



Research Article

THE ARTIST IMAGE IN MODERN RUSSIAN-LANGUAGE PROSE

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ABSTRACT

The article analyzes the typical features of the “person who writes” in modern Russian-language prose through the prism of the triad “image of the world – image of the word – image of the artist”. It has been revealed that this image represents both the signs of a new hero, self-criticizing, conducting a dialogue with his alter ego, consolidating efforts with other artists, and the specifics of the modern world, combining the memory of the historical past and grading the ennobling effect of the word.

KEYWORDS

Russian-language literature, story, tale, novel, hero, antithesis, image of words.

INTRODUCTION

Contemporary Russian-language prose illustrates a special approach to the image of an artist who embodies the typical features of a person engaged in the creation of artistic works in painting, music, theater, and literature. The art of words allows Russian-speaking writers, first of all, to conduct a fruitful dialogue with the tradition of previous Russian-language literature, as well as

reflect the main patterns and trends of culture as a whole, since similar phenomena are observed in modern world literature. In particular, in the novel “My Name is Red” the image of the artist is intertwined with the theme of death: “I am dead, I am a corpse at the bottom of a well.” [Pamuk 1998: 7] and the word is a confirmation of the existence of another world: “Contrary to the



statements of the infidels, atheists, and blasphemers seduced by Satan, another world, glory to the Almighty! - exists. The confirmation of this is my appeal to you from there.” [Pamuk 1998: 8], and in “Last Stories”, one of the heroines of which, through the words trampled by her in the snow (“Petro died!”), reports death and at the same time lives only thanks to this.

The review of the literature on this topic showed that, considering the image of the hero-creator in Russian-language literature, researchers find parallels in German romanticism: “However, only in the era of romanticism this topic becomes one of the main ones” [Malysheva 2000: 15] and focus on ekphrasis: “Ekphrasis plays a key role in works on the theme of art and the artist, acting as not just a description of the visual text created by the hero, but also a model of art as a whole” [Krivoruchko 2008: 256–257]. At the same time, the study of a new type of hero and a new artistic worldview in the literary process of 1920—30s receive special attention: “It is no coincidence that discussions took place precisely around the role of the artist in the literary process and the image of the artist in literature” [Ovçarenko, Çaylak 2016: 52]. A.N. Davshan believes that in Russian-language literature of the twentieth century a new hero appeared - “a man who writes.” Thus, the researcher notes: “The ideas about the meaning of creativity and the reconstruction of the creative process among Bunin, Prishvin, Pasternak are deeply individual, and Pasternak’s formula “the image of the world in the word revealed” is derived by each in their own way” [Davshan 2012: 85]. At the same time, the triad becomes actual:

“the image of the world – the image of the word – the image of the artist”, since the image of the world “revealed” by creative intention represents a sphere in the center of which the word is located, which reveals the basic principles of the aesthetic concept of Russian artists of the word. In turn, each member of the triad appears in all genres of Russian-language prose: represented both in short stories “To wake up in Tashkent” by Evgeniy Abdullayev, “The Twenty-eighth Smile” by Bakh Akhmedov) and in stories “Unique Subspace” by Abdukhakim Fazilov, “Asik, or Dreams about Old Tashkent” by Jasur Iskhakov, “Lead” by Zulfikar Musakov, “The Gloom of Glass Bukhara” by Alexey Ustimenko), and in novels “Time of Autumn Birds” by Ariadna Vasilyeva, “A troop train to Samarkand” by Guzel Yakhina, “A Lonely Man who Writes” by Dina Rubina). The image of the world in all literary writings in Russian is determined by the general historical and cultural situation and the specifics of Russian-language literature, of key importance for which is the fact that “literary texts are structurally organized by a dialogue between Russian and foreign models of the world” [Leyderman 2015: 21]. In this sense, Russian-language literature is close to the literature of multiculturalism, which is defined as “one of the manifestations of the actualization of cultural interactions that characterize the most important shift in the world culture of post-modernity” [Alimova 2021: 37]. We considered this aspect from the point of view of the methodology for analyzing modern Russian-language prose, since the image of the world allows us to develop and apply an effective



methodology of analysis. In particular, the image of the city indicates the following relationships: Kazan - Tashkent - Samarkand, Moscow - Tashkent - Jerusalem, Paris - Bryansk - Tashkent. Firstly, this evokes figurative associations with the St. Petersburg and Moscow texts in Russian-language literature and the opposition between Moscow and St. Petersburg. Secondly, it testifies to the creation of an artistic image of the world, the mythological level of which is represented by the mythologeme “Asia” with the center of Tashkent and correlates with Russia, France, Israel. The folklore level is represented by the image of a person combining the hypostases of a dervish and an artist; artistic – by the laws of art, creativity (literature, painting, music)” [Gibraltarskaya 2023: 381].

