

Psychology of Family Relations in the "Female Prose" of Russian and Uzbek Writers

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ABSTRACT

The article is devoted to the understanding of family relationships in "women's prose". The material for studying the problem was the works of Victoria Tokareva and Zulfiya Kuroilboy kizi, the study of this problem on the example of Russian and Uzbek "women's prose" allows us to deepen the understanding of the modern literary process, which notes that in the current world there has been a replacement of positions in the interaction of three different-level subjects: society, family and individual. The phenomenon of an inverted pyramid can be traced: if earlier it was based on an individual, and at the top – society, now they seem to have changed places – at the base of the pyramid was the society, and at the top-the individual. The family has retained its central position in this hierarchy, in the sense that it is both a channel for resolving contradictions between society and the individual.

The problems of family and family relationships are the subject of study of scientists-teachers, psychologists, philosophers, sociologists, demographers, historians and of course philologists. Modern science notes the impact of negative changes in the family on the dynamics of the population, on the formation of destructive behaviors, on the moral state of society. The concept of spiritual harmony, which ensures the internal, moral and physical well-being of an individual, is often forgotten.

The concept of "family values" is essentially a synthesis of the concepts of "family" and "value". There are many scientific views on what a "family" is, and what its meaning is in a person's life. This phenomenon is studied in psychology, sociology, philosophy, law and other sciences. M. Weber, E. Durkheim, K. Marx, F. Engels, and G. Hegel made a great contribution to the development of scientific views on the family. Max Weber focused on the family in the context of the development of capitalism, and Friedrich Engels, in turn, traced the transformation of traditional family-marriage models. American futurist Alvin Toffler in his work "Future Shock" ("Futurushok") defined the family as a "giant shock absorber", defining its purpose as a place where a person returns after "fighting with the world" [1]. Hegel defined the family as the basis for the development of society. At the same time, he characterized the relationship between the spouses as moral. The family, according to Hegel's philosophy, is "a natural existence in the form of love and feeling." In other words, the creation of a family is inherent in a person by nature [2].

Scientists interpret the family as a social structure – the fundamental basis of society. The opposite point of view about the importance of the family in the development of society, was expressed by the philosopher of Modernity Francis Bacon. The family, he believed, is nothing but a hindrance to the accomplishment of great things, arguing that success in science, in any other areas, is more often achieved by unmarried and childless people.

The diversity of opinions about the purpose of the family indicates that Dan-

This social institution is the most important heritage

of humanity. In science, the sociologist and cultural critic Pitirim Sorokin summarized and outlined the disparate theories about the family in the work “The Crisis of the Modern Family” [3]. He approved the basic position that the family is a small social group firmly integrated into society.

At the end of the XIX century, such scientists as P. Florensky, V. Solovyov and N. Berdyaev began to talk about values. They gave the value a metaphysical significance, arising from the basis of man with God. Berdyaev, in turn, considered the highest value of a person's personality. In the second half of the XX century, the philosophers N. P. Tugarinov “On the values of Life and Culture” [4], V. P. Vasilenko “Value and evaluation”[5] and O. G. Drobnitsii “The World of Revived objects” [6] devoted their works to the problem of values. Doctor of Philosophy V. P. Tugarinov, who specializes in philosophical ontology and axiology, defines that value is the objects that are necessary for members of a particular society or individual, as a means of satisfying their needs and interests, as well as ideas and motives as a norm, goal or ideal.

So, we will consider family values: spiritual and moral, moral-ethical norms of a particular family (a group of people united by life and kinship), which regulate the relationship within this family and the attitude of family members to the surrounding reality. Family and family values are mainly related to the basic functions of the family.

The value system of a person, in general, and the family, in particular, is considered the "foundation" of his attitude to the world. Family values are determined by the uniqueness and social significance of the family. But it should be noted that the changes that have taken place in our society over the past decades have had a destructive impact on the economic stability of the family and its spiritual integrity. There is a devaluation of family values, the social importance of motherhood and fatherhood decreases.

