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Prose in the Context of Modern Foreign Literature

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Abstract

Foreign literature history, culture, nationally determined forms of thinking and behavior of people, foreign speech etiquette and methods of nonverbal communication — all this is embodied in fiction. The desire of foreign students to understand today's Russia and stimulates their interest in the latest Foreign prose. This article is devoted to prose in Foreign literature. The characteristic of the literary process of the second half of the XX century allowed us to more accurately perceive those phenomena that have become noticeable in the movement of Foreign prose for almost two decades of the XXI century. The article examines the origin of prose in world literature. The varieties of prose in literature are indicated, examples from various prose passages in Foreign literature are given. The article analyzes literary texts that touch on the traditional problems of war, camps, and historical development in Foreign literature. As a result, the conclusion is made about the diversity of modern author's strategies in the field of prose - both traditional and innovative.

Keywords: *prose, literature, literary process, modern Foreign literature, "traditional" prose, nationality in literature, ontological approach, modern literature; alternative history.*

Introduction

Prose is oral or written speech that has no rhyme and is built from sentences. The word "prose" is derived from the Latin *prosus*, which means "straight, free". Unlike poems, it is not divided into segments, everything is integral in it.

Prose is oral or written speech without division into commensurate segments — poems; in contrast to poetry, its rhythm is based on an approximate correlation of syntactic constructions (periods, sentences, columns). Sometimes the term is used as an opposition of fiction in general to scientific or journalistic literature, that is, not related to art.

The prose is all around us. She is in life and in books. Prose is our everyday language.

Fiction prose is a non-rhymed narrative that has no size (a special form of organization of sounding speech).

Prose includes many genres, for example, a novel, a short story, a novella, a biography, an essay, a manifesto, a novella and many others. The novel is a large form of epic, the peculiarity of

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which is a complex-developing plot and an abundance of heroes. The story, unlike the novel, has a smaller size, the narration is about events in the life of one or two main characters. A story is a small form of an epic that describes a small event in the life of the main character.

A prose work is an artistic text written without rhyme, which is its main difference from poetry. Prose works can be both artistic and non-artistic, sometimes they are intertwined with each other, as, for example, in biographies or memoirs.

Prose came to the world of literature from ancient Greece. It was there that poetry first appeared, and then prose as a term. The first prose works were myths, legends, legends, fairy tales. These genres were defined by the Greeks as non-artistic, mundane. These were religious, everyday or historical narratives, which received the definition of "prosaic".

In the ancient world, highly artistic poetry was in the first place, prose was in the second place, as a kind of opposition. The situation began to change only in the second half of the Middle Ages. Prose genres began to develop and expand. Novels, novellas and short stories appeared.[1]

In the XIX century, the prose writer pushed the poet into the background. The novel and the novella have become the main artistic forms in literature. Finally, the prose work took its rightful place.

Prose is classified by size: small and large. Let's consider the main artistic genres.

A Work in Large-Volume Prose: Types

A novel is a prose work that differs in the length of the narrative and a complex plot that is fully developed in the work, and the novel may also have side storylines in addition to the main one.

The novelists were Honore de Balzac, Daniel Defoe, Emily and Charlotte Bronte, Ernest Hemingway, Erich Maria Remarque and many others.

Examples of prose works by Foreign novelists can make a separate book-list. These are works that have become classics. For example, such as "Crime and Punishment" and "Idiot" by Fyodor Mikhailovich Dostoevsky, "Gift" and "Lolita" by Vladimir Vladimirovich Nabokov, "Doctor Zhivago" by Boris Leonidovich Pasternak, "Fathers and Children" by Ivan Sergeyevich Turgenev, "Hero of Our Time" by Mikhail Yuryevich Lermontov and so on.

An epic is an epic work, larger in volume than a novel, and describing major historical events or responding to national issues, more often both.

The most significant and famous epics in Foreign literature are "War and Peace" by Leo Tolstoy, "The Quiet Don" by Mikhail Alexandrovich Sholokhov and "Peter the Great" by Alexei Nikolaevich Tolstoy.

A Prose Work of Small Volume: Types

A novella is a short work comparable to a short story, but having a great saturation of events. The story of the novella originates in oral folklore, in parables and legends.

The novelists were Edgar Poe, H. G. Wells; Guy de Maupassant and Alexander Sergeevich Pushkin also wrote short stories.

