



## The Outlines Of Life In Modern Literature (As An Example Of “Festive Hill”, A Novel By A. Ganieva)

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Journal Website:  
<http://usajournalshub.com/index.php/tajssei>

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### ABSTRACT

Modern national literature is developing on the basis of Russian classical traditions, however reflecting the problems and the issues, principles and the methods of fictional works of writers' classics. Today, there are various artistic systems, and realism is progressing in a complicated way of connecting with naturalism, modernism, sentimentalism and etc. These all aspects make up the whole picture of modern Russian literature. Here it gives the conception of the last decades the 20th century and the beginning of the 21st century as special direction in general growth of Russian literature.

### KEYWORDS

Literary trend, modern Russian literature, importance of modern arts, neorealism, prose, peculiarity, style, system of images.

### INTRODUCTION

The era of the late XX - early XXI centuries is also depicted as the complexity of social processes, change and restructuring in all areas of life, an ambiguous assessment of these changes, the struggle of ideas, the transformation of the ideas about human and society, attempts to change the state structure through reforms, on one hand, and on the

other hand, to impose one's will through violence. This dynamic can be the sign of the flourishing of the novel of neorealism in contemporary Russian literature. A modern scientist M.A. Chernyak states correctly: “Summation, apocalyptic moods, an argument with the classical tradition, discussions about a new hero, the search for an adequate language

for the coming century which means these are all features of the literature between centuries symbolically pressed between the words, such as “end” and “beginning”. The literature of the transitional period is the time of questions, not answers, this is the period of genre transformations, and is a time of searching for a new Word " [4; page 85.].

### MATERIALS AND METODS

Let us note a new, special quality of the modern era: mosaicism, fluidity, irreducibility to an unambiguous global form of explaining the reality. The writer has enormous difficulties with this. According to V. Pustova, a critic, “the divergence of the author’s interests with the tasks of the epic, the spreading of form and essence, stratification of the large form continues, and each new large book, which outgrows the meaning, brings a revolution closer: the birth of “the connection of everything” from the spirit of the moment in the small genre" [3; page17.]. Fragmentation and thesis (this is one of the main features of the novels of neorealism) are scattered in the reality of the late XX - early XXI centuries, "Life was full of so many events that it did not fit entirely into human consciousness, but was perceived in fragments, piece by piece, mosaic puzzles that did not add up to each other by certain connections." [2; page 8.]. And only the novel could capture the general contours of modern life, ideas, “grain” of character, since it is in its competence to work with such fragmentary and sketchy material. However, the motives, moods and general features of the works are formed under the influence of the writer of the spirit of the time. The formed attitude, in our opinion, can be called neorealism. There are also those writers who currently do not write by following to a specific direction, in the modern world it is no longer possible to keep literary processes within one

direction, and one of such writers of our time is A. Ganieva.

### RESULTS AND DISCUSSION

This article examines the peculiarity of the novel of neorealism in modern Russian literature of the XXI century in the context of "Holiday Mountain", A. Ganieva’s work. Many people talk about the Caucasus, but it was she who came up with the idea of teaching it so that the first novel "Salam to you, Dalgat!" and now the second - "Holiday Mountain" became those books in which the unstable, multifaceted and unique form of neorealism is vividly presented, which is discussed not only in literary circles.

The novel "Festive Hill" tells the story of one family in which the present day is closely intertwined with the past, and the present generations, in a sense, are hostages of the deeds of the past. “In the minibus, a couple of young men was sitting with their legs wide apart and blocking the entire passage, a woman in a summer hat with a red flower in the fields, a stout woman in a leopard dressing gown and a girl in a blue headscarf. Kamilla slammed the rusty door, over which hung sign “for the headbutt”, and sat down on the shabby seat. Despite the neglect and poverty, the salon was equipped with the most fashionable audio system with large speakers playing prison chanson, above which another inscription stood out: "Discount for the girls in hijab." [1; page 101.]. Against this background, the novel introduces the picture of the miserable fate of modern Dagestan youth, especially the fate of women in the Caucasus, and this makes the works of neorealism by A. Ganieva relevant.

Thus, in the novels of A. Ganieva, not only the literary text is bifurcated, but also the very concept of gender. There is a earthy race. This is an imperative that requires any official,

university teacher or policeman in Dagestan to “please his own man (relative)”, [1; page 68.] which, so to speak, somewhat complicates the work of the relevant state institutions, and, ultimately, becomes one of the reasons for the construction of the Val. And there is a heavenly race. This is an ideal natural and social order. This is the context in which all disappearance is fraught with reappearance. The magic operator is inherent only in modern Russian works of neorealism, turning death to life. A vivid image of him in the novel is the wedding feast described in the epilogue of the novel in the village of "Festive Hill", where Shamil and Asya, who died during the shelling, are married. Everyone is happy here and all are dancing. “Real people” find themselves in the group of “literary characters”: Mahmud Tagirovich and the heroine of his novel, Khandulai, her daughters, whom their mother initiated into the pre-Islamic traditions and beliefs of their ancestors, and the characters familiar to us from the main part of the novel - a sufist, a salafi and an atheist. Even the traitor Madina and her husband Otsok are dancing at the wedding feast in the village of Festive Hill. They belong to the same tukhum (clan or tribe) as Shamil and Asya. It turns out that reconciliation and reunification of this particular clan is possible only behind the grave. In our opinion, the structure of the novel and its end convey a split in the minds and hearts of the Dagestanis, which is no less terrible than the bombings and shelling. It remains only to pray that the political scenario described by Ganieva does not come true, and that if the book written by her, does not heal the souls of her fellow countrymen, then at least it becomes a timely diagnosis.

## CONCLUSION

Thus, the writer of neorealism moves freely in his time: he (she) can begin his (her) story from

the end, from the middle and from any moment of the events described without destroying the objective course of time in the mentioned event, as well as the variety of literary intentions, their heterogeneity, and their diversity and indistinctness complicate the attempt of systematizing modern Russian literature of neorealism, bringing it into a single paradigm. At the moment, there are several concepts of the modern literary process of neorealism, which are very diverse and contradictory, and they need to be considered in more details, since their analysis will determine the place of the novel in the peripeties of artistic searches of today.

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