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**SKILL OF CREATING A SIMPLE SYSTEM IN MODERN LITERATURE  
(ON THE EXAMPLE OF THE NOVEL “HARDENED FEELINGS”  
A.A. GANIEVA)**



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**Abstract**

Contemporary Russian literature develops on the basis of Russian classical traditions, while at the same time creatively rethinking the problems and themes, principles and techniques of the artistic work of classic writers. Today, different artistic systems coexist at the same time, realism is developing in a complex interweaving with naturalism, modernism, sentimentalism, etc. All this makes up the general picture of modern Russian literature. Hence the understanding of the last decades of the 20th - beginning of the 21st centuries as a special period in the general development of Russian literature.

Before you start talking about the modern literary process, you need to remember what the concept of “literary process” means. As we know, the literary process is a historical movement of national and world literature, which developed in complex relationships and interactions. Also, the literary process is the story of the accumulation of aesthetic and spiritual moral values.

Today, there are several concepts of the modern literary process, which are very diverse and contradictory in content. Modern young writers and their work gain their circle of lovers and connoisseurs of Russian literature, which, at times, inspires with its number and scope.

The author of the article focuses on the problem of the existence of realism, its place and role in modern Russian literature. For a more detailed analysis, the works of a young Russian writer, prose writer, critic and journalist - Alice Arkadyevna Ganieva are taken. The study revealed the main features of the image system in the work of this, still young, writer.

**Keywords:** literary flow, neorealism, creation, prose, originality, style, figurative system.

**ЗАМОНАВИЙ АСАРЛАРИДА ОБРАЗ ЯРАТИШ МАҲОРАТИ  
(А. ГАНИЙЕВАНИНГ “ТОПТАЛГАН ТУЙҒУ” РОМАНИ МИСОЛИДА)**

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#### Аннотация

Замонавий рус адабиёти рус мумтоз анъаналари асосида ривожланади, шу билан бирга мумтоз ёзувчиларнинг бадиий асарининг муаммолари ва мавзуларини, тамойиллари ва усулларини ижодий қайта кўриб чиқади. Бугунги кунда турли хил бадиий тизимлар бир вақтда мавжуд бўлиб, реализм табиийлик, модернизм, сентиментализм ва бошқалар билан комплекс равишда ривожланиб бормоқда. Буларнинг барчаси замонавий рус адабиёти ҳақида умумий тасаввурни ташкил қилади. Шундай қилиб, XX асрнинг сўнгги ўн йилликлари XXI аср бошлари рус адабиётининг умумий ривожланишидаги ўзига хос давр сифатида тушунилиши.

Замонавий адабий жараён ҳақида гапиришни бошлашдан олдин, “адабий жараён” тушунчаси нимани англатишини эслаб қолишингиз керак. Маълумки, адабий жараён — бу миллий ва жаҳон адабиётининг мураккаб муносабатлар ва ўзаро таъсирларда ривожланган тарихий ҳаракати. Шунингдек, адабий жараён — эстетик ва маънавий ахлоқий кадрятларнинг тўпланиши тарихи.

Бугунги кунда замонавий адабий жараённинг бир нечта тушунчалари мавжуд бўлиб, улар мазмун жиҳатидан жуда хилма-хил ва қарама-қарши. Замонавий ёш ёзувчилар ва уларнинг асарлари, баъзида унинг сони ва кўлами билан илҳомлантирадиган рус адабиётининг ҳаваскорлари ва билувчиларини ўз ичига олади.

Ушбу мақолада реализмнинг мавжудлиги, ривожланиши ва такомиллашуви муаммосига, шунингдек унинг замонавий рус адабиётидаги ўрни ва роли масалаларига алоҳида еътибор қаратилган. Кейинчалик батафсил таҳлил қилиш учун ёш рус насрий ёзувчиси, танқидчи ва журналист — Алиса Аркадьевна Ганиеванинг асарлари олинади. Тадқиқот давомида, бу ҳали ёш, ёзувчи сифатида бу асарда мажозий тизимнинг асосий хусусиятлари аниқланди.