The story is a small prose work, characterized by a small number of actors, one storyline and a detailed description of the details.

The works of Chekhov, Bunin, and Paustovsky are rich in stories.

An essay is a prose work that is easily confused with a short story. But there are still significant differences: the description of only real events, the absence of fiction, a combination of fiction and documentary literature, as a rule, touching on social problems and the presence of greater descriptive than in the story.

Essays are portrait and historical, problematic and travel. They can also mix with each other. For example, a historical essay may also contain a portrait or problematic one.

An essay is some kind of impressions or reasoning of the author in connection with a specific topic. It has a free composition. This type of prose combines the functions of a literary essay and a journalistic article. It may also have something in common with a philosophical treatise.

The Average Prose Genre is a Novel

The story is located on the border between the story and the novel. In terms of volume, it cannot be attributed to either small or large prose works.

In Western literature, the story is called a "short novel". Unlike a novel, there is always one storyline in a story, but it also develops fully and fully, so it cannot be attributed to the genre of the story.

The transformations that began in Foreign literature at the turn of the XIX–XX centuries concerned not only poetry, but also prose. However, the turning point – the appearance of a qualitatively different prose, different from the second half of the XIX century – did not happen immediately.

One of the most important achievements of the Foreign prose writers of the new generation should be called the rejection of the need to "place accents", to determine what is good and what is bad, what is more and what is less important – everything is important, and everything matters. This kind of ethical "composure", unacceptable not only for L. Tolstoy, F. Dostoevsky, but also for some symbolists of the older generation, is quite natural for M. Kuzmin, S. Auslander, V. Mozalevsky, Y. Slezkin, Y. Yurkun, E. Nagrodskaya, etc. It can be said that in the Foreign aesthetics and artistic practice of the early twentieth century, the principle of "universal equality" in the evaluation of the described phenomena and characters was gradually established.[2]

However, these changes hardly affected the principles of reflection of the world developed by the Foreign literature of the XIX century. The appeal to the aesthetic traditions of classical literature, which is a common trend for writers of different trends and schools, is natural. Foreign Foreign prose reached a high level by the beginning of the XX century, while Foreign poetry, with rare exceptions, was experiencing a crisis of form, which required detailed study of formal principles and extensive experimentation from the authors who affirm new aesthetic ideals, to explain such piety in relation to the work of their predecessors. Foreign young prose writers found themselves in a much more advantageous situation, as they inherited and as a model of works exclusive in terms of form, and in addition, a range of topics and issues, the discussion around which was started in the middle of the XIX century, but reached a special acuteness at the turn of the century and at the beginning of the XX century.

All this does not mean, however, that the work on reforming the prose text was not carried out at all. Among the symbolists, obvious amateurs and such masters as A. Remizov, V. Bryusov, Z. Gippius, F. Sologub, A. Bely resorted to such experiments.

The fairly strong position of traditional prose at the beginning of the XX century was supported by several realistically oriented writers' associations, whose representatives made only some changes and additions to the usual forms.

The authors of "Earth" and "Rosehip", in turn, conscientiously exploited the range of ideas and images developed by symbolism, recalling in some cases the manner of behavior of domestic vulgar materialists, adjusted for the fact that for them the object of vulgarization was not materialism, but symbolism – both as an aesthetic teaching and as a worldview – therefore, in this case we are dealing with the so-called "vulgar symbolism".

Many poets and writers give up at this time from the vain search for "what is not in the world", and discover the charm of the ordinary, the beauty of the ordinary. But the authors of the new generation did not always build the plots of their works on the material of the surrounding reality. In the 1910s, the "stylistic" literature based on historical material, which was formed in the depths of symbolism and strengthening its positions every year, spread widely. The object of close attention was the Foreign and European XVIII century, Pushkin's time, there were excursions to more distant historical epochs.

The tenth years of the twentieth century are characterized by the emergence of new literary schools – futuristic, which soon sidelined not only symbolists, but also Acmeism, which took shape by 1913. The boundaries that existed between the futuristic groups are in a certain sense conditional, but each of them had its own distinctive features, which manifested themselves at the level of style, in the choice of material or in the ways of substantiating its aesthetic doctrine.

Futurism, represented in Foreign literature by several groups, sometimes at war with each other, sometimes uniting with each other, by this very diversity of interpretations of the same aesthetic doctrine, as if refuted the thesis established in the minds of literary predecessors about the need for synthesis – as the basis of both aesthetic research and the creative process.