The central member of the triad - the image of the Russian word - illustrates existence in conditions of not only bilingualism, but also in interaction with a multipolar world (“To wake up in Tashkent”, “Asik, or Dreams about old Tashkent”), embodies the features of a saving, creative principle (“Lead”, “The Gloom of Glass Bukhara”) shows the struggle with language and the achievements of the exact sciences, for which “indicators are important” (“Time of Autumn Birds”), embodies the features of primitive word creation, symbolization of the name (“A troop train to Samarkand”), non-fiction aesthetics and irony, as a pervasive element of the individual author’s style (“A Lonely Man who Writes”).

The image of the artist simultaneously represents both the features of a new hero and the specifics of the modern world, in which the “living word”

has to compete not only with traditional forms of art (music, painting, theater), but also with the 20-21 century technologies (radio, television, Internet, audiobooks).

In the story “To wake up in Tashkent” all members of the triad illustrate an ironic attitude towards the word of the artist-creator, since the memories of the hero-narrator take the form of correspondence in English with the Zimnitsky family, who are planning to come from Israel to Tashkent for some logically inexplicable reason: “But I had a real postal romance with the Zimnitsky.”. At the same time, the emphasis is shifted to the problem of understanding: “except that my written English was getting better and better. Although every time I was going to ask them about Khava, I seemed to miss him». The juxtaposition of words from colloquial speech and professionalism emphasizes the self-irony that characterizes the attitude of the hero-narrator to the word: “I am an ordinary Tashkent goofball, a layout designer for a local newspaper.”. An analysis of the story “To wake up in Tashkent” from the point of view of the features of the narrative structure is presented in the monograph “Modern Story: Content Vectors and Narrative Strategies”, where it is noted: the “Hero Storyteller” is replaced by an objective narrator, thereby highlighting the confessional, subjectivized worldview with elements of objectified (fantastic) writing” [Kamilova 2016: 96—97]. It should only be emphasized that such a narrative plan explicates the artist-creator in the hero, leveling his primary importance and focusing on the events in which he became a participant.



In the story “Asik, or Dreams of Old Tashkent”, the image of the artist is embodied in the form of self-criticism through the prism of dialogue with the alter ego of the author-narrator, Asik, included in the title of the work, which creates a polyphonic effect in relation to the description of historical events: “Mom... How many humiliations, suffering and pain she endured during her life” ; and characterize the specifics of human perception: “I remember the day of Stalin’s death. I remember how everyone cried... How my mother sobbed... she cried for the person because of whom she lost everything.” . In this context, the key motive becomes the memory: “What a great contradiction there was in all this!..” in the structure of Jasur Iskhakov’s work.

In the work “Lead”, which contains three plots related to historical events from the Second World War to the present, the image of the artist is dissolved in the very attempt to tell a story, since “in an hour and a half of screen time of the previously filmed famous film “Lead” it was not possible to contain all the interesting material, collected over 4 years” . The change in the role of the artist-creator in a prose work in this case is determined by the point of view in the composition, its value component.

The story “The Gloom of Glass Bukhara” presents the experience of using documentary sources in analyzing the image of the artist-creator, which is presented through the relationship of Sergei Yesenin with Alexander Shiryayevets and the artist Alexander Volkov. It is the latter who embodies the features of a true artist, collecting “the shards of the red sun” to create a single whole, and a poet

writing about the East: “It was a “conversation under a pomegranate branch,” when two people talk, the rest listen”. The indicated features of the stories “Lead” and “The Gloom of Glass Bukhara” are presented in the context of rethinking previous experience and literary traditions.

The least studied from the point of view of realizing the image of the artist-creator are the novels “The Time of Autumn Birds”, “A troop train to Samarkand”, “A lonely Man who Writes”, since they require a systematic approach to understanding such categories as composition, plot, spatial and temporal organization, image, stylistic devices.