**Калит сўзлар:** адабий ҳаракат; неореализм; ижод; наср; ўзига хослик; услуб; мажозий тизим.

#### МАСТЕРСТВО СОЗДАНИЯ ОБРАЗНОЙ СИСТЕМЫ В СОВРЕМЕННОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ РОМАНА «ОСКОРБЛЕННЫЕ ЧУВСТВА» А.А. ГАНИЕВОЙ)

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#### Аннотация

Современная отечественная литература развивается на основе русских классических традиций, вместе с тем творчески переосмысливая проблемы и темы, принципы и приемы художественного творчества писателей-классиков. Сегодня одновременно сосуществуют различные художественные системы, реализм развивается в сложном переплетении с натурализмом, модернизмом, сентиментализмом и т.д. Все это составляет общую картину современной русской литературы. Отсюда и понимание

последних десятилетий XX – начала XXI веков как особого периода в общем развитии русской литературы.

Прежде чем начать говорить о современном литературном процессе, необходимо вспомнить, что означает понятие «литературный процесс». Как нам известно, литературный процесс – это историческое движение национальной и мировой литературы, которая развивалась в сложных связях и взаимодействиях. Также, литературный процесс – это история накопления эстетических и духовно-нравственных ценностей.

На сегодняшний день существует несколько концепций современного литературного процесса, которые по своему содержанию весьма разноплановы и противоречивы. Современные молодые писатели и их творчество приобретают свой круг любителей и ценителей русской литературы, который, порой, внушает своей численностью и размахом.

В данной статье особое внимание уделяется проблеме существования, развития и совершенствования реализма, а также его месте и роли в современной русской литературе. Для более подробного анализа взяты произведения молодой русской писательницы-прозаика, критика и журналиста – Алисы Аркадьевны Ганиевой. В ходе исследования были раскрыты основные особенности образной системы в творчестве этой, пока ещё юной, писательницы.

**Ключевые слова:** литературное течение, неореализм, творчество, проза, своеобразие, стиль, образная система.

**Introduction.** Postrealism is open to postmodern poetics, and, like today's modernists, writers Mikhail Butov, Irina Polyanskaya, Nikolai Kononov, Yuri Buyda, Mikhail Shishkin also use aesthetic techniques of postmodernism. However, first of all, post-realism is existential realism, with its idea of personal responsibility, the idea of freedom, which requires individual verification and fitting, the idea of connectedness and conviction of the incompleteness and unresolvability of a person's duel with chaos. Post-realist poetics is characteristic of the work of Alisa Ganieva (1, 87).

At the end of the second decade, E. Zamyatin coined the term "neorealism". At the same time, there is no need to talk about updating the modernist, symbolist prose. She just made her debut then, surprising her extravagant readership with extravagant novelty. The young generation of Russian writers, in our opinion, does not follow the lines of traditional realism, it creates a new realistic direction - “new realism”. From the very beginning, the term “new realism” became the subject of violent disputes and discussions in 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 disregard for postmodernism, and more broadly on the rejection of the old tradition.

“Symbolism, acmeism, futurism in its pure form cease to exist shortly after 1917, but their representatives and heirs continue to update and enrich the literature. Even before the revolution, the critics spoke of neo-realism — realism, which absorbed certain features of modernist trends” (3, 112).

### **Relevance of the Problem**

The literary process of the late XX — early XXI centuries in Russia and Uzbekistan develops in a situation of permanent uncertainty and pluralism of ideas, a crisis of hierarchies, a “risk society”, which in turn leads to the transformation of narratives, blurring the boundaries of literary phenomena and relativizing literary concepts, updating forms, styles, genres.

The variety of literary intentions, their heterogeneity and vagueness complicate the attempt to systematize modern Russian literature, bringing it into a single paradigm. Today, there are several concepts of the modern literary process, which are very diverse and controversial. Let us consider them in more detail, since their analysis will determine the place of the story genre in the ups and downs of today's artistic searches.