Foreign Foreign writers, however, had come a long way before samples of prose of a new format appeared, and at that time new writing techniques were being developed both in practical creativity and in theoretical research, where the results were summed up and the ways of development of new Foreign prose were outlined.

The mid-1920s – early 1930s were the time of the greatest creative activity of the most significant, outstanding representatives of the literary era. This is a fruitful moment in the works of A.Bely, A.Tolstoy, M.Prishvin, A.Platonov, S.Klychkov, K.Fedin, L.Leonov, M.Zoshchenko, M.Gorky, A.Malyshkin, Yu.Olesha. During these years, M.Bulgakov created his first and began his last novel, and A.Green was actively working. The mid-1920s – early 1930s were the heyday of "non-classical" prose with its inherent universal type of generalization, neo-mythologism, ornamentation, fantasy and grotesque.[3]

The 1920s in such a typological variety of the heroic-romantic trend as the epic novel. The completion of works of this type falls already at the end of the 1930s. These are "The Quiet Don" (1928-1940) by M. Sholokhov, "The Life of Klim Samgin" (1927-1936) by M. Gorky, A.Tolstoy's trilogy "Walking through Torments", the second book of which "The Eighteenth Year" appeared in 1928, and the third "Gloomy Morning" – in 1941.

In the second half of the 1930s and in the second half of the 1940s, the intensification of the artistic space will take the unproductive form of a panoramic novel, understood as a solution to the problem of volume and significant temporal extent (K.Fedin "The Abduction of Europe", A.Rybakov "Ekaterina Voronina", G.Konovalov "Sources", I.Ehrenburg "The Ninth

Shaft"). At the same time, the intensification of the novel space is accompanied by a tendency to its "acquisition", which can provide a person with "time and place" in the new circumstances of her novel existence, which, by the way, explains the predisposition of prose writers to use the traditional scheme of a family or love novel, which was just discussed.

At the same time, the novels "The Foreign Forest" (1953) by L. Leonov and "Doctor Zhivago" (1945-1955) by B. Pasternak, which were final for the period of the 1920s-1950s, synthesize the reconstruction of a broad picture of reality with the history of personality, making the statement of cardinal philosophical problems the center of the work. The "consolidation" of a wide historical canvas will also be achieved by memoir and autobiographical prose.

The general decline that came by the end of the 1930s will be interrupted by the war and the new moral atmosphere associated with it, the emergence of public hopes for spiritual liberation. A simple but capacious formula of this tragic time is a poetic line by D. Samoilov about the "forties, fatal", about the war, which is "for a generation // Something like redemption / For oneself and for the country". The years of trials and victories will fill the post-war years with a "harbinger of freedom", which, according to Pasternak, "was in the air ..., making up their only historical content", and will become an incentive for changes in the socio-cultural situation, the significance of which will be determined only with time.[4]

As at the beginning of the literary era, during the war, journalism, essays, short stories gain special importance: hundreds of impetuous articles by I. Ehrenburg, Stalingrad essays by V. Grossman, "Letters to a Comrade" (1941-1944) by B.Gorbatov, which K.Simonov called the stories of A. Tolstoy, A.Platonov, L.Sobolev, M. Sholokhov "the pinnacle of journalism of the war years".

Next to the heroic-romantic story during the war, an analytical, socio-psychological story appears: "Days and Nights" (1944) by K. Simonov, "Volokolamsk Highway" (1944) by A.Beck. The attention of these authors is given to the study of the social and psychological nature of human actions. This line was continued shortly after the war by the novels of Vera Fedorovna Panova (1905-1973) "Satellites" (1946) and Viktor Platonovich Nekrasov (1911-1987) "In the Trenches of Stalingrad" (1946), which opened the way for the so-called "lieutenant's prose" - one of the iconic phenomena of the next literary era. The story of V.Panova and V.Nekrasova recreated the everyday life of the war, the appearance of its ordinary participants, presenting their consciousness in the scope of not only military, but also the entire diverse moral and psychological experience, introducing it with the help of the memories of the heroes, their reflection.[5]

