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Image of The “New Man” In Modern Literature on The Example of The Work of Zakhar Prilepin

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Abstract. *The article is devoted to understanding the image of the hero in the works of Zakhar Prilepin. Using the typological and holistic methods of analyzing a literary work, the most important properties characterizing the “new man” or “new hero” in the works are established: marginality, lack of clear life guidelines, a tendency to reflection and nostalgia. The relevance of the article lies in the perception of the modern world by the hero through the prism of nature and society.*

Keywords: hero, story, society, modernity, transformation.

INTRODUCTION

In the last two decades, Zakhar Prilepin has become the most striking figure among modern Russian prose writers – and the matter is not only that the writer is a media person, a television presenter (it’s enough to recall his projects “Russian Lessons” («Уроки русского»), “Salt” («Соль»), “Tea with Zakhar” («Чай с Захаром»), but first of all, his prose comprehends current contemporary issues, analyzes the fate of young people in the context of the “long time”, its past and present, man’s place in a harsh modern reality that does not always accept a hero torn off from roots, lonely and trying to establish themselves in the often alien to him the world.

MATERIALS AND METHODS

The works of Zakhar Prilepin at first glance seem quite unusual, with unexpected heroes and events, it is even very difficult to predict how they will end. Since his work belongs to the “new realism” («новому реализму») [3], whose hero, as A. A. Serova rightly remarks, is not only opposed to the crowd, “is a person from the generation of Perestroika children, deprived of acceptable life guidelines, abandoned by the generation of fathers to their fate” («является человеком из поколения детей Перестройки, лишенным приемлемых жизненных ориентиров, брошенным поколением отцов на произвол судьбы») [2], but also distinguished by the loss of “connection with past generations” («связи прошлыми поколениями»), pronounced strong-willed activity, “voluntary marginality” («добровольной маргинальностью»), “a conscious refusal to build a successful career and high earnings due to personal characteristics or unwillingness to merge with the crowd” («сознательным отказом от построения успешной карьеры и больших заработков в силу личностных особенностей или нежелания сливаться с толпой») [2].

DISCUSSION

The story “Winter” is written in the simplest language, the writer tried to convey all the emotions, feelings that the hero experiences. You could even say that Zakhar Prilepin sees himself in every hero. Thus, from the first reading, it is not clear to the reader what exactly is hiding under the whole landscape described by the main character, and why, after returning to the hotel, such a strange conversation takes place between the characters.

However, after reading this story, the motive for the said final phrase “I no longer love you ...” («Я больше не люблю тебя...») [1] becomes more clear. This conclusion can be drawn from the very first line: “And if I try to go to sea directly?” («А если я попробую выйти к морю напрямую?») [1], this phrase can be understood as his thoughts on how he is going to say such unexpected words to his companion. In the end, he did so: he came to the room after a walk and told her to pack up without giving any explanation.

Also, it may seem strange to arrive at the sea in winter, which may serve as the idea that the hero was striving for some kind of freedom, because in the cold season all the hotels were empty and they were the only visitors. Even in the style of the hero’s clothes, notes of desire for this feeling can be traced, because “In boots with no laces tied, ... not tucked in a T-shirt sticking out of his trousers, and a dangling belt” («В ботинках с не завязанными шнурками, ... не заправленной майкой, торчащей из штанов, и болтающимся ремнем») [1] it would be strange to appear in society.

Further, the hero begins to walk around abandoned hotels, knowing that there is no one there, he nevertheless is cautious and behaves partly like a child: he climbed over, walked around the fence, jumped over. After wandering around, he remembered the main goal of his early walk, to see the sea. Also, in analyzing the story, the sea can be identified with love, “... with each step, he sank more and more into the bubbling of the sea, its smell, its moisture and power scattered in the air” («... с каждым шагом он все больше погружался в клокотание моря, его запах, его рассеянную в воздухе влагу и власть») [1]. The same thing happens with love, the more you delve into it, the more it absorbs you. “The sea was amazing – with difficulty he went down the