The novel “The Time of Autumn Birds,” written based on the play “The Dissident,” was published in the magazine “Zvezda Vostoka” (2012), then was released as a separate edition. This work illustrates the change in the system of value guidelines, when, against the backdrop of historical events (the 1980s of the 20th century), the tragedy of an entire country and an individual unfolds, since a geologist is forced to become a watchman, a scientist - a businessman, a humanist - a bookworm. The image of the world embodies typical features, on the one hand, deliberately leveled (“Sadovaya Street”, “an apple tree”, “a willow”), on the other - screamingly recognizable: “No, back home, on Sadovaya. And you will go to hell with your inhuman way of life!” , since a street with this name can be found in Moscow, Krasnodar, and Tashkent, but it was the time of change, “perestroika” that emphasized the value of the “cherry and apple tree labyrinths of Sadovaya Street”, from which it is not so easy to



“get to the central highway”. The image of the word is connected with the image of the apple tree: “The apple tree was planted by my husband in the last pre-war spring <...> Sofya Sergeevna loved the old apple tree, talked to it for a long time, even out loud, if she knew for sure that her son was not at home.” . The dialogue between man and nature is translated into the plane of everyday issues: “health” (“There was nothing special in those conversations. Sofya Sergeevna asked the tree about health.”), “concern” (“she wondered if the caterpillars were bothering it”), “relationships with the younger generation” (“isn’t the young shoot left behind a burden”), which mirrors the issues that concern the heroine: age and health, relationships with colleagues and with her own son.

The image of the word in this case embodies the features of a transitional era, the struggle of the spiritual, moral with the material, selfish: “...he became neither a scientist nor an engineer, he was just a museum worker with a meager salary and a freelance lecturer in the House of Knowledge.” . Behind this phrase lies a well-known picture of the twentieth century: scientific and technological progress (“scientist”), the primacy of technical specialties (“engineer”), the peripherality of art (“museum”), the dominance of mercantile interests (“meager salaries”), and finally, “non-staff” position of the word. This whole situation worsened in the early 80s of the twentieth century, when “the fashion began to replace intelligent, talented specialists... how to put it mildly... with specialists of a “second freshness”; when “industrial relations come first”, “if you

don’t want it, a business person is required. So that he can dodge, dodge, dodge to cope with all this bureaucracy.” . All this adds up and leads to the fact that “times change”, “the question of truth” becomes secondary” . It is significant that the fear and inability to cope with the situation that the heroine experiences are allegorically presented in the Bunny’s story about whales: “There is such an animal - a whale <...> it is great <...> And you have to go through life so beautifully, and in the end give in their positions. To whom? Alas, whales, whales” .

This “ichthyological” allegory is mirrored in the dialogue between Seva and Andrei Konstantinovich about George Orwell’s novel “1984”: “A warning to all humanity of what a totalitarian regime can lead to. And it rests on two pillars: on the one hand, a brutal crackdown on dissent.” . And before naming the second “whale,” the author describes in detail the gestures and facial expressions “Seva twitched and brought his eyebrows into one line.”), as well as the psychological reaction of the participants in the conversation: “On the other hand,” Andrei Konstantinovich continued as if he had not noticed anything, “drilling into the brains of a great idea and promises of a bright future” . The reference to J. Orwell’s dystopia “1984” not only reveals the essence of the totalitarian regime, but also expands time and space, since, as we know, it was written in 1949, which returns us, on the one hand, to the post-war years, on the other hand, sets a perspective for the future, especially in connection with Seva’s sincere reaction: “Lies!!! Everything here, from the first to the last word, is



slander against the Soviet regime! This is a caricature of communism!” . It is in this context that the theme indicated in the title arises, since in 1981 the novel was called “The Dissident.” This is a mention of samizdat, the dystopian genre, a meaningful glance from the mother after a dispute about the essence of power: “Ha! You say “I’m not a dissident”! And you are for capitalism yourself? . This is how the word makes Seva stand out from the crowd: “And then he told Bunny his word, and Bunny supported him, and the delegation in a sky-blue “Moskvich” drove into the labyrinths of Sadovaya Street.” . But at the same time, the image of Seva is directly related to the discrepancy between words and actions: “Another thing is that nothing good came out of this noble idea: “A farce will come out of their plans. Farce. Farce”. I didn’t notice how I said the last word out loud.” . The play on words “farce” - “farsh” (minced meat) emphasizes the high ennobling effect of the word and its reduced everyday function: “Why are we sitting here! – Olga Pavlovna was alarmed. “We won’t have time to prepare the farsh.” Sofya Sergeevna looked at her wildly and said nothing.” That insoluble contradiction between word and deed, which was described in classical Russian literature of the second half of the 19th century (“Rudin”), was turned into “savagery” and a conscious lack of action, which was also shown by writers (“Oblomov”).

