MODERN LITERATURE FOR THE MODERN READER*

Amina R. Fattakhova
Tashkent State University of Law
Uzbekistan

Abstract: Literature has always played an important role in society. Literature has its own specific tasks and functions the most essential of which are aesthetic and informational purposes. Literature could be for society, both the best friend and the cruelest critic. But of course, literature has always been a reflection of social life and was one of the engines of the cultural process. Socio-cultural changes taking place in modern society under the influence of the processes of globalization and subcultural differentiation have entailed a change in all aspects of social life.

At different stages of its development, mankind reflected on the role of literature in society. With the changes taking place in life, people also become different. The process of self-expression captures everything, turning a person into a slave of his time. And it is literature that is the main foundation of any society, the bearer of new ideas and spiritual saturation: in works of art, the experience of the country that appears in its entirety.

Literature can have a very serious impact on its reader. Experts have already scientifically proven that fiction can significantly influence the mass consciousness, create guidelines for the development of people. And if literature really teaches the beautiful, teaches to recognize good and evil, representing the essence of thoughts and reflections of the best minds of mankind, today it seems to be one of the most effective means that can make this world a better, kinder. M. Gorky also wrote: “The purpose of literature is to help a person understand himself, boost self-esteem and self-confidence and develop in him a striving for truth, fight against vulgarity in people, be able to find good in them, arouse shame, anger, courage in their souls, , to do everything so that people become nobly strong and can spiritualize their lives with the holy spirit of beauty” (Gorky M., 1923).

Modern literature is an extremely controversial phenomenon. On the one hand, literature and authors have become more liberated, no longer limited by censorship, nor by any framework or canons, as it was for many years. On the other hand, precisely due to the fact that literature is not limited by anything and no one, today on the market you can see hundreds of titles of works that not only have no artistic value, but also negatively affect modern readers, the formation of their artistic taste and for the entire literary process in general (Kazachenko, Yu.: https://rk-culture.ru/rol_literaturyi_v_sovremennom_obschestve/).

The modern reader has also changed. Modern schoolchildren and students for the most part do not read at all, managing to successfully and without prejudice to academic performance even skip publications, familiarization with literature which the curriculum requires. And this affects not only the general literacy of modern young people, but also their worldview, value orientations, morality.

* This study was supported by researchers from the Department of Russian Literary Studies at the National University of Uzbekistan named after Mirzo Ulugbek.
The authors thank the anonymous reviewers’ insightful comments and suggestions on this paper.

**Author**

**Keywords:** modern literature, modern reader, cultural process, reading competence, Russian prose, Alisa Ganieva, educational process.

1. Introduction

The modern dynamic age with its fleeting technological progress has confused human society when it comes to literature. Computerization, the Internet has flooded the consciousness of society, relegating the role of the book to the background (Vladimir Veretniko: [https://proza.ru/2013/03/19/1442](https://proza.ru/2013/03/19/1442)). One way or another, but literature persistently and consistently encourages us to think about a person, about his new qualities, about the development of a person's spiritual wealth, which certainly becomes an integral part in the upbringing of the younger generation.

And yet, what is contemporary literature? To date, there is no consensus on this matter. Some researchers say that this is literature from the first perestroika to the present day. Others insist that it was written after perestroika and up to the present day. Still others propose to capture also the 70s of the last century. In the meantime, all these disputes are under way, modern youth spend most of their time not reading books, but playing with various gadgets, promoting their page on social networks and “hype”. And everything at first glance may seem normal and in line with the trend of modern times. However, we are becoming direct witnesses of how our younger generation is lost in the concepts of the real and unreal world, losing the skills of ordinary communication with society and forgetting about elementary spiritual, moral and human values. And here several very important questions naturally arise: Does an educational institution need modern literature? Are teachers, students and their parents ready for the texts of contemporary authors to appear in class? How important and necessary is it?

