

Image Of The Modern Caucasus On The Example Of The Story Of Alice Ganieva «Salam To You, Dalgat!».

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Abstract: As we all know, “the literary process is a historical movement of national and world literature, which developed in complex connections and interactions. Also, the literary process is the history of the accumulation of aesthetic and spiritual and moral values, the indirect expansion of concepts” [Zakharova, 2014; 3]. The contemporary literary process deserves special attention. This can be proved by a number of reasons: first, the literature of the end of the 20th century summed up the artistic and aesthetic searches of the entire century in a peculiar way; secondly, the latest literature helps to understand the complexity and controversy of our reality; thirdly, with her experiments and artistic discoveries, she outlines the prospects for the development of literature of the XXI century. One of the striking features of modernity is the polyphony of the latest literature, the absence of a single method, a single style, and a single leader. Chernyak argues that the “uniqueness” of the modern literary process makes it a very complex and contradictory object of study. When studying modern literature, you need to move away from the usual stereotypes, try to see it in “living literature” that creates a new aesthetics, feel the “change of the literary code”, present this process “in a continuous and incessant dialogue with the previous literature” [Chernyak, 2019; 7].

Keywords: modern Russian literature, prose, image, Caucasus, work, author, problems.

ОБРАЗ СОВРЕМЕННОГО КАВКАЗА НА ПРИМЕРЕ ПОВЕСТИ АЛИСЫ ГАНИЕВОЙ «САЛАМ ТЕБЕ, ДАЛГАТ!»

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Аннотация: Как нам всем 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, непрямой линии расширения концепций» [Захарова, 2014; 3].

Современный литературный процесс заслуживает особого внимания. Доказательством тому может служить ряд причин: во-первых, литература конца XX века своеобразно подвела итог художественным и эстетическим исканиям всего столетия; во-вторых, новейшая литература помогает понять всю сложность и дискуссионность нашей действительности; в-третьих, своими экспериментами и художественными открытиями она намечает перспективу развития литературы XXI века.

Одной из ярких особенностей современности считается многоголосие новейшей литературы, отсутствие единого метода, единого стиля, единого лидера.

М. Черняк утверждает, что «уникальность» современного литературного процесса делает его очень сложным и противоречивым объектом изучения. При изучении современной литературы нужно отходить от привычных стереотипов, постараться увидеть в ней «живую словесность», создающую новую эстетику, почувствовать «смену литературного кода», представить данный процесс «в непрерывном и непрекращающемся диалоге с предшествующей литературой» [Черняк, 2019; 7].

Ключевые слова: современная русская литература, проза, образ, Кавказ, произведение, автор, проблематика.

I. INTRODUCTION.

All kinds of works of art can rightfully be called masterpieces only after they have passed the test of time and received a certain assessment. Until this happens, the authors of these works have to feel the uncertainty of opinions not only on the part of readers, but also critics.

And the situation is such that some are enthusiastic about any novelty, claiming that “many works of modern authors are rapidly gaining popularity and collecting millions of readers, competing with classical literature” [Literary blog, 2013]; others generally refuse to accept modern creativity: “Over Russian prose gravitates like a curse the inadvertently dropped phrase: We have no literature”. It either seems to contemporaries that all the most interesting in literature has already happened or is just about to happen. Therefore, the analysis of contemporary prose is considered something like an indecent gesture” [Yarkevich, 1996].

The prose of the 21st century is actually a significant stage in the development of the entire literary process. In this literature, there are various aesthetic systems, and there is an intense creative search for the artistic word and new forms of depicting reality. One of these writers is rightfully considered Alisa Ganieva, who in 2009 won the Debut prize for the story "Salam to you, Dalgat!".

2. MATERIALS AND METHODS

The story "Salam to you, Dalgat!" Alisa Ganieva is dedicated to the eternal theme - the modern life of the Dagestan people. This topic is comprehended through the prism of socio-cultural problems: the author is interested in the way of life, customs, habits, living conditions, worldview of the inhabitants of Dagestan. Ganieva debunks the established image of the romantic Caucasus and creates its completely new look - different, unusual, unknown.

The compositional method of opposition allows us to convexly depict modern reality, consisting of gloomy pictures of the heavy gray everyday life of a simple Dagestani resident: "Earthen huts alternated with mansions, for the most part not yet completed. Construction sand, rubble and heaps of garbage lay here and there on the sidewalk, and children in torn shorts and with amulets in the form of leather triangles dangling around their necks were running along the dirty road" («Глиняные хаты чередовались с особняками, большей частью еще не достроенными. На тротуаре тут и там лежал строительный песок, щебень и кучи мусора, а по грязной проезжей улице бегали дети в рваных трусах и с болтающимися на шее амулетами в виде кожаных треугольников») [Ganieva, 2010; 4]. We see a picture of the daily life of the people of the Caucasus.