Discussion

In the prose of the late 1910s - early 1950s, with a certain degree of conditionality, three directions can be distinguished, the development of each of which has its own dynamics – "run-up", "culmination", "braking", "decline". Firstly, this is a trend associated with the inheritance and development of the conquests of symbolism and the avant-garde, many of whose representatives, who actively spoke at the beginning of this literary era, were pushed into the "catacombs". Secondly, the myth-making of the Soviet era is the so-called literature of socialist realism. Writers engaged in the socialist idea took part in its creation, who took upon themselves the mission to spiritualize everyday life, mythologizing reality, giving it the features of a fulfilled future. And finally, thirdly, the direction whose representatives, being in inner kinship with the creators of "hidden" literature, possessed such a strategy of artistic

development and transformation of reality that allowed them to have a reputation as classics of Soviet literature.[6]

In the prose of the 1920s-1950s, the subject of the image was a person who found himself open to the opportunity to realize himself not only in family-love, friendly relations, but also in the sphere of substantial activity.

The historical events that took place in the 20th century have put forward new tasks for Foreign literature and defined topics that differ from the literature of the 19th century. Patriotic lyrics appear, as poets and writers, like the entire Foreign people, experienced the war and the difficult period that came after the war.

The most obvious literary trends of the second half of the 20th century include: late Stalinism, "thaw", stagnation, perestroika and modern reforms. And each of those periods is marked by the fact that Foreign literature has to survive unfavorable conditions for its full and free development.

Constant political persecution, deterrence and widespread control, regular guardianship and someone's purposeful leadership all this did not allow writers to freely express their opinions and artistically show historical events and the reality of Foreign life.[8]

The main focus of Foreign culture after 1947 was its isolation from the world community and world culture.

Such cultural figures as Zoshchenko, Akhmatova, Shostakovich were constantly persecuted and banned, they were accused of bourgeois ideology and formalism. In literary works, one plot constantly appeared, which tells about the conflict of innovators and conservatives.

But in the early 60s, the long-awaited renewal of the spirituality of Foreign culture, and especially literature, takes place. Finally, the works of Bulgakov, Zoshchenko and Akhmatova are freely discussed. Before that, many of their creations were not even published. Solzhenitsyn's story "One Day of Ivan Denisovich" appears, which receives significant social resonance.

This work raises the topic of repression, heavy and gloomy, but representing a historical truth. This theme is continued by other figures of Foreign literature, only they are already revealing the historical truth about the Great Patriotic War.

The works of Bykov, Bogomolov and Astafyev are devoted to this topic. But most of the works, the creators of which wanted to shed light on revolutions, civil wars, the historical fate of Russia and true life in villages and villages, hardly reached a mass audience.

Forced emigration of writers begins again, these are Solzhenitsyn, Brodsky and Vishnevskaya. There is a tangible confrontation between the intelligentsia and the authorities, it is obvious that this affects the cultural life of Foreigners.[9]

Dissident movements that demand freedom of creativity and speech are becoming well-known and widespread. Complex processes of ideological conflicts are reflected in the literature. Literature tells about the spiritual disunity of the people and the difficult, even tragic life of all people.

Solzhenitsyn's work "Gulag Archipelago" is published abroad, as are some other works by Foreign writers "Moscow-Petushki" by Yerofeyev, "Faithful Ruslan" by Vladimov. The works of such authors as Trifonov, Bitov, Iskander, Shukshin and Astafyev are becoming famous.

The main quality of the prose of the second half of the 1950s was the confessional beginning, fully manifested in lyrical prose, and above all in the genre of the diary. The genre of the lyrical diary allowed the author to create an atmosphere of trusting relationships with the reader and express a subjective point of view on historically significant events. The personified narrator, on whose behalf the narrative in the diary is conducted, creates the effect of authenticity of the depicted and sets a certain perspective of the narrative: the reader perceives everything through the prism of the point of view of the hero-narrator. "Vladimir's Lanes" (1957) by V. Soloukhin, "Day Stars" (1959) by O. Bergholz, "Ice Book" (1958) by Yu. Smul — all these works have become examples of lyrical diary prose. The work of the wonderful narrator Yu is also connected with lyrical prose. Kazakov. In his works, the image of human feelings dominates the plot, which explains the impressionistic style inherent in the writer's work.