Researchers rightly note that in the current world, there has been a replacement of positions in the interaction of three different-level subjects: society, the family and the individual. The phenomenon of an inverted pyramid can be traced: if earlier it was based on an individual, and at the top – society, now they seem to have changed places – at the base of the pyramid was the society, and at the top-the individual. The family has retained its central position in this hierarchy, in the sense that it is both a channel for resolving contradictions between society and the individual. However, the emphasis has changed in the assessment of the importance of the family, there has been a re-evaluation of these models, which we observed, it seemed, quite recently, and those that are classified as alternative in modern conditions, the return of the family to the function of accumulating private property and passing it on by inheritance.

The theme of family values is clearly traced in the works of the Doctor of Social Sciences.

Associate professor T. A. Gurko, who mostly paid attention and wrote in his works about the topic of family transformation, family values and features of child rearing. The author has traced the transformation of family values since the beginning of the XX century. In his work “Transformation of the institution of marriage in Russia”[7] traditional values are reduced to Orthodox foundations. According to the author, traditional values in the XXI century are being replaced by “A new family morality”. The reference point of this new morality of the family is

reduced to purposefulness and self-development of the individual, satisfaction of needs. In other words, the modern values of the Gurko family are individualistic values.

In this regard, it is of particular importance to identify the axiological foundations of the existence of family-marriage relations, the general patterns and trends of interaction between the family and other social structures, the problem of the relationship between the individual and the family.

Literature has always not only reflected reality, but also participated in its transformation and promoted the cult of the family by the example of its best works.

Family and intra-family relationships are the basis of the plot in the works of classical writers. The theme of fathers and children, intra-family relations, and moral search for personality is raised in Russian literature in the works of A. S. Pushkin, N. V. Gogol, A. N. Ostrovsky, I. S. Turgenev, N. A. Nekrasov, L. N. Tolstoy, A. P. Chekhov, A. M. Gorky, and others.

All social trends are clearly reflected in the "women's prose" in the works of Victoria Tokareva and Zulfiya Kuroloy kizi. They are in their creativity

They affect such acute social problems as single-parent families, orphaned children, and others.

The theme of the family is reflected in the works of V. Tokarev's "The Happiest Day" (1964), ("I am. You are. He is.", 1993), "truth" (2008), "the Tree on the roof" (2009), "the wife of the poet" (2019), etc.

I would especially like to mention the story "The Happiest Day". Here we are talking about the girl Oksana, her sixteenth birthday is celebrated in the family. But the heroine does not appreciate, neither the care of her mother, nor the calmness of her father... Family means nothing to the birthday girl, as she is shy of her mother. She's shy and says it to her face... Oksana's father is sure that life values, human beliefs and guidelines are formed in childhood. But now, watching his sixteen-year-old daughter, who grew up selfish and does not take into account the opinion of her parents, Korolkov understands that the fault is theirs, because they "fell in love with her, Oksana, as a child" ...[7]

If we turn to the analysis of the themes of Zulfiya Kuralboy kizi's prose, we can identify analogies with the work of Victoria Tokareva. Like the Russian writer Zulfiya Kuroloy kizi, she writes about eternal themes: family, motherhood, and everyday life.

Human happiness begins with small things, with family, love, and family relationships. It is these aspects of life that attract as fundamental in Z. Kuroloy kizi in the stories "Love and envy", "Kelin".

So in the story "The Sun is on my side" several themes are presented – family, betrayal, treason.

After all, due to her simplicity and trustfulness, Guzal could not save her family. After all, what can be more important and more important than family and family values? It is nothing, because nothing can replace a family! When a person is left without a family, he loses support, strength, and much more. But, above all, he loses his family and friends, who are important in your life, who believed and loved you. We come to the conclusion that the family is a huge part of our life, occupying the most important role, and basically the fate of any person depends on it.

Zulfiya Kuralboy kizi's story "The Sun is on my Side" has not lost its relevance to this day, because each of the heroines of women's prose presents its own strategy of behavior and representation in the modern world. Offering his solution to the traditional oppositional pair "man – woman", the author demonstrates that the value is formed largely from the surrounding reality. Her artistic concept is that not only a woman is responsible for preserving traditional family values, but also a man.

