, nor is it a treatment of society’s problems and an attempt to solve them, or against fiction literature or ivory towers; rather, it is a philosophy in understanding life. And the living and their interpretation” (Mandour, nd:94), and he also says: “Or it is a special point of view that sees life through a black lens, and sees that evil is the origin in it and that pessimism and caution are more worthy of human beings, not idealism and optimism” (ibid).

Realism, on the one hand, is a philosophical doctrine, on every theory that achieves the ideal, i.e. considers it something realistic, or takes reality ahead of the example. It is called the science of proverbs (Saliba, nd:552).

Realism appeared as an artistic term in France in the context of artistic literary criticism, and its pioneer is (Honoré de Lazac), who “left the largest encyclopedia in realistic literature, which includes about one hundred and fifty stories, whose total was called the end of his life the name of human comedy” (ibid, 94), and before that it was a general characteristic It is called “every intellectual product that depends on human and natural life, and everything that falls within the scope of sensory perception” (Salima, 2014:7), and realism aims to depict the ordinary and sometimes vulgar reality, through its search for social and human facts. To reflect and reflect and consider reality and not ideals (ibid).

As for the concept of realism in terms of philosophy, it is something different from realism in literature and art, Diderot says: Truth is the basis of philosophy. "Realism in philosophy is a doctrine that gives material reality the first role, and says the truth of man in himself about reason and thought" (Al-Ayoubi, 1984:312).

What concerns us is literary realism, and what is the idiomatic definition agreed upon by writers and critics, through its general and broad meaning, as it is “all that is characterized by literature from an accurate depiction of nature and man with great care for the common details of daily life”(Salima, 2014:8), from this meaning General Realism becomes a literary adjective applied to the various literary ages in folk tales, as it is the current that tends to study literature as a product of natural, social, or historical reality through certain data and concepts defined by Western thought.

Realism as a term still denotes a rare period in England, as the word does not appear in the dates adopted in the early twentieth century for English literature, and in the Kimberg history of English literature and in Garnet and Gus’ book except for a short time, and it was called a realist because of Zola’s influence (Asfour, 1987:207).

Through the mixed definitions of realism, we see that it has specialized and taken care of prose more than poetry; This is because prose is closer to the language of reality, so it can be said that realism is the reflection of the external reality in the writer's soul, and not an abstract drawing of it, and that it is also an attempt to interfere with nature in order to understand the image that we see, just as the writer wants to show us that reality is good and evil. In itself, and all of this is related to the human being, the more a person sees the outside world with his true reality, the success will be his ally, but if his view is otherwise, the result will change.

Second: Western realism and its impact on modern Arabic literature:

Western realism could not impose itself on modern Arabic literature, because of its pessimistic view of life, as Arabic literature has drawn a new approach of its own, inspired by the Arab reality with its social problems and political issues, "although some writers were initially influenced by Western realists, Among them is Mahmoud Taymour, who was influenced by French realism, as his works were paintings of social situations dominated by some imagination (Hamad, 2017:207).

Realism has been a term in philosophy for a long time, but a debate in France soon found its echoes; In order to use realism as a literary doctrine, this was confirmed by the writer Mercure Francis, when he said: "This doctrine, which is increasing in popularity every day and leads to faithful imitation, not of masterpieces of works of art, but of the origins offered by nature, we can call it realism" (Nashawi, 1984:323).

Critics used to link the emergence of the realist doctrine in modern Arabic poetry, or literature in general, with the influences of the Russian and Western realist school. Despite the objectivity advocated by Western realists, their literature was characterized by a pessimistic character. The reason for this is the exaggeration in the diagnosis of social ills, and they also look at reality with a black lens and there is no life except with despair, they find that realism is a reflection of the external reality in the same writer (Musa, 2013:11).

The realistic trend in Arabic literature appeared in the middle of this century; To show us a theory he called high literature, as it is "excavation for the meaning and significance of life, or it is the search for the nature of the universe and it is to convince man to be human" (41), meaning that it is one of the means of human life. He must face reality instead of escaping from it, and not look Individual without a collective vision, so we find that modern Arabic literature in this doctrine did not follow the footsteps of Western realism with its pessimistic view and rejection of life, but its approach was inspired by the Arab reality with its social problems and political issues, The writers highlighted the

shortcomings of society and portrayed the manifestations of deprivation and misery in order to reform (ibid, 331).