2. Background

2.1. Processing multiple representations

As everyone knows, for many centuries one of the most important and effective ways of educating spiritually enriched youth has been instilling a love of reading. “Reading is the main and irreplaceable source of social experience of the past and present. All other channels (television, radio, everyday communication, etc.) carry more superficial, often momentary information and play an auxiliary role as a kind of “guidebooks”, encouraging the search for reliable written information, or provide illustrations to events of the past and present ” (National Program for the
Support and Development of Reading, 2007). By definition, “reading literacy” is understood as the ability to comprehend written texts and reflect on them, the ability to use their content to achieve various goals. Mastering reading literacy means understanding the text, reflecting on its content, assessing its meaning and significance, expressing your thoughts about what you read. The concept of “reading competence” has a broader meaning. Determining the reading competence, we can say that this is the quality of preservation of what has been read, formed on the basis of the general culture of a person, which provides the ability to solve emerging educational, academic, social, and subsequently professional tasks adequately to situations in wide social interaction and educational and professional activities. When defining “reading competence”, one can see the dynamics - from the search for information to its interpretation and further to creativity, thus, it is possible to determine the model of reading competence, a characteristic feature of which is striving upward (as they say now, “acme”).

3. Methodology

3.1. Participants

The study involved 28 students of the Faculty of International Law and Comparative Law of the Tashkent State University of Law. All participants were trained in Russian. In the process of research, within the framework of the studied module “Legal skills and methodology”, works of modern fiction were used.

According to an official survey of the Ministry of Public Education of the Republic of Uzbekistan and UzReport, conducted on September 4, 2020 among high school students, the following indicators were identified. The majority of Uzbeks prefer fiction (41%), followed by popular science (21%), followed by detectives and action films (12%). The popularity of paper books significantly exceeds e-books - 73% versus 18% (https://hook.report/2020/09/chitat-ne-vredno/).

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This indicates that a favorable trend has been outlined in Uzbekistan to increase the number of reading youth.

Now, teachers are faced with another rather serious question: creating conditions for the formation of the reading competence of higher school students, as well as activating their cognitive and analytical ability. In this regard, the fundamental point in the teacher's activities is to take into account the interests of the students themselves. According to a survey conducted on January 23, 2021 among 1st-year students of the Tashkent State University of Law, it was revealed that the greatest interest was shown in modern literature, which becomes the main object of our further research.

3.2. Material

Modern prose is prose about life, especially about everyday life. Here, the main attention is focused not on political, social problems, but specifically on the personal life of a particular person, his state of mind, relationships 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 in Moscow, but lived in Dagestan until the age of 17. She is a finalist of the Independent Literary Award “Debut” for the story “Salam to you, Dalgat!” («Салам тебе, Далгат!»), Submitted to the competition under the pseudonym Gulla Khirachev. Who the authorship of the story belongs to, it became known during the awards ceremony in 2009, which caused a heated discussion not only among the Dagestan, but also among the all-Russian public. Peru Ganieva also owns the works “The Bride and Groom”, “Festive Mountain”, “Offended Feelings” and other stories.

4. Discussion

4.1. Retrospective interview analysis

The story “Salam to you, Dalgat!” («Салам тебе, Далгат!») Aroused particular interest among both readers and critics. Here Alisa Ganieva describes the modern life of the Dagestani 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. In her work, Ganieva raises a number of cultural and social issues: religion, relationships between people, family traditions and customs, the rights and position of Caucasian women, the
education system, culture, art, and even government and corruption (Fattakhova A. R., 2019).