Thus, it should be emphasized that in the foreground in the novel “The Time of Autumn Birds” a generalized image of a word is shown, presented in the form of a parable (a story about whales), in the form of a word of science, art

technology (Sofya Sergeevna’s laboratory, Bunny’s inventions, the dystopia “1984 ”) and alive, sincere (conversations between Andrei Konstantinovich and Seva, conversations between Sofya Sergeevna and the apple tree). The image of the artist-creator is present contextually: dissident, Orwell, Pushkin, lectures in the House of Knowledge, Turgenev, Goncharov.

Also in the foreground, the image of the word is presented in the novel “A troop train to Samarkand”. This includes the “primitive” word creation of children, the rumors they spread: “Rumors will accompany the train all the way.” , these are also “scary” stories, which creates an atmosphere of fabulousness (China-king, vampire), a myth in the making, the authors of which are children: “Perhaps strange and scary fantasies are necessary for children as a replacement for fairy tales in which they did not believe” . In this case, an allusion arises with the attitude in the novel “The Master and Margarita”: “Of course, when people are completely robbed, like you and me, they seek salvation from an otherworldly force!” . Children’s myth-making is primarily associated with the creation of words: “Words, words - they merged into a tight, buzzing cloud.” , it is to the word that children delegate the right to salvation.

A special word is the lyrics of the song, presented by contrast together with reflections on the desire of mothers to get rid of the child: “Human mothers - the only ones in nature - pick their wombs with knitting needles and drink poisonous potions to kill the fetus.” . It is the song at the end of the novel that contributes to the successful



resolution of the situation when everyone pronounces the same name Iskander.

What unites the word creation of children, and the main active forces of the novel, and space and time, are the nicknames that children come up with for themselves and give to others; which perform a spell function; indicate the place of residence and characterize the time: the occupation of children is determined by the time of hunger, devastation, and disruption of human connections. Nicknames also indicate that space is the central category of the novel “A troop train to Samarkand”. This fact is already emphasized in the title: the preposition “to” has a spatial meaning and is associated with the motive of the path, the railway. At the same time, this movement is carried out very slowly: “It took a week to get to Ryazan. One more to Ruzaevka” . All along its route, the train is accompanied by an oriental color. First, this is the image of Fatima, who was lulling the baby, “singing a song - the same lullaby that she sang back in Kazan,” then the name that she gave to everyone: “For some reason she called the baby Iskander.” . As a result, a line is composed: Fatima - Kazan - Iskander and several associations arise at once: the daughter of the prophet Muhammad and Khadija - an ancient legendary city, the capital of the Republic of Tatarstan, the center of Eastern and Orthodox culture (mosques, monasteries, temples) and world linguistic science (Baudouin de Courtenay , N.V. Krushevsky) - a great commander, the hero of Alisher Navoi’s work “Iskander’s wall”. This image is present throughout the novel, at the beginning: “Fatima called all the boys Iskanders” , then

reflection and recognition of one’s mistakes: “The child shouldn’t have been named after the great conqueror” , then in the final confirmation of the correctness of her actions: “The boy took his hand out of his mouth and quietly answered: “Iskander” . This was the answer Davydova received from everyone sitting in the cart, which allowed them to be saved.

When two central active forces collide - life and death - the hero’s attempt to get real food - meat - has a symbolic meaning. He asks for “one night in a prefabricated stable” , which could cost him his life, but could save starving, sick children. The birth of a calf, on the one hand, correlates with the fairy tale: “People from St. Petersburg appeared at night - broad-shouldered, mustachioed <...> Three heroes” ; on the other hand, danger: “The comrades did not answer. The sawn-off shotguns were held behind the shoulders, and the hands were on revolver handles stuck into the belt.” , with the third – atoning sacrifice: “he will not give the calf” .