When we read about modern Arab writers and thinkers about realistic literature, we may sometimes understand that they mean literature that is based on observing and recording reality, not on images of imagination. It has been translated into many international languages, as we glimpse the realism of the writer Abdul Rahman Al-Sharqawi in his novel (The Earth), as well as the writer Yahya Haqqi in his short story collection (Water and Mud), who told us about the birth of the realist movement, the talk of those who witnessed it and participated in it and then transcended it, and was able to look at it from Omar's platform is another, so he tells us about the pioneers of what they called the modern school, such as Mahmoud Taymour, Muhammad Taymour, Mahmoud Taher Lashin, Hussein Fawzi, and others, and he used to talk about them in the third person, forgetting himself, then he talks about them in the following chapters with the first person's pronoun and tells us about their preparedness in the first place. To write Egyptian stories (Ayyad, nd:121).

The Arab writers believed in translation, "for the superiority of foreign stories, but they came back and said: We must create a new literature and not leave this honor to others, and after a violent debate we decided to take this adventure" (ibid, 124)

We conclude by saying that Western realism did not affect modern Arabic literature except for the minor thing. The popular stories that have become concerned with depicting the environment and characters, and there is no doubt that literary creativity is not limited to Westerners, as the Arabs had a long history in developing human and practical sciences, and they had the credit, in codification and codification of the language, as we find poetry has portrayed the reality of social life for us.

Third: Types of Realism:

Realism is not taking from the reality of life and depicting it, its good and its bad, like a photographic machine, nor is it a treatment of the problems of society and an attempt to solve them, or a tendency towards this solution. Especially you see life, through the lens you want.

The realists say: If we delve into the truth of courage and contempt for death; We would have found it despair of life, or an inescapable necessity, and that the ideal values that we call good, are not the reality of real life, but the reality is the effect and the evils, cruelty and brutality that emanates from it (The major Western literary doctrines and their impact on Arabic literature (realism), 2008:6). It can be said that the desire of Western

society to get rid of the drowsy dreams of romance, and the rapid development in the fields of arts and sciences, as well as the spread of the spirit of work in European society, in addition to chaos and social unrest, were factors for the weakness of the romantic doctrine and the establishment of the realistic doctrine in literature.

Through different points of view, realism produced several types that presented themselves on the carpet of philosophical literature, and these types are:

1- Critical realism:

The reason for calling this type of realism critical or critical; It "distinguished it from European realism, but rather it went beyond it to draw the bright picture that society should achieve by addressing the corruption of society and confronting it for every deviant, and it presented an aspect of European realism in speaking on the nature of realism and its themes" (Zantouf, 2011:23).

The emergence of critical realism is "the result of the entire previous process of world literature, and it can be said that it was established in the experience of world literature between the fifteenth and eighteenth centuries, The intellectual-aesthetic principles of critical realism and its foundations as an artistic method"(Youssef, 11), and the roots of this realism Shakespeare's creative works are of great importance as the pinnacle of realism in the Renaissance, as well as his artistic experience that manifested and emerged in the subsequent historical development of realism and its trends in world literature." (ibid). Gogol, and in Germany in the works of Keller, and others in other world countries" (ibid, 13).

Talking about the philosophical reference to critical realism dates back to the eighteenth century with the French Moltire, who made a mockery of the idealism of the English poets, as he saw in its homosexuality an idiot, and as for its reference from a literary point of view, Chanfleury is the first to transfer the idea of realism to literature, With his friend the painter (Courbet) (On international literary doctrines, nd:7).

Critical realism turned to objective literature, as it triumphed in prose, especially the novel and the story, and took the accuracy and honesty of photography and expression as a substitute for dreams and intimidation, and was concerned with social problems more than with individuals. The actor between the subject and the subject, as her care of the subject was clear in terms of her interest in reality, in both sides of photography and history, as she gave the subject a degree of care and attention, to present the characteristics of honesty, which are the most dangerous aspects of the self (El-Shabashy, 1970:122), so the virtues of this realism expanded on the map of world literature;

Because of its strength, continuity and aesthetic impact, and this is what helped and served art and literature.

2- Natural realism:

Natural realism seeks to depict and understand the reality of life, and (Emile Zola) is considered the first founder of nature in literature, which is a direct extension of critical realism. Hence, we consider this to be a development of critical realism and not an independent doctrine, for it says: Nature is only a method, or at least it is a development (Teghem, 1986:249).

Naturalism is different from realism, as realism relied on direct observation in order to depict reality in the way it believed in its truth, while naturalism is not satisfied with observation, but rather “relies on organic and physiological experiments and research to know the deep human realities and the realities of life” (ibid,105).

