



HISTORY OF MODERN FRENCH LITERATURE

Тоирова Дилфузә Файзуллаевна

Заведующая кафедрой «Языков» Ташкентского университета
информационных технологий Самаркандского филиала,

доктор филологических наук (DSc)., доцент

(+998906018008; dilfuza.toirova@mail.ru)

A B S T R A C T	K E Y W O R D S
<p>The article discusses the social novel of the 70s, which combine various modern artistic trends and styles. Today's acute problems unite authors of different political and philosophical views, including writers related to Catholicism.</p>	<p>Politics, society, people, students, movement, history, literature, resistance, culture, etc.</p>

Introduction

Politics is modern history. A history that has firmly entered not only the lives of state and public figures, but all people and each person individually.

In the spring of 1968, for the first time since the Resistance, France experienced a period of national upsurge, which resulted in a decisive challenge to the existing order. The "industrial society," the "affluent society," the "prosperity society" have cracked deeply.

Again, as in the years of the Resistance, the ordinary Frenchman was an active participant in the historical process. Literature also came face to face with history. The social upheaval of May-June 1968 contributed to the further politicization of French culture. The decade that has passed since then has shown that the lessons of those days continue to be felt both in the public life of the country and in art. During the 1970s, there was a rapid development of the social novel.

Noting the politicization of literature and art after 1968, bourgeois scholars pay attention first of all to the anarchist-avant-garde trend. There is no doubt that reality provided an objective basis for him [1. Art et contestation. *Témoins et témoignages*. Bruxelles, 1968, pp. 107-111]. But Goschism in art proved to be as sterile as it was in politics. And when the avant-garde wave began to wane in the early 1970s, serious and profound changes began to emerge in the very course of the literary process. The turn to realism observed in the literature of Western Europe and the United States in France was largely due to the revolutionary upsurge of the late 1960s. The historicism of artistic thinking among progressive writers intensified. This allowed them to demystify May 1968 and say their word about it.

Among the numerous responses of the writers, the democratic line is clearly visible, represented primarily by Robert Merle and Pascal Laine. Much has been written about R. Merle's novel "Behind the Glass" (1970) and P. Laine's novel "Irrevolution" (1971) as in French criticism [2. L. Zonina, In Search of a Language. – Vopr.lit., 1972, No. 8; Balashova T. Dvizhenie frantsuskogo romana

[Movement of the French novel]. In: Modern Revolutionary Process and Progressive Literature. Moscow, 1976].

The author's preface resolutely rejects fashionable theories that overthrow the genre of the novel. "In a novel, for example," says Merle, "a new confession of faith, which has been going on for several years, requires the breaking of the narrative, the elimination of the plot, the destruction of the characters. In the end, the author questions himself and destroys himself." Talking about how the book was created, about the method of simultaneity underlying it, the writer asserts the art of the realistic novel as an old, but faithful tool for understanding the world, society, and man.

Throughout the narrative, there is an image of glass separating students from reality. This image, repeated in various aspects, becomes a symbol of alienation and self-alienation. Merle, for example, writes: "Jaumet was talking to her, she could almost feel the warmth of his shoulder, but he was far, terribly far away. He was as inaccessible as if they were separated by a glass cage"; Students also strive to break the glass, to break out of the "glass cage", to assert themselves and pave the way to others.

The climax of the novel is the seizure of the administrative building and the hall of the Academic Council by students in response to the arrest of their comrades from the National Defense Committee of Vietnam. Endless discussions, so characteristic of those days, arose around this action, and a variety of points of view were expressed.

One of the main characters of the novel is the anarchist David Schultz. The son of a wealthy doctor, David, like many of his peers, rebels against the bourgeois class. He takes part in all rebellious actions. David sees true democracy in "respect for spontaneous decisions, for the creativity of each and for the multiplicity of tendencies." But, respecting this "multiplicity of tendencies," David, an honest and searching man, follows the logic of life itself to condemn both the Maoists and the Trotskyites. "David was sick and tired of this mini-theological controversy, the endless chatter about sacred texts. He was disgusted by their sectarian narrowness and, of course, their inhumanity and historicity." In these words, the essence of the matter is this: a person who opposes an inhumane society is not on the same path as inhuman "revolutionaries."

In our criticism we noted the fundamental importance of the character of the Algerian worker Abdelaziz in the novel. It should be noted that the story of the events in Nanterre begins with Abdelaziz's inner monologue, which has no direct relation to these events. But he is the first who, by the will of the author, enters the stage.

After "breaking" the cursed glass, David breaks through to the workers employed at the university's construction site. He tries to help Abdelaziz in every possible way, but they are unable to find a common language. At first glance, a paradoxical situation arises: the student, the son of a bourgeois, sees the meaning of life in the political struggle, while the exploited immigrant worker says that for him "this is not the main thing now.

- And what is the main thing? David said.

He was so outraged that his voice dropped." And for Abdulaziz, the main thing now is to become a skilled worker, to get out of hopeless poverty.

Abdelaziz is apolitical; David is helpless in his attempt to make contact with the workers; The goshist action of seizing the hall of the Academic Council did not lead to anything. Nevertheless, the book is full of faith in the French youth, who will eventually find the right ways to transform society. The novel "Behind the Glass" is characterized by that historical optimism that Merle considers one of the main functions of literature. In this sense, the book is in the circle of socialist realism.

The book, published by Merle in 1970, is still alive today. Young people continue to face acute problems. In a certain respect, the situation of the students has deteriorated, not improved. A significant proportion of young people who have received diplomas remain unemployed. What Robert Merle called age-related racism ("All old people are generally wrong, but young people are right") has been replaced by so-called "wifery" ("jeune" - young) – hatred of the younger generation. In the face of the crisis of the social system, its ideologists are trying to make the youth responsible for all the troubles of today's France [3. N. Molchanov, Students and Diplomas: Collapse of Illusions. – Lit. Gaz., 1977, January 19]. In this situation, a truthful book about students, their deep discontent and rebellious aspirations will remain especially important.

References:

1. Art and Protest. Witnesses and testimonies. Brussels, 1968.
2. Zonina L. In Search of Language. – Vopr.lit., 1972, No8; Balashova T. Dvizhenie frantsuskogo romana [Movement of the French novel]. In: Modern Revolutionary Process and Progressive Literature. Moscow, 1976.
3. Molchanov N. Students and Diplomas: Collapse of Illusions. –Litas. Gaz., 1977, Jan 19.