The philosophical issues of the conversation in the barn, when paramedic Boog voiced his life stance: “I’m not involved in politics. I treat people” , reveals the illogicality of the situation. A person wants to treat “animals”, wants to be a “horse doctor, in the cavalry,” but is forced to be “in public,” realizing the futility of his work: “Why am I sawing his leg today - without morphine, - if tomorrow a bomb will hit the convoy and tear him apart?” . In this case, an analogy arises with Yuri Zhivago, who also considered himself a person obliged to provide medical care to all people, regardless of their political beliefs.



In general, in the novels of Guzel Yakhina, the architectonics of the works highlight the most important meanings of the text and explicate all its levels. Thus, in the novel “Zuleikha opens her eyes”, starting from the chapter with the significant title “Meeting”, in the heroine’s life appear people such as Ignatov, Nastasya, then Wolf Karlovich Leibe, “Ilya Petrovich Ikonnikov, artist”, as he later introduces himself to the neighbors”, whom Zuleikha initially disliked, but then was grateful ; Isabella, who “had a long middle name and a tricky double last name, but Zuleikha didn’t remember”; “her husband, Konstantin Arnoldovich” and others. The same is typical for the heroine’s spatial movement: before the “Meeting” Zuleikha “never left Yulbash, only if it was to the forest or to the cemetery” , and wasn’t even in Kazan; then followed the cities of a long, endless route: Kenderi, Vysokaya Gora, Biryuli, Arsk, Shemordan, Kukmor, Kizner, Sarkuz, Mozhta, Pychaz, then in the opposite direction - Pychaz, Mozhta, Sarkuz and again to the east. Settlements are also associated with the birth of a new life in it: “The child will begin to move under Mangut” , then Omsk, Kalachinsk, Barabinsk, Kargat, Chulyum, Novosibirsk, Yurga, Anzhero-Sudzhensk, Mariinsk, Tisul, Kashtan, Bogotol, Achinsk and, finally, Krasnoyarsk.

This toponymic aspect of architectonics is also presented in the novel “A troop train to Samarkand”, since the division into chapters, their titles and subtitles (chapter “Five hundred” with the subtitle “Kazan”; “Together” - “Sviyazhsk - Urmary”; “Devil’s Dozen” – “Sergach - Arzamas – Buzuluk”; “Subtraction and addition” –

“Orenburg – Aralsk”; “And again five hundred” – “Kazalinsk – Arys”; “Three” – “Samarkand”) represent not only the path from point A to point B, but also the image of the world, the image of the word. Only the fourth chapter, “Alone”, has no subtitle; the number of chapters is also symbolic, since the number 7 contains the incantatory function of the word, embodying hope in a hopeless situation of hunger and devastation. Of key importance in the novel “A troop train to Samarkand” is the end-to-end repetition, the repeating detail, which also through words realizes the humanity in people, in particular, Ataman Yablochnik, having prayed, tries to save both the children and the souls of his comrades. In connection with the ataman's surname (Yablochnik-Apple grower), the image of an apple in the novel combines biblical, mythological and acquired meanings from a historical perspective, that is, those reflected in previous literature. So, in the novel “A troop train to Samarkand” the image of the word is presented as life-building material for the soul, for the world, for the future in inhuman historical conditions.

The title of Dina Rubina’s novel “A lonely man who writes” is significant in this context, since it combines all the meanings presented in previous novels and literature in general. The main techniques for creating the image of an artist-creator are antithesis, the opposition of true and false art; comparison of typical features of various artists, symbolization of the name and irony as a distinctive feature of the individual author's style. Thus, the epigraphs immediately actualize the antithesis of true and false art in the context of



creativity and the chronotope of the path: “I passed under the condescending stamp of “not untalented girl.” A long, colorless word like a worm” . This remark by the author implicitly represents the historical and cultural situation, when labeling determined not only social life, but also creative life (“passed under a condescending stamp”), which evokes memories of the political and ideological situation of active intervention of government bodies in all spheres of human life, including art; and transtemporal perception of words, which is emphasized by both heterogeneous definitions and comparative usage (“a long word, colorless, like a worm”). The phrase has the same meaning: “influential literary critic Pyotr Iosifovich Tartakovsky. He was a sharp, smart man. Not sentimental” , since it again emphasizes the historical and cultural situation (“influential literary critic”) and eternal values - such personal qualities as a sharp mind, objectivity.

