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LVIII INTERNATIONAL CORRESPONDENCE SCIENTIFIC AND PRACTICAL CONFERENCE
**EUROPEAN RESEARCH: INNOVATION IN SCIENCE,
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<i>Черкасова Л.А., Колосова Н.В.</i> (Российская Федерация) ФОРМИРОВАНИЕ ПЕРСПЕКТИВНОГО КАДРОВОГО РЕЗЕРВА КАК КАДРОВАЯ ТЕХНОЛОГИЯ	35
PHILOLOGICAL SCIENCES	39
<i>Ahmedova M.M.</i> (Republic of Uzbekistan) THE ROLE OF ARTISTIC DETAILS IN MODERN UZBEK LITERATURE (ON THE EXAMPLE OF A. YULDASHEV'S WORK) / <i>Ахмедова М.М.</i> (Республика Узбекистан) О РОЛИ ХУДОЖЕСТВЕННЫХ ДЕТАЛЕЙ В СОВРЕМЕННОЙ УЗБЕКСКОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ ТВОРЧЕСТВА А. ЮЛДАШЕВА)	39
<i>Fattakhova A.R.</i> (Republic of Uzbekistan) THE MODERN LITERARY PROCESS IN RUSSIAN LITERATURE / <i>Фаттахова А.Р.</i> (Республика Узбекистан) СОВРЕМЕННЫЙ ЛИТЕРАТУРНЫЙ ПРОЦЕСС В РУССКОЙ ЛИТЕРАТУРЕ	43
<i>Milieva M.G., Boymurodova F.Z.</i> (Republic of Uzbekistan) UP-TO-DATE METHODS OF USING INTERNET IN TEACHING LANGUAGES / <i>Милюева М.Г., Боймуродова Ф.З.</i> (Республика Узбекистан) СОВРЕМЕННЫЕ МЕТОДЫ ИСПОЛЬЗОВАНИЯ ИНТЕРНЕТА В ОБУЧЕНИИ ЯЗЫКАМ	46
PEDAGOGICAL SCIENCES	49
<i>Huseynova E.R.</i> (Republic of Azerbaijan) IMPORTANT OBJECTIVE OF COMPREHENSIVE SCHOOL: FORMING AN ACTIVE CIVIL POSITION OF SENIOR GRADUATES / <i>Гусейнова Э.Р.</i> (Азербайджанская Республика) ВАЖНАЯ ЗАДАЧА ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЫ: ФОРМИРОВАНИЕ АКТИВНОЙ ГРАЖДАНСКОЙ ПОЗИЦИИ СТАРШЕКЛАССНИКОВ	49
<i>Nabiyeva T.A.</i> (Republic of Azerbaijan) JOINT WORK OF FAMILY AND SCHOOLS IN FORMING THE SENSE OF NATIONAL PRIDE AT YOUNGER SCHOOLCHILDREN / <i>Набиева Т.А.</i> (Азербайджанская Республика) СОВМЕСТНАЯ РАБОТА СЕМЬИ И ШКОЛЫ В ФОРМИРОВАНИИ ЧУВСТВА НАЦИОНАЛЬНОЙ ГОРДОСТИ У МЛАДШИХ ШКОЛЬНИКОВ	52
<i>Mustafayeva K.S.</i> (Republic of Azerbaijan) THE ROLE OF EXTRACURRICULAR ACTIVITIES IN THE FORMATION OF WORLDVIEW / <i>Мустафаева К.С.</i> (Азербайджанская Республика) РОЛЬ ВНЕКЛАССНЫХ МЕРОПРИЯТИЙ В ФОРМИРОВАНИИ МИРОВОЗРЕНИЯ	55
<i>Ismayilova U.M.</i> (Republic of Azerbaijan) DEVELOPMENT OF INDEPENDENCE OF ADOLESCENTS IN THE COURSE OF TEACHING AND DURING EXTRA CLASSIC EVENTS / <i>Исмаилова У.М.</i> (Азербайджанская Республика) РАЗВИТИЕ САМОСТОЯТЕЛЬНОСТИ ПОДРОСТКОВ В ПРОЦЕССЕ ОБУЧЕНИЯ И ВО ВРЕМЯ ВНЕКЛАССНЫХ МЕРОПРИЯТИЙ	58
<i>Hodjiyeva F.O., Sobirova S.S.</i> (Republic of Uzbekistan) FEATURES OF MANAGING AN EDUCATIONAL INSTITUTION AND INNOVATION / <i>Ходжиева Ф.О., Собирова С.С.</i> (Республика Узбекистан) ОСОБЕННОСТИ УПРАВЛЕНИЯ ОБРАЗОВАТЕЛЬНЫМ УЧРЕЖДЕНИЕМ И ИННОВАЦИОННОЙ ДЕЯТЕЛЬНОСТЬЮ	61
<i>Hodjiyeva F.O., Akmalova N.M.</i> (Republic of Uzbekistan) MECHANISMS FOR THE IMPLEMENTATION OF INNOVATIVE DEVELOPMENT OF TEACHER EDUCATION / <i>Ходжиева Ф.О., Акмалова Н.М.</i> (Республика Узбекистан) МЕХАНИЗМЫ РЕАЛИЗАЦИИ ИННОВАЦИОННОГО РАЗВИТИЯ ПЕДАГОГИЧЕСКОГО ОБРАЗОВАНИЯ	64

