

Main Characteristics of Russian Literary School—New Realism

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Abstract: The emergence of new literary trends stimulated and promote the transition of realism from the monotonous, mechanical, closed artistic pattern to open artistic form, and then it had the modern consciousness of the new period. After studying the main literature of "New Realism" theorists, this paper summarizes seven main characteristics.

1. The controversial "New Realism"

In a decade, "New Realism" is the most discussed issue in Russian literary circles. There are not so much aesthetic methods to a rational understanding of reality in the "New Realism" works as features of political literature. The genre of "New Realism" was studied and proposed by young writers who prefer to think about how to enhance the significant role of literature in contemporary world, and the representatives are Senchin, Preerippin, Shalgunov, Babchenko, Gutsker and Gerasimov. Rudaryov, Bustovaya, Ganieva, and Baglilaya also provided vital help to the genre. Also, "Russian Literature", "Literary Daily", "Literary Day", as well as "Flag", "New World", "Literary issues" and other publications provided space for the discussion of "New Realism".

At present, the term "New Realism" is still controversial. The opponents (Belyakov, Kukulin, Ratina, Sichova) think there is no point in proposing different forms of realism, and the genre has not been fundamentally innovated, so there are no such works that can explore the truly novel aspects of Russian realism; while its supporters insist that "new realism" can exist as a relatively complete literary phenomenon and school.

As one of the supporters of "New Realism", Rudaryov put forward in his article "Critic with Stance" : "The main pigments in the palette of 'New Realism' are: documentary; a meticulous record of the smallest aspects of present reality, and of the inner activities of charaters that often amount to the author's own image; Monologue; The greatest artistic authenticity; Traditionalism "[4].

2. The main characteristics of " New Realism"

After a close reading of the main literature of other theorists of this school, the main features of "New Realism" can be summarized in the following seven points:

First, it pays attention to the basic principles of classical realism in the context of contemporary reality, and try to revive the contemporary cultural process and literary text significance through the methodology of the "Golden Age" of Russian literature. Sargunov wrote: "New Realism, in my understanding, is a kind of realism that pays special attention to the eternal golden principles of literature (characteristics, psychological description), makes a calm and careful observation of the reality of everyday life and society, and makes a serious attempt to understand the eternal problems" [6]. Contemporary literature is seeking new ways to strengthen its influence and show its existence in the cultural process of the new century. Realism is the highest achievement of Russian literature, and observing the principle of realism is the way to narrow the gap with the correct tradition and make a clear line with postmodernism. The reason why realism stayed away from postmodernism was that it was generally believed that the failure of Russian literature at the turn of the 20th and 21st century was related to it.

Second, works of "New Realism" has various plots and genres, and are interested in different forms of contemporary reality. "New Realism" has no fixed genre standards, nor does it set itself the task of depicting "typical figures in typical environments". It aims to follow the rapidly changing

reality without imposing previous ideological factors on it. Because the contemporary world is a complex space and time that are different in principle, as well as a special complex of linguistic consciousness, the richness of images is guaranteed. It is important that authors enter into a variety of reality and to understand it from the inside, and their logic should objectively follow the existed reality. The difference between "New Realism" and classical realism, in Shalgunov's view, is "greater openness and clarity", response to "spiritual inquiry" and "psychological inspiration"[6].

Third, the autobiographical principle of narrative. new realist authors try to incarnate the protagonist and compare the fate of the individual and the fate of the character. One of the most important elements of "New Realism" is the young writer's private life, personal experience, and interest in contemporary reality that emerge through their personal experience. (Preerippin) associates with radical youth, (Shalgunov) engages in fringed political organizations, etc -- these stories are based on real life. Belyakov observes that "' I ' is not necessarily the protagonist of every new realist text; the author merges into the protagonist, and the novel becomes memoiristic literature "[1].

Fourth, under the background of advocating active life elements, to find a new type of hero in line with the needs of the time. Proponents of "New Realism" actively set the artistic form of dramatic optimism against the bottomless shamelessness and pessimistic worldview of postmodernism. Attention to personal experience should help the writer and reader not only to recognize reality, but also to overcome the spiritual and moral challenges that often arise in contemporary culture so as not to stand by the side of denying the world. Rudaryov described the triumph and transformation of reality, describing "how to get rid of the worn garments going through moldy life in order to recognize the most important axiological constants and the triumph of positive phenomena." [4]

Fifth, subjectivism is defined as a form of reflection of reality that overcomes naturalism. "I would like to call this approach subjective realism, because this kind of realism is limited, and it is not very interested in the life of the protagonist and the conditions of existence. This kind of realism points to the human heart, but the people here are not imaginary, they are extremely real. And that's what makes this kind of novel interesting." Gubanovsky said [3]. This is not the opposition between "I" and objective reality, but the necessity of artistic discovery in the inner world. "New Realism" is often accused of being like naturalism, relying on a unique "factual truth," to which writers are unwilling to rise, but remain in a unique documentary. But in the best "new realist" works (such as Preerippin's *Sanica*), the emphasis is on the individuality of the mood, or simply the individual feeling, and the uniqueness of the plot, and this, at the same time, starts the dominant trend of the era.

Sixth, "New Realism" discusses the non-political powers, unconventionality in principle and aggression in social culture. Slavnikova noted that "The non-political feature is a symbolic consequence of the sincerity of the 'new realists'. In fact, they have little more to offer than thorough narration"[5]. In her opinion, this characteristic is evidence of a particular literary situation and a sign of primitive attitudes towards the world. But we should not forget the characteristics of the contemporary literary scene: realism at the turn of centuries is a secondary way of artistic reflection of reality; returning to the real world, writers also need to solve problems of worldview and moral philosophy: they raise the status of real life as opposed to the rhetoric of popular culture. Given that artists loyal to other principles are often supported by the publishing and advertising industries, aggression is essential to the struggle for objective reality.

Seventh, the "New Realism" which actively interacts with different literary phenomena has some neutral features. "New Realism," Ganieva wrote, "is a crisis of ironic attitudes towards reality, and combines the symbols of postmodernism (" the world is a mess," "the crisis of authority," and the emphasis on materiality), realism (typical heroes and typical plots), and Romanticism (the inconsistency between ideal and reality, the opposition of between "I" and the society) and existentialist despair, indifference, exploring, unsatisfaction and pessimistic posture. 'New Realism' is included in the Baroque worldview that combines reality and fiction in opposition to all realism and classicism "[2], and she plays an important role in the formation of "New Realism". An important point here is to emphasize the tendency in the genre to form a large-scale synthesis: if the methodologies of classicism, baroque, modernism, and postmodernism are useful for understanding the realities of our time, they can be properly utilized in the reconstruction of the image of the

contemporary world. It is reasonable to assume that "New Realism" will actively establish itself as a comprehensive approach originating in the tradition of classical Russian writers, while actively employing the beneficial techniques of different artistic systems.

3. Conclusion

In short, the rise of the new wave of literature stimulated and promoted the metamorphosis of realism, which did not hold on to its past, but developed in the context of depreciation and neglect, completing the transition from a monotonous, mechanical and closed artistic mode to an open artistic form, thus taking on the modern consciousness of the new period. The occurrence and development of "New Realism" is based on the pursuit of modernity - the spirit of freedom and criticism, the sense of subjectivity and tragedy - which is and will be the common spiritual pursuit of Russian literature in a long time, and also the ideological pursuit of contemporary Russian writers.

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