



ACTUALITY OF MODERN PROSE (ON THE EXAMPLE OF A STORY OF ALICE GANIEVA "PURCHASE OF TWOROG")

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The famous French writer, philosopher-educator Denis Diderot wrote in his work "On Tolerance": "If I were resurrected a hundred years later, in order to find out what had become of the nation, I would ask you to give me the latest published work of literature" («Если бы я воскрес через сто лет, то для того, чтобы узнать, что стало с нацией, я попросил бы дать мне последнее вышедшее из печати произведение литературы») [3].

Indeed, a work of literature is considered one of the best ways to know the life of a society of a certain period. When it comes to modern prose, that is, literature of the late 20th – early 21st centuries, we present completely new topics, problems of modern society, the degradation of humanity and its psychological state, the change in human values, the dominance of material significance in everything. But also, the role of female prose has significantly increased, which is unconventional for the literature of past centuries and is a peculiarity of modern prose.

Modern prose is prose about life, especially about every day, everyday life. Here, the main attention is focused not on political, social problems, but on the personal life of a particular person, his state of mind, relations with others, etc.

Turning to the literature of the new century, it is worth noting the talented Russian writer, critic

and journalist Alisa Ganieva, who was born on September 23, 1985 in Moscow, but lived in Dagestan until she was 17 years old. After graduating from school, she entered the A.M. Gorky Literary Institute. Currently, A. Ganieva works as an editor of the "Nezavisimaya Gazeta" supplement to NG "ExLibris", runs a program on the Top Secret channel, also works as a member of the expert council of the "Taganka Theater", and is a member of the editorial board of "Literary Study" magazine.

Ganieva's articles are published in such magazines as "Snob", "New World", "October", and "Banner" («Сноб», «Новый мир», «Октябрь», «Знамя»). She is a finalist of the Independent Literary Prize "Debut" («Дебют») for the story "Salam to you, Dalgat!" («Салам тебе, Далгат!») Submitted to the contest under the pseudonym Gulla Hirachev. Who owns the authorship of the story, it became known during the award ceremony on December 14, 2009. The work caused a heated discussion not only among the Dagestan, but also among the Russian public.

The list of books by the writer includes the novels "Salam to you, Dalgat!", "Bride and Groom", "Festive Mountain", "Offended Feelings" («Салам тебе, Далгат!», «Жених и невеста», «Праздничная гора», «Оскорбленные чувства») and other stories.



All texts of the author are dominated by oriental themes; the problems of the modern Caucasus are highlighted. Her works are distinguished by a light, moderately ironic style of narration. Fascinating descriptions and exotic details allow you to look at the Caucasian society from the inside, to feel the atmosphere of life in the region. The writer often supplements realistic stories with fairytale mysticism and vivid emotions, which also reflect the peculiarities of relations between eastern countries.

Genuine interest in the North Caucasus brought success to the story “Salaam to you, Dalgat!” («Салам тебе, Далгат!») both among readers and critics. Thanks to the book by Ganieva, the general public was able to get an idea of the Caucasus not from TV news, but according to eyewitnesses. The story received the prestigious “Debut” («Дебют») Young Writers Award and was translated into several foreign languages. The novel “Bride and Groom” («Жених и невеста»), in turn, was awarded the second prize of the “Russian Booker” («Русского букера») that is, a translation grants with subsequent publication in the UK. “Citizen K” («Citizen K») magazine named Alice Ganieva one of the main hopes of Russian prose [5].

In one of Ganieva’s short stories “Buying cottage cheese,” which acts as one of the prime examples of Caucasian prose, we are talking about an ordinary woman who buys cottage cheese. The fact is that not all actions in the story are connected only with the purchase of cottage cheese. However, it is worth recognizing that the main philosophical views and reflections of the main characters begin with him: the buyer, the seller of cottage cheese, their conversation, the buyer’s thoughts about the bottom of kiyamat, fortunetellers, how much a person’s soul weighs, and so on.

The story begins with a description of the city: “An endless construction of the city was piling around, and sand piled on sidewalks, potholes, and the usual seaside wind chasing the steppe dust through the streets, the smells of rubbish heaps, wobbling car horns” («Вокруг громоздилась бесконечная стройка города, и наваленный на тротуары песок, и колдобины, и привычный приморский ветер, гоняющий по улицам степную пыль, запахи мусорных куч, вихляющие гудки автомобилей») [3].

There are no exact descriptions of the characters in the story, both in appearance and in character, but you can find out what they really are from the words and behavior of the characters. According to the saleswoman, it becomes clear that this is a talkative woman in the bazaar who is interested in almost everything: “I know why you are sad. The matchmakers didn’t come to her husband’s

niece again, right?” («Я же знаю, почему ты грустная. К мужа племяннице сваты снова не пришли, да?») [3].

But the buyer does not like this conversation. “Pestering what this Miyasat is,” she whispered under her breath («Приставучая какая эта Миясат, – шептала она под нос. – До всего ей дело есть») [3]. “She cares about everything.” She thinks about something completely different: “... I remembered the weights on the scales of the cottage cheese saleswoman. Twenty-one grams is how much the soul allegedly weighs” (Она думает совсем про другое: «...вспомнила гирьки на весах продавщицы творога. Двадцать один грамм — столько якобы весит душа») [3]. ... And here begins a religious topic that is relevant for all times, where we are confronted by a woman’s thoughts about crowding on kiyamat day, that then there will be more women than men, etc. But at the same time, a completely different, opposite theme is developing in parallel – faith or disbelief in magic. The saleswoman Miyasat believes that it is necessary to go to the clairvoyant in case of any problems, and the woman herself with cottage cheese believed in fortune-tellers and often went to one named Yasmina until the trouble happened to her: they shot her with her husband, in her own apartment. And after this incident, the woman became disappointed in all this: “But how, how could a fortuneteller not know her own fate? Why not saved from the killers? Didn’t they show the cards?” («Но как, как гадалка могла не знать собственной судьбы? Почему не убереглась от убийц? Неужели карты не показали?») [3].

There is also another image in the story – a vegetable merchant who appears before us as an illiterate person. “My son told me that now there are some flashes on the Sun,” Ahmed scratched his face. “Allah specifically makes them so that bad people die from a stroke right away, but the Barakat is good on the contrary these days” («Мне сын сказал, сейчас вспышки на Солнце какие-то, – почесался Ахмед. – Аллах специально их делает, чтобы плохие люди сразу от инсульта умерли, а хорошим наоборот в эти дни баракат идет») [3]. Here, the author wants to show that some people, connecting everything with religion and not knowing the truth, interpret everything in their own way.

All three heroes of the story by Ganieva are very different from each other in their character and manner of communication. Each of them has his own outlook on life, his own life story, his own philosophy. It is modern literature with its hero that is understandable enough for us that is becoming closer to us in spirit and worldview.



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