"Youth Prose" Confessional is also characterized by a short-lived trend in the literature of the 1960s, which was called "youth prose". This prose has managed to express its generation, its heroes are ordinary high school students, students, most often citizens. The initial impulse to the conflict of the hero with the surrounding reality was the discrepancy between real life, far from ideal, with romantic-naïve book ideas about it. The leaders of the current were L. Gladilin ("Chronicle of the times of Viktor Podgursky", 1956), V. Aksenov ("Colleagues", 1960; "Star Ticket", 1962), A. Kuznetsov ("At Home", 1964). The "youth prose" is associated with the renewal of artistic speech, the manifestation of ironic pathos, the romanticization of the characters and their relationship to life and each other. The authors of this trend turned to the literary experience of foreign writers, including the famous American writer E. Hemingway.[10]

"Village Prose" One of the main trends in the literature of the second half of the 20th century was village prose (late 1960s - 1980s). The origins of village prose go back to the acute social journalism of V.V. Ovechkin (essays "District everyday Life", 1952-1956), E.Ya. Dorosh ("Village Diary". 1956-1970), a program article by the writer F.A. Abramov "People of the collective farm village in post-war prose" (1954), works by V.F.Tendryakov, "lyrical prose" by Yu. P. Kazakov, early stories by V. P.Astafyev, V. A. Soloukhin. As the village prose developed, two varieties stood out in it. Such writers as V.F.Tendryakov, B.A.Mozhaev analyzed in their works the socio-historical problems associated with tragic pages in the fate of the peasantry.[11]

The attention of another branch of village prose was mainly focused on the inner world of the villagers. It was in this environment that the writers V. I. Belov and V. G. Rasputin saw the hero as the bearer of moral values opposing the lack of spirituality and commercialism of the philistine. The ideology of this kind of rustic prose was fully manifested in "The Usual Business" (1966) and "Carpenter's Stories" (1968) by V.I.Belov, "Farewell to Mater" (1976) by V. G. Rasputin. The combination of both tendencies manifested in rural prose is characteristic of such writers as F.A. Abramov, V. M. Shukshin, V. P. Astafyev, E. I. Nosov.

The early works of A.I. Solzhenitsyn "Matrenin's Yard" (1959) and "One Day of Ivan Denisovich" (1962) played a significant role in the formation of ideological and artistic guidelines of village prose. Although the latter is regarded as one of the first swallows of camp prose, but the main character in it is a village peasant who steadfastly endures the hardships of life thanks to the peasant's grip. In the story "Matryona's Yard", a simple peasant Matryona experiences all the hardships that fell to her "free" lot no less courageously. [12]

The "Military Prose" Striving for confessional, subjectivization of the epic image is marked by the work of writers-veterans who actively declared themselves in the "thaw" period. In connection with their works at the turn of the 1950s— 1960s, the literary and critical lexicon

was replenished with the concept of "military prose". This was the name of the artistic movement that united the epic works of front-line writers.

Front-line writers, on the one hand, perceived the literary and artistic experience of Viktor Nekrasov, whose story "In the Trenches of Stalingrad" (1946) was published immediately after the Victory, and on the other hand, expressed the same tendencies that were inherent in "youth", "confessional prose". It is no coincidence that the favorite genre of "military prose" has become a lyrical novel, the hero of which is a young man who has not yet had significant life experience, a yesterday's schoolboy, a student or a graduate of a military school. The end-to-end plot of the "frontline story" is the process of character formation in tragic circumstances.[13]

In general, V. Bykov, a Belarusian writer whose work was part of the multinational Soviet literature, remained faithful to the theme and genre. Parable is a characteristic feature of his works, which L. Adamovich first drew attention to. Such is his story "Sotnikov" (1970), forcing the reader to think about the strength and weakness of the human spirit, regardless of the concrete historical circumstances.

On the other hand, the epic beginning of M. Sholokhov's story "The Fate of Man" (1956) is associated with the development of large epic genres exploring the theme of the Great Patriotic War. One of the first voluminous works, which shows not only military heroism, but also the tragedy of the military defeats of the beginning of the war, is K. Simonov's trilogy "The Living and the Dead" (1959 — 1971), written in the genre of chronicles.

Since the 1980s, works devoted to modern army everyday life and wars have appeared in literature. Let's call here "Afghan Stories" (1989) by O. Ermakov and the novel "The Afghan" (1991) by E. Pustynin.

"Historical Prose" In the works of V. Shukshin, Y. Trifonov, B. Okudzhava, A. Solzhenitsyn and others, historical prose was further developed. At the same time V. Shukshin and Yu. Trifonov tried to find answers to modern questions in history; B. Okudzhava's narrative combines different layers of history, such a technique allows the author to identify eternal questions relevant to modernity; A. Solzhenitsyn is interested in the turning points of national history, in which the fate of individuals and the people as a whole is somehow manifested.