“Salam to you, Dalgat!” («Салам тебе, Далгат!») presents to our attention a sharp division of young people not only by external characteristics, but also by worldview, culture of upbringing, worldview, value orientation and passion. All of this is suggestive of the lost generation of the younger generation. All heroes are in constant search:

**Excerpt 1**

“Le, Murad, salam! This is the Magician. What are you, how are you? Dad-mom, brother-sister? I’m calling, this devil is, Isashka’s brother! He wants to swing! Where are you? Come on and drive up to 26, let's somersault them. I’ll quilting it! Call the brother too, and Shapishka. Let them come” («Ле, Мурад, салам! Это Мага. Че ты, как ты? Папа-мама, брат-сестра? Я че звоню, этот черт же есть, который Исашки брат! Махаться хочет! Ты сейчас где? Давай да подъезжай на 26, кувыркнем их. Я его выстегну! Братуху тоже позови и Шапишку. Пусть приходят») - The magician is looking for supporters among the local “lads” to participate in the next fight.¹

**Excerpt 2**

“Yesterday I went to a dressmaker to sew a skirt, the dressmaker was surprised that I didn’t wear makeup. “Why don’t you put on makeup? Well, when it's not hot, probably, right? A little bit?” Then she talked about her brother’s wife, who did not listen to the advice of relatives, married a girl of a different nationality, and she, a lazy woman and a boor, lies with her pregnant belly up, smears a cream for stretch marks, does a manicure, does not move around the house ... The skirt came out completely outrageous and dispersed at the seams” («Вчера ходила к портнихе шить юбку, портниха удивлялась, что она не красится. «А почему не красишься? Ну, когда нежарко, наверное, да? Чуть-чуть?». Потом рассказывала о жене своего брата, который не послушался советов родственников, женился на девушке другой национальности, а та, лентяйка и хамка, лежит беременным животом кверху, мажет крем от растяжек, делает маникюр, по хозяйству и не пошевелится... Юбка вышла совершенно возмутительной и разъезжалась по ивам») - Sakina mentally goes over in her head the moments that characterize the circle of interests of a modern Dagestan

¹ All the excerpts given below are taken from the text of the story by A. Ganieva "Salam to you, Dalgat"// Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010.
woman. [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

**Excerpt 3**

“As much as I tell him, do not ride with these jackals, but he will pick up the guy-gui and go on the move ...” («Сколько я ему говорю, не езди с этими шакалами, а он гай-гуй поднимет и едет на движения...») - Khadzhik drives around the village with his friends in search of various street fights in order to once again show himself in all its glory. [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

**Excerpt 4**

“They tell me that there are a lot of skins in St. Petersburg,” Mesedu continued, “but I think they won’t touch me. I will pass for the Russian” («Вот мне говорят, в Питере скинов много, — продолжала Меседу, — но я думаю, меня не тронут. Я и за русскую сойду») - street punks are in constant search of a potential victim; Mesedu is looking for an excuse to flee to another country. [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

And, finally, Dalgat is the central figure of the work being searched for. Traveling from one part to another, Dalgat tries to find Khalilbek’s uncle in order to convey something to him. These searches are becoming symbolic for the entire young generation of the Dagestan people. The main questions troubling today’s youth are questions related to the future: What awaits a young Caucasian in the future? What is this future and is it there?

In her story “About children, khinkal, making rain and other little things”, based on the title of the work itself, Ganieva raises the issues of raising children and that difficult childhood that all children are going through, the traditions and customs of my people, which in one way or another reveal the eternal theme. She is interested in the life of the Dagestan people in modern conditions, reverent and respectful attitude to the culture of Dagestan.

Here we see another Alisa Ganieva. The eternal theme is comprehended through the prism and perception of a child sharing his most intimate memories. While reading the text, you can feel a special tender and respectful attitude towards the traditional foundations of the Caucasian people.