3. DISCUSSION

Comprehending the eternal theme, the author raises a number of cultural and social issues: religion, relationships between people, family traditions and customs, gender aspect, education systems, culture, art, the level of corruption in the state apparatus.

The problematic and thematic layer of the work, reflecting the issues of religion, permeates the entire fabric of the literary text like a red thread, and this is realized not only at the level of dialogues, the narrator's speech, but also using the antithesis technique: "haram" («харам») in the interpretation of Arip on the one hand ("Where is this kafir world heading, tell me? Clubs have been built here, discos, women, look how they walk! What is it? If we had Sharia, this Najas would not be here, tell me?" («Куда катится этот кяфирский мир, скажи? Клубы здесь понастроили, дискотеки, женщины посмотри, как ходят! Это что такое? Если бы у нас шариат был, этого наджаса бы не было здесь, скажи?») [Ganieva, 2010; 6] and the secular attitude to the religion of the narrator Dalgat - on the other: "On the street, he again fell into a daze. They began to recall the nightly religious programs that were conducted by an illiterate and tongue-tied Alim, who bears a clerical title. The young mufti was smart and educated, but he was killed. On these programs they talked about jinn and suras, about what is allowed and what is not. They called the studio. One man asked if he was allowed to turn his back on the Koran when he went to bed. The girl was interested in what color according to Sharia you can paint your nails" («На улице он снова впал в оцепенение. Стали вспоминаться ежевечерние религиозные передачи, которые вел безграмотный и косноязычный алим, носящий духовное звание. Вот молодой муфтий был умен и образован, но его убили. На передачах этих говорили о джиннах и сурах, о том, что можно и чего нельзя. Звонили в студию. Один мужчина спрашивал, допускается ли, ложась спать, поворачиваться спиной к Корану. Девушка интересовалась, в какой цвет по шариату можно красить ногти») [Ganieva, 2010; 2].

In addition, the artwork presents the image of a typical young Dagestan who skillfully using all the attributes of today's civilization, in matters of religion behaves like a backward, spiritually poor and ignorant person: "Arip took out his swing mobile and, clicking something, showed Dalgat a screen on which a tomato without a peel appeared in close-up. The white veins on the tomato curved into a sort of Arabic script. - See? - said Arip triumphantly. "Allah is written here. This tomato has grown from righteous people" («Арип достал свой распахной мобильный и, чем-то шелкнув, показал Далгату экран, на котором крупным планом возник помидор без кожуры. Белые прожилки на помидоре изгибались в некое подобие арабской вязи. — Видишь? — сказал Арип торжествуя. — Здесь написано «Аллах». Этот помидор у праведных людей вырос») [Ganieva, 2010; 7].

It is noteworthy that in the story the author represents various types of people: this is Arip with his utopian concept of "haram", and Maga - a street sweeper and a bully, and Khadzhik - a "local macho", and Kamil - a suicide bomber, and Murad - a follower Salafis, and, finally, the narrator Dalgat himself is an infantile intellectual, incapable of active action. These characters all together are a collective image of the young generation of Dagestanis.

4. RESULT

Ganieva demonstrates to the reader her ability to work on contrasts: a noisy and sharply smelling bazaar and a calm and peaceful abode of Aunt Naida, somewhat reminiscent of a temple; educated Dalgat and local unbridled youth, perhaps referring us to the topic of education and lack of education in society; wedding and murder of a person, as eternal oppositions - life and death, happiness and sorrow, love and hatred; a civilized society of writers and a corrupt elite, warning society about the futility of all efforts being made ...

Among such a variety of characters, you forget about the most important thing that the Caucasus has been famous for from time immemorial - a picturesque landscape. There is no landscape, the mountains, famous for their majesty and unique beauty, are

disappearing, there are no birds in the sky shouting to us about freedom, there are no rivers, lakes, ditches filled with rapidly flowing murmuring water, as if rushing somewhere, and there is not even air ... it is saturated with voices people, the smell of food, gasoline, screaming, laughter, gunshots.

The entire text of the work is built on dialogues, which tells us that Alisa Ganieva is trying to convey the voice of the people themselves, their diversity. The characters' speech is built on trendy slang, sometimes alternating with profanity: "Don't blame me, I don't have a penny either, I need to call the Kents, there this one, from Alburikent, one attacker began to berate ..." («— Ты не обессуди, особо копейки тоже нету, надо кентам позвонить, там этот, с Альбурикента один аташка бычиться начал...») [Ganieva, 2010; 4].

5. CONCLUSION

In addition to literary creations, Alisa Arkadyevna Ganieva is very actively involved in social and political life, works as a presenter on television and radio, knows a lot and says a lot. It is such active people with a real talent for writing who are able to create truly great works about our time.

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