So, scientists N. L. Leiderman and M.N. Lipovetsky in his textbook “Contemporary Russian Literature: 1950–1990S” under the concept of “modern Russian literature” not only denote a large chronological segment within one century (from the mid 1950S), but also highlight an important component of the artistic era its final loop. They argue that this cycle has not been studied previously as a historical and literary phenomenon. “During these half a century there have been so many epochal events in the world, so many changes have taken place in the fate of Russia that this could not but affect the worldview of man, the ideas of the time, aesthetic consciousness and artistic creativity” (6, 8).

N. L. Leiderman and M. N. Lipovetsky believes that the existence of various trends indicates that the artistic consciousness felt the insufficiency, aesthetic inferiority, and even the inferiority of some of the existing lines of development, as well as the fact that the artistic search does not provide definitive answers.

### **Methodological Framework**

Alisa Ganieva is a young writer, prose writer, critic, journalist who, despite her young age, is known all over the world. Some of her works Alice wrote under, at first glance, the strange male pseudonym Gulla Hiracheva. However, the writer herself always asserts that an unaccustomed surname for Dagestan is as ordinary as for Russia - Ivanov or Petrov. To all this, Alisa Ganieva is an employee of the literary

supplement to the “Independent newspaper” («Независимая газета») of “ExLibris”, a member of the editorial board of the magazine Literary Studies. Her articles and stories can be found in the magazine “Snob” («Сноб»), “Banner” («Знамя»), “New world” («Новый мир»), “October” («Октябрь»), in the literary edition “Literature Issues” («Вопросы литературы»).

In 2009, together with critics Valeria Pustova and Elena Pogorela, she created the literary-critical group «ПоПуГан», whose goal is to draw attention to the criticism, which in recent years has lost its role as a trendsetter.

### **Results and Discussion**

In all the works of Ganiyeva, a single idea can be traced — to convey to the reader the correct picture of the life of people in the Caucasus, which is usually distorted after watching false television news. Ganieva's lexical style is so peculiar that it is a kind of mixture of different cultures, so along with the national language we can meet words related to modern slang:

- “... *Mother, with a large mole on her rosy cheek, threw up her hands:*  
— “*For three months all the halls are full, we don't know what to do.*” *She wants only in “Marakesh”, I tell her why in “Marakesh”, let's do it in “Europe”.*  
— “*There is no money, mom,*” *the girl said quietly.*  
(«...*Мать, с большой родинкой на румяной щеке, всплеснула руками:*  
— *За три месяца все залы забиты, не знаем, что делать. Она хочет только в «Маракеше», я ей говорю, зачем в «Маракеше», давай в «Европе» сделаем.*  
— *Там беспонтово, мама-а, — тихо протянула девушка»).*

The story “Shaytans” («Шайтаны») was included in the collection entitled “Salaam to you, Dalgat” («Салам тебе, Далгат!»), For which in 2009 A.Ganiyeva received the youth award “Debut” («Дебют»). In this story, in my opinion, the main character is not people, as is customary in all works, but the place in which events take place. The descriptions of the nature that surrounds the characters of the story are so realistic that it sometimes seems that Naida and I begin to howl over huts, rocky canyons, over the “dense tlyaratinsk forests where Dagestan tours, shy deer, bearded goats, ular, black grouse and partridge lurked from hunters” («*густыми тляратинскими лесами, где таились от охотников дагестанские туры, пугливые олени, бородатые козлы, улары, тетерева и куропатки*»), over all the problems that existed among the inhabitants of this village. Diving deeper into the



text of the story, there was a light breeze reaching us from the high cliffs, it was audible as “the river hissing at the top of the snow ridge of Nukatl hissed, not lagging behind them” (*«вровень с колесами шипела, не отставая от них, река, рождающаяся у вершины снежного хребта Нукатля»*), and there was also an incomprehensible whisper of strange voices, frantically repeating some phrase ... Maybe these are “shaytans” («шайтаны») ...