Together with love and tenderness, one can feel the pain of the author for the difficult childhood that almost every child living in those parts is experiencing.
The work begins with the words “There are no playgrounds in Makhachkala, but there are many children,” which certainly paints us a rather sad picture of the existing reality. Childhood, constantly characterized by joy, fun, children's laughter, becomes on a par with everyday life, sadness, loss. Children, as if from the cradle, begin to live adulthood:

**Excerpt 5**

“Children usually climb in garages, swing on horizontal bars and run through the streets” («Дети обычно лазают по гаражам, качаются на турниках и бегают по улицам»). [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

This is where all the local kids' pranks end. Then a more serious and conscious life begins:

**Excerpt 6**

“Until now, it seems strange to me that teachers in Moscow cannot at all raise a hand against a disobedient student. And if raised, a terrible scandal begins. We’ve had this happen all the time, especially in kindergarten and elementary grades.” («До сих пор мне кажется странным, что учителя в Москве совсем не могут поднять руку на непослушного ученика. А если поднимут, начинается страшный скандал. У нас такое случалось сплошь и рядом, особенно в детском саду и в младших классах»). [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

During the training, children went through a separate school of life, where primary military training was considered the main subject. Despite all these vicissitudes of life, “... both children and teachers in our school were smart, intelligent. And the high school students, despite the discos that have appeared in the city, are clean, unspoiled”. Here the author touches upon the high moral and ethical aspects of the upbringing of Dagestani children, as well as the value and respect for the traditions and customs that are instilled in every Caucasian family. And only cruelty becomes a distinctive feature of the modern inhabitant of Makhachkala.

The piece has a circular composition that symbolizes a vicious circle. One of the main methods of ring composition in this work is the repetition of sentences at the beginning and end of the story.

The development of the plot begins with a description of children, their lifestyle and occupation, as well as the absence of those conditions that would
contribute to the development of the younger generation. This is what the main pain is and the object of the author's experience. Ganieva is worried about what is happening now with her people, and she also thinks about their future, as evidenced by the ending of the story:

Excerpt 7

“And today’s children continue to walk around the courtyards of Makhachkala. In littered yards, where there are no playgrounds” («А нынешние дети продолжают гулять по дворам Махачкалы. По замусоренным дворам, где нет детских площадок»). [See Ganieva A. Salam to you, Dalgat! Publishing house: AST, Astrel // Edited by E. Shubina, - 2010]

In these lines, one can feel, on the one hand, a certain inevitability and hopelessness, and, on the other hand, hope for something better and kind, for a clean and bright future of the Dagestan people.

When using the method of opposition, Ganieva tells us about the past in comparison with the present time, about what has survived and what has undergone dramatic changes. The contamination of reputation and opposition techniques gives a special compositional effect, the so-called mirror composition. As a rule, with a given composition, the initial and final images are repeated exactly the opposite.

Another distinctive feature of the compositional structure of the work is mosaic. Ganiev, as if a mosaic collects the plot of the work from individual moments, events, phenomena. The title of the work itself contains these components of the mosaic: “About children, khinkal, making rain and other little things.”

5. Conclusion

The whole story is based on the narration of the author. Only this narration is not built on fictional stories, but on real facts taken from the life of the author himself. The narrator and author become too close and, at times, the same. The narration in the story is conducted in the first person, which enhances the illusion of the authenticity of what is being told and thereby often focuses the reader's attention on the image of the narrator. The narrator here acts more as an outside observer than the direct hero of the work, whose speech is sustained mainly in a neutral style.

Thus, most of the work of Alisa Ganieva tells the reader about the life and life of the Caucasian people. Description of the needs and aspirations of the young generation, full of ambition and striving to break out of the ordinary, repetition makes readers, in particular, modern youth, think about their life priorities and choosing the right path. Creativity Ganieva performs, one might say, aesthetic and
educational functions, which is very important in the modern age of globalization and gradation of consciousness and thinking of the modern generation.

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Information about the author

Fattakhova Amina Rustamovna
PhD Student
Department of Russian Literature
Faculty of Foreign Philology
National University of the Republic of Uzbekistan named after Mirzo Ulugbek.
ORCID: https://orcid.org/0000-0003-0243-0488
341/35 Samarkandskaya, Yangiyul, Tashkent region, Uzbekistan
Email: a.fattaxova@tsul.uz, fattahovaamina77@gmail.com