stones and stroked the water. The water seemed affectionate, but wayward” («Море было восхитительным – с трудом он спустился по камням и погладил воду. Вода показалась ласковой, но своенравной») [1] these words are perceived as the beginning of the hero's relationship with his girlfriend, it was difficult to get close to her, but when he could do this, he did not regret it, because of love he “... wanted to scream first with all my strength, and then feel the wings behind me, and crunch them with a crunch, and desperately jerk off to the side and up somewhere” («...хотелось сначала закричать изо всех сил, а потом ощутить за спиной крылья, и с хрустом расправить их, и отчаянно рвануть куда-то вбок и вверх») [1]. Also, in the middle of the sea there were two rocks that personifies these two heroes. There was a crevice in the very center of one of the rocks, "indignant water burst out of this crevice every minute ... after a short lull, furious seething began” («из этой расщелины ежеминутно вырывалась возмущенная вода... после недолгого затишья начиналось бешеное бурление») [1]. A rock with a crevice is the hero himself and his feeling of love. Looking at the water, he realizes that love “...was an abyss. Thousands and thousands of heroes went into this water. In this water the gods burned with all their miracles and chariots. In this water, nations and peoples have dissolved. And only she alone remained unchanged ...” («являла собой бездну. В эту воду ушли тысячи и тысячи героев. В этой воде сгорели боги со всеми их чудесами и колесницами. В этой воде растворились нации и народы. И лишь она одна осталась неизменной...»)[1], and indeed it is, love is an all-consuming feeling that moves people and you never know what to expect from a person in love, love pushes people to the most unexpected things.

Our hero also “wanted to join this immutability or at least try to feel its current” («хотелось приобщиться к этой неизменности или хотя бы попытаться почувствовать ее ток») [1]. Further, the hero lay down on the coast 10 meters from the water, but in some strange way the waves managed to get hold of an unclean, half-dressed man – him. “The wave stretched out a long tongue impossible in this weather and licked” («Волна вытянула невозможно в эту погоду длинный язык и лизнула») – this is yet another proof that the hero represents his beloved in the form of the sea, since in the description of the girl he repeatedly spoke about the language: “a small tongue in the mouth is the same language that is ...” («маленький язык во рту – тот самый язык, который...») [1].

RESULT

After this unexpected incident, his clothes were all wet, he “tried to wring the sweater, and it turned out to be useless: water soaked each of his wool threads, the sweater became twice or even three times heavier” («попытался отжать свитер, и это оказалось бесполезным: вода пропитала каждую его шерстяную нитку, свитер стал вдвое, а то и втрое тяжелее»). A sweater means the life of a hero, after the appearance of a relationship with a girl, on the one hand, love inspired him, but on the other, he made his life harder. “Well, the sea has not completely licked you! He exclaimed out loud and laughed again” («Хорошо еще море не слизнуло тебя целиком! — воскликнул он вслух и снова захохотал») [1], our hero was glad that love did not swallow him whole, at that very moment he decided everything for himself and hurried to the hotel “until the sea dried up on the skin, the smell of salt was gone water” («пока не высохло море на коже, не выветрился запах соленой воды») [1], until he changed his mind.

While staying by the sea, he thought of her, “with compassionate pain that gives right to my heart, I remembered small, beautifully and precisely drawn, and now lost color lips, and small teeth, always very white, and a small tongue in his mouth - this language, which ..., however, okay, okay – and it's so understandable how unbearably he loved, loved, loved all this” («с жалостливой, отдающей прямо в сердце болью вспомнил маленькие, красиво и точно прорисованные, а сейчас потерявшие цвет губы, и маленькие зубки, всегда очень белые, и маленький язык во рту – этот язык, который..., впрочем, ладно, ладно – и так понятно, как невыносимо он любил, любил, любил все это») [1].

CONCLUSION

Thus, we can assume that the hero thinks of his love already as something past, faded in his soul. A trip to the sea only pushed him to the last step – to admit to her that he no longer loved her. With such fatal words, the author ends his story, giving a place for the imagination of the reader, so that everyone comes up with his own end to this story. And this gives relevance and uniqueness to the works of Z. Prilepin. In his works, he shows the problems associated with people, their inner world: a constant look at circumstances, indecision, insincerity and in his works describes the most odious and pathos features of the lost generation of “zero” and partly transformed heroes by the socio-political realities of the XXI century.

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