The features of true art are presented through periphrasis and metaphor (“How can I put it better?.. a withering craving for self-expression through the word”, “inner freedom of creativity, passionate work, endless vigil over the text”), as well as specification (“...I became a free writer”) and references to Russian writers (“So I had to learn the art of writing myself, from the same good old teachers: Chekhov, Bunin, Tolstoy, Nabokov.” , as well as foreign (“and a quintet of favorite American writers, and some of the English, and some of the Latin Americans... Well, and some other good company”). The list of writers who served as an aesthetic guide for the

author is presented, on the one hand, with a great deal of irony (“good old teachers”), on the other hand, are imbued with conversational element (“quintet”, “not a weak company”), which emphasizes the complexity of writing in general and in specific historical conditions in particular.

The author constantly follows this designated general principle, “and even climbed up to the top of a new novel” . As you know, the novels written by Dina Rubina include: “The Last Boar from the Forests of Pontevedra” (1998), “The Syndicate” (2004), “Cold Spring in Provence” (2005), “On the Sunny Side of the Street” (2006), “Leonardo’s Handwriting” (2008), “The White Dove of Cordoba” (2009), “Petrushka Syndrome” (2010), “Russian Canary” (2014—2015), “Napoleonic convoy” (2018—2019), “A lonely man who writes” (2020), “Maniac Gurevich” (2021). In them, the author also uses his favorite techniques: antithesis, naming (direct (name), indirect - through an art form (music, painting)), periphrasis, comparison, building artistic texts.

In the novel “A lonely man who writes,” the lexeme “artist” is present in two aspects, the first of which is an understanding of the essence of creativity as a whole: “And in the middle of all this thick—smelling—various life, the author himself would stand and calmly answer questions directly into the camera about style, about literary characters, about the concept and ending of books” . Here, first of all, the direct connection with everyday life is highlighted through the use of a complex epithet - “thick - odorous - varied” - which emphasizes both the ironic attitude towards the situation and towards the artist of the



word. Secondly, the main, in the opinion of others, set of components necessary for creativity is presented: style, literary character, design, ending, accidents and patterns. Thirdly, the source of inspiration is indicated: childhood memories, dreams, feelings and the constant desire to create, to be an artist. The key importance in this case is the first assessment, which plays the role of a guide throughout life: “Margarita Sergeevna, a teacher of Russian and literature, publicly called me a “master of artistic expression””. Despite the intangibility of this first award and the ironic tone of the story (“While I was trundling home on the tram, I whispered this prize thirty times, this title – master of artistic expression!”), the self-determination of the author-narrator is of key importance in this context.

The second aspect is that in the novel “A lonely man who writes” the artist’s independence from real events, prototypes of heroes, random or natural coincidences is defended. In particular, with regard to the novel “On the sunny side of the street,” the author emphasizes: “The main characters of the novel - the artist Vera Shcheglova and her mother Katya - have nothing in common with my life, these are fictional figures.”. In this case, the essence of creativity is indicated: fiction, interest in the artist in general and in the female fate of a creative person specifically.

Thus, we came to the following conclusions:

1) the image of the artist is intertwined with the theme of death, faith in the afterlife, while the triad “image of the world – image of the word – image of the artist” is actualized, each member of which appears in all genres of Russian-language

prose. The image of the world in all works in Russian is determined by the general historical and cultural situation and the specifics of Russian-language literature, which leads a fruitful dialogue with previous Russian-language literature and foreign models of the world;

2) the image of the Russian word embodies the features of a saving, creative principle and primitive word creation, the symbolization of a name; shows the struggle with language and the achievements of the exact sciences; non-fiction aesthetics and irony as a pervasive element of the individual author’s style.

3) the image of the artist simultaneously represents the features of a new hero, carrying out self-criticism, conducting a dialogue with his own alter ego, joining forces with other artists, and the specifics of the modern world, combining the memory of the historical past and leveling the high ennobling effect of the word;

4) Ariadna Vasilyeva’s novel “The time of autumn birds” presents a generalized image of the word and a contextual image of the artist-creator by mentioning the dissident movement, Orwell’s novel, and the iconicity of Pushkin’s work. In Guzel Yakhina’s novels “Zuleikha opens her eyes” and “A troop train to Samarkand”, “primitive” word creation is transformed into myth-making through songs and nicknames. In Dina Rubina’s novel, the image of the word actualizes the antithesis of true and false art.

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