When you first begin to get acquainted with the works of A. Ganiyeva and carefully try to choose the story that you can “hook”, then you immediately turn your attention to the loud title “Shaytans” («Шайтаны»), from which a gentle chill runs over your skin. It seems that the story will go about something mystical and, perhaps, terrible, which can not be explained by the usual theory, which we heard from the school bench. However, everything changes quickly as soon as we run through the first lines of the work.

A memorial service for the funeral service of the deceased is held in one rural house, where the heroes of the story gathered, around which further events will take place. At first glance, it seems that the heroes forget about the purpose for which they gathered in the same room: they discuss their neighbors, are interested in the lives of strangers, talk about the upcoming wedding, absorb food prepared for the commemoration, argue, sometimes shouting over each other and scolding and at the same time voices of “ustaz” («устаз») reading “dhikr” («зикр») are heard from time to time.

Quite recently, a new book by A. Ganiyeva “Insulted feelings” was published. In this novel, modern realities appear before the reader’s eyes. The images of the heroes of the work are painfully familiar to us, each of which can be found on the street at the currency exchanger or in the queue at the doctor’s office. Regional officials, small fry and large fish, bribes, corruption, fools and roads, Potemkin villages, the electorate - it's all about us! From the very first pages, the reader swallows the bait, and he has practically no chance not to finish reading the book to the end and not to find out what the matter is over there, because you want to understand this detective story and find answers to all the questions. It is this kind of detective literature that is able to develop in the reader logical thinking, the correct construction and execution of an evidence base, the search for answers and solutions in the detection of the most complex and intricate crimes (4, 1–3).

We should also note the inimitable Ganieva's style of text presentation. Her every word penetrates the skin and gets to the bones, and the relative speed is very accurate and accurate.

*“The rain intensified and it poured thickly and eagerly, slapping on the body in a snappy way, as if a man’s palm on the soft fleshy female sides” («Дождь усилился и лил густо и жадно, шлёпая по кузову нахраписто, как будто мужская ладонь по мягким мясистым женским бокам»)* (7, 112).

Immediately after reading these lines, it seems that you actually see this rain, these large heavy drops falling from the sky like fat toads. I even want to shiver from the sluggishness and noisily suck in the cool evening air with the smell of damp earth and burning foliage.

Here are a few more lines with similar comparisons, pulled out of several pages of the book.

*“Beneath the wet sheets of sickles, their bare breasts were outlined” («Под мокрыми простынями серпами очерчивались их голые груди»);*

*“The poison, gathered somewhere in a secret pouch under the Lena’s pink tongue, splashed out” («Яд, собравшийся где-то в тайном мешочке под Леночкиным розовым языком, брызнул наружу»);*

*“From the excitement on her labial groove — where there is a trace from an angel’s kiss - droplets of sweat shone” («От волнения на губном ее желобке — там, где след от поцелуя ангела — лоснились капельки пота»);*

*“The townspeople presented him with colored gravel, in which, like in a kaleidoscope, stones were poured on someone’s will” («Горожане представали перед ним цветным гравием, в котором, как в калейдоскопе, по чьей-то воле пересыпали камешки»)* (7, 53–203).

The main topic that catches the reader’s attention is corruption! The corruption that has clouded the minds of representatives of various professions, the corruption that many countries have led to ruin and outrage, the corruption that almost every country in the world wants to get rid of now. When analyzing the read work by A. Ganiyeva “Offended Feelings”, students of law schools can follow the train of thought and behavior of people somehow involved in corruption scandals, which will help them in real life without special problems and difficulties to identify and find the criminal.

**Conclusion.** In conclusion, it is noted that neorealistic prose demonstrates the expansion of the boundaries of realism in the 21st century. The ideological, philosophical and artistic features of neorealism reveal its dynamics, characterize it as an artistic method, open to search, which is in constant development. Trends within neorealist prose testify to the multidimensionality of this aesthetic phenomenon and the diversity of its features.

There are often regular discussions among literary scholars: this writer is realist, neo-realist, or modernist. And this is understandable: in art, the subjectivity factor is insurmountable, there are no clear criteria and cannot be. And affiliation is often just a trend. In some years of creativity, it can be one, then another.

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