These experiences and research gave Emile Zola a return to acknowledge this doctrine, which arose in the second third of the nineteenth century under the influence of the scientific and philosophical movement, “so that Zola formulated a method for it and put it in several articles that he later collected in a book called (The Experimental Story)”(ibid), In formulating this method, "he was not influenced only by the realists, the supporters of positivist philosophy headed by Auguste Comte, or the empirical scientific tendency in literary criticism, but was influenced by the experimental methods in medicine and the life sciences as well"(ibid).

Natural realism is a form of realism and this doctrine was led by "Balzac and Flaubert and the Concours brothers over the thirty years in which realism emerged (ibid, 31), we find that they depicted the social reality and began to apply their theories in their literature, and on this basis we find the writer “(Emile Zola) applying the discoveries of the philosopher Darwin, the theory of the origin of species and the law of the decisive effect of the environment in addition to Mendel’s theory of heredity” (Bouzoawy, nd:48).

In natural realism, the writer mixes “natural scientific theories and human analysis physiologically, meaning that man is an animal driven by his instincts and organic properties”(Teghem, 1986:31), so we see that this realism tends to take a photographic and documentary tendency in describing things and life, and this is the result of exaggeration in the call To objectivity, which the naturalists understood as copies of the existing as the camera copies, but this tendency had bad effects in the writings of the naturalists, “they became completely separated from the destinies of the characters they present” (Bouzoawy, nd:31).

3- Socialist Realism:

Socialist realism is an idealistic, realistic art style. This doctrine arose in response to romanticism, pessimistic critical realism, and superficial naturalism. This doctrine spread with the expansion of socialist studies and socialist application, and it is also called neo-realism. The best illustrator of reality, a stimulator of awareness, and a catalyst for change towards progress, “and from here socialist realism arose in literature and became a critical school called socialist realism, and its features crystallized in the thirties of the twentieth century” (Al-Asfar, nd:112).

This realism flourished in Russia and paved the way for the revolution during the nineteenth century and increased in strength and spread after the victory of the 1917 revolution, and moved to other socialist countries in the twentieth century (ibid, 114).

Socialist realism sees reality as positive and optimistic, and does not despair of good in the individual or in society, and claims in this interpretation; It does not dictate anything to reality, but rather reveals its truth. It does not attempt to understand reality only, but also reconstructs it according to the conception of socialist principles. It has a philosophical view inclined to it.

Socialist realism embodied the Marxist vision of literature, and bears the principles of dialectical materialism, whose proponents believe that literature is based on economic activity, its growth and development, and that literature affects society with its own power, so it must be employed to serve society according to the Marxist concept, and rejects ideological developments and considers them backward and backwards (Literary Doctrines in Europe, 4).

We conclude that socialist realism is linked to literature, philosophy and art, and literary production is a work of art, and remains in the service of revolutions that renew values in society. Within the limits of this realism, the writer must have the freedom to consider his artistic works as ends in themselves; Because it serves his example that lives for him, he does not consider them as mere means of life, and objectivity should not require imposing an order on the writer so that he can be a sincere writer in his art (Hilal, 2005:319).

Conclusion

The realist sect is one of the literary sects that dominated the literary scene. It was able to make a wide echo in the Western culture system along with other literary sects and was able to establish its existence. The researcher concluded from this research the following:

- Literature must include aesthetic feelings and emotional emotions, and if these values are lost from it, then it becomes literature, and turns into scientific and mathematical facts.
- Literature and philosophy were intertwined until history formally divided them in the late eighteenth century and separated them.
- Realism is a picture of reality mixed with the same writer and his ability to artistic depiction, as it is characterized by objectivity, as the writer or writer descends to reality and derives from it his themes
- The most important literary art that characterized realistic writing is the art of the novel.
- Arabs were influenced by the Western realist doctrine, which was influenced individually, as Arab realism came with a new approach inspired by the Arab social reality and its political issues.
- Realism is the opposite of idealism, it highlights reality, while idealism represents the ideal side.
- Realism is concerned with an accurate depiction of nature and man, thus becoming a literary realism that applies to the various literary eras in folk tales.
- The philosophical reference to critical realism goes back to the eighteenth century with the French (Moultre), and from a literary point of view, (Chanfleury) is the first to transfer the idea of realism to literature.
- Natural realism is not a new term. The term appeared with writers such as Flaubert and Balzac, and then Zola came and made a slight change to it.
- Socialist realism embodied the Marxist vision of literature, whose proponents believe that literature is based on economic activity, its growth and development, and that literature affects society with its own power, so it must be employed to serve society.

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