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THE MODERN LITERARY PROCESS IN RUSSIAN LITERATURE

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Abstract: *modern Russian literature is developing rapidly, new directions and trends appear. The author of the article focuses on the problem of such a new trend in Russian literature as neorealism or new realism, as well as its place and role in the works of contemporary Russian writers.*

The aim of the work is to determine the transformation of modern Russian prose on the example of the works of contemporary Russian writers. They view on the formation and development of the literary process in the twenty-first century, explores the peculiarities of the hero and the specifics of the writer's artistic world based on the work and literary analyzes. Types of heroes' characteristic of the prose of this neorealist writer: the hero provincial, the rebellious hero, the intellectual hero and others. The article attempts to analyze the main features of the imaginative system in the in modern Russian literature of the new realism (neorealism).

Keywords: *literary genre, neorealism, creation, prose, originality, style.*

СОВРЕМЕННЫЙ ЛИТЕРАТУРНЫЙ ПРОЦЕСС В РУССКОЙ ЛИТЕРАТУРЕ

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Аннотация: *современная русская литература стремительно развивается, появляются новые направления и течения. Автор статьи акцентирует внимание на проблеме такого нового направления в русской литературе, как неореализм, или новый реализм, а также на его месте и роли в творчестве современных русских писателей.*

Целью работы является определение трансформации современной русской прозы на примере произведений современных русских писателей. Они рассматривают становление и развитие литературного процесса в XXI веке, исследуют особенности героя и особенности художественного мира писателя, основанные на творчестве и литературном анализе. Типы героев, характерные для прозы этого писателя-неореалиста: провинциальный герой, мятежный герой, интеллектуальный герой и другие. В статье предпринята попытка проанализировать основные черты образной системы в современной русской литературе нового реализма (неореализма).

Ключевые слова: *литературный жанр, неореализм, творчество, проза, оригинальность, стиль.*

The transformation of Russian literature was clearly faster than expected, in ways predicted and unpredictable. Poetry, as a more mobile kind of literature, was restored much faster than other types of verbal creativity, which set some authors, in fact, to funeral prose in general, especially one that did not break with classical traditions[5]. However, contrary to pessimistic forecasts, by the end of the first decade of the new century, the achievement of this particular prose was especially pleasing to readers. Criticism spoke of the "resurrection of realism." Ivanov-Razumnik (R.V. Ivanov) defined this phenomenon as "new realism", "new-realizm". Later, M. Voloshin, G. Chulkov, E. Koltonovskaya and others wrote about renewed realism. At the end of the second decade, E. Zamyatin coined the term "neorealism"

Symbolism, acmeism, futurism in their pure form cease to exist shortly after 1917, but their representatives and heirs continue to update and enrich literature. Even before the revolution, criticism spoke of neorealism - realism, which has absorbed some features of modernist trends" [1].

