



## Artistic and Value Orientations of Representatives of the “New Realism” in Russian Literature

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**Annotation:** In the realm of Russian literature, the movement known as "New Realism" has emerged, bringing with it a fresh perspective and unique artistic and value orientations. This article aims to delve into the world of these representatives, exploring their work, ideologies, and contributions to the literary landscape.

**Keywords:** theory of literature, modern literary process, artistic method, «New Russian realism».

### Introduction

Theoretical principles that can enhance the relevance of prose, poetry and drama of our time are one of the means to overcome the crisis of literature. When conceptualizing the literary process, special attention is paid to the "new Russian realism". This is not so much an established method of aesthetic cognition of reality, as a literary and journalistic project that is being developed, first of all, by young authors who seek to "raise the authority" of the word.

At the moment, "new Russian realism" is a controversial term that has its supporters and opponents. The latter include S. Belyakov, I. Kukulin, A. Latynina, L. Sycheva. They argue that it makes no sense to contrast different forms of realism, since they do not see works in today's literature that allow us to talk about fundamentally new aspects of it.

An attempt to characterize the main features of a literary project as a relatively integral phenomenon was made by A. Rudalev, highlighting in the article "Critic with a position" the following features of new realism: "documentalism; fixation of both the smallest moments of modernity and the nuances of the mental movements of the hero, often, but not necessarily, identical to the author; confessional; extreme artistic truthfulness, sincerity; traditionalism".

In our opinion, this problem requires a more detailed approach, which we tried to implement using the materials of the polemic and commenting on each of the signs of the literary trend.

Following the principles of classical realism in the context of modernity involves "careful reference to the stainless golden principles of literature (types, psychologism), a sober gaze at everyday and social reality, an attempt to seriously, without relaxation, corrupted by "discourse" to comprehend eternal questions".

The rapprochement with the tradition of the highest achievements of Russian classics during its golden age is quite natural: modern literature is looking for ways to strengthen its influence, mark its presence in the cultural process of the new millennium, and revive the importance of a literary text.



A variety of subjects and styles, interest in a variety of forms of reality: “new realism” does not set itself the task of depicting a “typical person in typical circumstances,” its goal is to follow the rapidly changing modernity without imposing predetermined ideologies on it.

The author depicts one or another version of the existing world, learns about it from the inside, following the logic of objective reality. Understanding life as a complex synthesis of fundamentally different chronotopes, specific linguistic consciousnesses leads to “frankness and sharpness”, to a direct response to “intellectual searches” and “psychological revelations”.

The autobiographical nature of the narrative, the author’s desire to relate his fate to the fate of the character. As S. Belyakov rightly notes, “I am the main character of almost every new-realist text The author merged with the hero, and the prose turned into an early memoir.”

The basis of artistic subjects close to documentary prose was personal experience: being in the ranks of radical youth (Z. Prilepin), participation in the political life of semi-marginal organizations (S. Shargunov), in military events (Z. Prilepin, A. Babchenko). The young writer’s interest in his own life (modernity, passed through himself) is one of the most significant foundations of this “new realism”.

The search for a hero who meets the demands of the time, the affirmation of positive life principles. In contrast to the boundless cynicism and pessimism that we observe in postmodern works, “new Russian realism” is filled with “dramatic optimism”, the appeal to which not only reveals reality, but also helps the author and the reader to escape from temptation, not to side with world denial. A. Rudalev writes about “going out through the dilapidated robes of rancid life to the realization of the most important axiological constants, to the triumph of positivity”.

Subjectivism as a form of overcoming naturalism in the depiction of reality. “New realists” are often reproached for not wanting to rise above the “truth of fact”, remaining a kind of documentarians. But in the best works (“Sankya” by Z. Prilepin, “Eltyshevs” by R. Senchin), emphasis is placed on human experiences, on the exclusivity of the plot, in which the trends of the era are traced.

Rejection of the norm, socio-cultural aggressiveness. At the turn of the millennium, publishing and advertising support was more often received by artists who were faithful to non-realistic guidelines. In such a situation, aggressiveness became necessary: "Political correctness is a side effect, but a significant consequence of the sincerity of the "new realists". By returning interest to reality, the writers solve a philosophical, moral and philosophical task: they raise the status of real life, opposed to the discourses of mass culture.

Eclecticism, active interaction with various phenomena of literature. "New realism is a literary trend that marks the crisis of a parodic attitude to reality and combines the labels of postmodernism ("the world as chaos", "crisis of authority", emphasis on physicality), realism (typical hero, typical circumstances), romanticism (the discord of ideal and reality, the opposition of "I" and society) with the attitude an existential impasse, alienation, searching, dissatisfaction and a tragic gesture.

The "new Realism" turns out to be inscribed in the Baroque worldview, the opposite of all realism and classicism, combining the real and the illusory," writes A. Ganieva. The critic emphasizes the desire for large-scale synthesis within the framework of the project: the reconstruction of images of the modern world allows the use of various methodologies if they contribute to the knowledge of the realities of our time.

Rudalev, on the contrary, tries to contrast this method with naturalism (literal, photo the graphic perception of reality), critical realism (excessive negativism) and documentalism (the position of a "statistician stating facts"). The critic speaks of realism in the "medieval understanding", when the



highest values were directly related to traditional Christian culture. From this point of view, the new literary project turns out to be an ontological method that comprehends modern reality in the context of religious wisdom.

Russian Russian realism is thus trying to combine the traditions of Russian classics with the positive technologies of various artistic systems.

### Conclusion

The representatives of the “New Realism” movement in Russian literature bring a fresh perspective and unique value orientations to the literary world. Their works challenge traditional literary techniques, offering visually stunning and intellectually stimulating narratives.

By exploring a wide range of ideologies and themes, New Realists contribute to the evolution of Russian literature and inspire future generations of writers to push the boundaries of artistic expression. Indeed, the impact of New Realism cannot be ignored, as it continues to shape the future of Russian literature with its innovative approaches and thought-provoking narratives.

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