"Urban Prose" With the name of the prose writer Yu. Trifonov is connected with the development of the urban, or intellectual, current in literature. The object of artistic analysis in the novels of Yu. Trifonov's "Exchange" (1969), "Preliminary Results" (1970), "The Long Goodbye" (1971), "Another Life" (1975) is a gradual degradation of personality. Unlike "village prose", which inherited the soil tradition, "urban" prose was formed on the basis of intellectual tradition. At the same time, both trends raised the problems of the devaluation of morality in modern society, the destruction of the "self" in the personality of a contemporary. "Urban prose" also portrayed an aimless person deprived of a positive active beginning. The title of one of the novels by Yu. Trifonov — "Exchange" — symbolizes the process of moral uncertainty of modern man. Among the writers close to him, Trifonov named V. Rasputin, Yu. Kazakov, A. Bitov.

Conclusion

It was in Bitov's prose that the problem of "not-your-own" life in "not real time" fully manifested itself. In the novel "Pushkin's House" (1964 — 1971), the writer, regardless of

foreign authors, used literary and artistic techniques characteristic of postmodern works: author's commentary on the text, essayism, variability of plot moves, intertextuality, demonstration of fictional narrative, etc.[14]

"Conditional Metaphorical Prose" At the turn of the 1970s— 1980s, works of conditional metaphorical prose appeared in Foreign literature, in the realistic narrative of which the authors introduce fantastic characters, folklore and mythological motifs and plots. These techniques allow us to correlate the events of modernity with a timeless plan and assess the current moment from the perspective of eternity. Such are the novels "The White Steamer" (1970) and "Piebald Dog running by the edge of the sea" (1977) by Ch. Aitmatov, the novels "Squirrel" (1984) by A. Kim and "Violist Danilov" (1981) by V. Orlov, etc.

The prose writers who entered the literature at the turn of the 1970s — 1980s, V. Makanin, R.Kireev, A.Kim and others, have already demonstrated a different attitude and artistic principles from traditional realism: the dispassion of narration, the lack of an unambiguous author's assessment, the ambivalence of the hero, the game beginning. [15]

"Dystopia" In the 1980s — 1990s, writers such as F. F. turned to the genre of satirical dystopia. Iskander ("Rabbits and Boas", 1982) and V. Voinovich ("Moscow 2042", 1986), A. Gladilin wrote a detective dystopia ("French Soviet Socialist Republic", 1987), V. Makanin ("Laz", 1991) and L.Leonov ("Pyramid" created dystopias-"catastrophes", 1994). The emergence of the dystopian genre in the last decades of the XX century is very natural, since the ideologies of the society of "developed socialism" by this time were devoid of real content. Hopes for the realization of a socialist utopia were not justified.[16]

In the 1990s, the tragic worldview permeated the prose of the already established realists A. Astafyev, V. Rasputin, V. Belov, G. Vladimov.

Foreign prose of the 90s was quite obviously focused on clarifying relations with the recent Soviet past. During this period, the beginning of which was marked by the abolition of censorship and, as a consequence, the removal of all barriers that restricted the work of artists in the USSR, writers gained unprecedented freedom. The only deterrent factor was the author's internal self-control (unfortunately, not always and not everyone succeeded in this self-censorship).

The creative impulse to the writers of the 90s is given by the realities of the Soviet era. Writers willingly play with Soviet ideologems, expose Soviet myths. What until recently was inviolable, sacred, in the literature of the 90s becomes the object of irony (V. Pietsuh, L. Petrushevskaya), parody (V. Yerofeyev, E. Popov),[17]

The result of the literature of the 90s is the destruction of the Soviet myth about the happiness of a person born in a Soviet country. The educational analysis of literary texts of this period allows us to reconstruct and comprehend the Soviet period of Foreign history.

However, a new century, a millennium is coming - and a new generation of writers is rapidly breaking into Foreign literature, whose childhood and youth fell on the difficult 90s.

For them, the Soviet has gone down in history. They are trying to understand themselves, their place in history. And if they evaluate the past, it is only in the context of evaluating their own destiny. The characters of these writers are egocentric in a good way: they are focused on their own feelings, experiences, hopes and disappointments [18].

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