There is no need to talk about updating modernist, symbolist, prose. She just made her debut then, surprising her extravagant readership with extravagant novelty. Modernist prose and poetry were created by the same authors. On the one hand, this literature was an elitist art, it was written with the understanding of its own, "dedicated" reader (this calculation was not always justified: understanding, it happened, was late). On the other hand, modernist literature played the role of a kind of creative laboratory, one way or another pushed all writers, including those who openly opposed it, to new artistic experiments [3].

V. Keldysh defines neorealism as "a special trend within the realistic direction, more than others in contact with the processes taking place in the modernist movement, and freed from the strong naturalistic trend that colored the broad realistic movement of previous years." "Contacting" can be understood as being enriched from the modernist movement, but it can be understood (and this will probably be more correct) as participating in the modernist movement. V. Keldysh rightly points to the "permeability" of the boundaries between two distinguished currents [4].

As a literary movement, neorealism (synthetism) originated in the 1910s. in the studio under the neo-popular journal "Testament" (it was headed by writer-experimenter A. M. Remizov, close to the Symbolists). In criticism of the 1900-1910s. the first creative experiments of young prose writers were comprehended, whose themes, life material and their inherent biography seemed traditional for Russian realism [7]. But in reality, these writers abandoned the realistic picture of the world and the concept of man and were actively looking for new, modern, artistic means and techniques. Therefore, critics called these authors neorealists, or new realists.

The creativity of the first generation of neorealists correlates with the works of F.K. Sologuba, Z.N. Gippius, A.A. Blok, A. Bely, M. Gorky, A.N. Tolstoy. Already in the works of the neo-realists of 1908-1916. a generally indeterministic modernist picture of the world is drawn. In these years, the concept of an "organic" or "zoological", "primitive" person arises among neorealists, an understanding of the place of a "little person" in the world deepens, and an extensive typology of heroes is created [6].

Neorealism in its development not only reconstructs and reproduces the means of artistic visualization inherent in realism of the 19th century, but transforms and modifies them. In its formation, there is a constant enrichment of artistic principles. The interaction of realism with the artistic movements of the beginning of the 20th century, symbolism, impressionism, expressionism, predetermined the important features of neorealistic prose, causing a fundamental renewal of its aesthetics and poetics, enrichment and change in its figurative structure and stylistic drawing.

The genre system of neorealism is characterized by great mobility of borders, its characteristic feature is the diffusion of genres, which results in new modifications, erosion of intergenre boundaries, which determines the uniqueness of the literary process of the beginning of the 20th century in general and the genre system of neorealism in particular [2].

The main object of artistic analysis and comprehension of reality in neorealistic prose becomes the inner world of a person, which is one of its dominant features (works of B. Zaitsev, S. Sergeev-Tsensky). A close analysis of the phenomena of life, characteristic of realism of the 19th

century, in neorealism gives way to a holistic, but mainly lyrical perception of reality. This is felt in psychologism, in the weakening of plot connections, in the renewal of visual means.

The influence of symbolism on realism, as well as the opposite effect, is beyond doubt. The formation of neorealistic prose coincided with the phenomenon of acmeism and futurism, and it is likely that these circumstances led to some of its characteristic features. New realism is related to futurism by bold experimentation, the attitude to the word as a material, to acmeism - involvement in the past culture, hidden religiosity, the desire to assimilate and develop traditions, the understanding that life is both tragic and beautiful at the same time.

The young generation of Russian writers, in our opinion, does not follow the line of traditional realism, it creates a new realistic direction - "new realism". The term "new realism" from the very beginning of the 2000s has become the subject of heated debate and discussion on the pages of newspapers and literary magazines. The desire of the younger generation of writers and critics to put forward a new literary trend was based on a neglect of postmodernism, and more broadly on a denial of the old tradition.

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