The main character of the story is Guzal, a beautiful, simple-minded woman who takes care of

her family and children. For her, home, family, children are significant values of life, a woman always expects a salary from her husband, worries about what to drink and feed hungry children. In her family life, there is no place for love, because she always worries about her husband bringing earnings to the family, She raises children, patiently treats lack of money, her husband's infidelities, in order to save the family. The author portrays the problem of the fact that as a loving female nature is always characterized by reckless sacrifice in the name of the family.

As for the main character Tahir, Guzal's husband, he is quite the opposite of the established stereotypes in society concerning men, it is usually to feed the family, earn money, etc. The main character returns late from work, does not spend the night at home, if others' wages increased, then he decreased.

At the end of the story, Tohir finally breaks off relations with his wife and brings home another woman. The children stay with him. Guzal, who has lost her family, her children, her honor and dignity, is horrified by her fate. Hypocrisy, indifference and cruelty of people destroy Guzal. The main character finds herself in a difficult life situation and ends up in a psychiatric hospital with a diagnosis of schizophrenia. The woman is completely empty and unconscious. The beauty and peace that her husband Rustam could not find in his own family could not be passed on to any other woman but her own. The author portrays the woman as persistent, patient, but trusting.

After all, due to her simplicity and trustfulness, Guzal could not save her family. After all, what can be more important and more important than family and family values? It is nothing, because nothing can replace a family! When a person is left without a family, he loses support, strength, and much more.

So, despite the fact that the culture and social situation in Russia and Uzbekistan differ, the themes of the family in the works of Victoria Tokareva and Zulfiya Kuroloy kizi have typological similarities. Both writers reflect an eternal theme, the sphere of their interests is focused on the family, the problem of fathers and children, gender issues, love and the feminine essence.

The problems of the works of Victoria Tokareva and Zulfiya Kuralboykizi also have typological analogies. The authors raise problems of ideological and moral, socio-cultural, and national character. Moreover, the field of comprehension of reality is presented by them through the prism of female perception, the "women's question" is investigated more deeply, comprehensively and scrupulously. Such are the works of V.Tokarev's "Own Truth"(2008), "Tree on the Roof" (2009), stories by Z.Kuroloy kizi "Pain" (2012), "Daughter-in-Law" (2012).

In particular, the story "The Tree on the Roof" by Tokareva examines the life of a woman with the telling name of Vera, who is used to the fact that life teaches her more to troubles than to pleasures. Her first marriage ends not just badly, but in disaster – her husband Alexander wants to kill her in order to get hold of her food cards in the hungry besieged Leningrad. And then there is a question that is rarely raised in women's prose – a religious question.

"I got up and went to church. The church was open. The faces of the saints stared impassively from the walls. One of them, John the Theologian, did not look at Faith in general, but specifically at Faith. Vera moved to the right. John followed her with his eyes. Vera walked a few meters to the left. John turned his gaze to the left. I watched him relentlessly. The face was dark, the color darkened with age. John the Theologian was painfully reminiscent of someone. Vera tensed and realized: a peasant with a knapsack, that's who... On the icon, he was without a hat, which of course meant. Still a saint...

It became clear to Vera that John the Theologian had come to her. He had come at the moment of doom to take a breath of strength. Supporting"[7].

Much more often in women's prose, moral dilemmas arise when a woman has to choose between love and tradition. In such cases, the authors demonstrate that there can be no simple answer, no simple choice, since any choice can have negative consequences. The origins of this choice can be found in the work "Jane Eyre" by Charlotte Bronte, where the heroine discusses whether she should stay with a loved one or whether it is necessary to comply with social laws.

"Tree on the Roof" corresponds to the paradigm of moral choice, which, according to the law of the genre, cannot lead to an improvement or deterioration of the situation of a woman. The heroine Vera adheres to the rule-never to have affairs with married men, because when her common-law husband finds a woman on the side, she is faced with the same situation that she always tried to avoid, but as if from the "other side". In such cases, it is possible to trace the development of the character in dynamics. But the sudden appearance of a religious motive suggests some ambiguity. Thus, John the Theologian, who appeared before Vera, seems to confirm the correctness of the heroine's moral path, and it is not for nothing that in the finale Vera's husband's mistress believes that there was a certain spirituality in Vera, something that exalts her above the crowd, since John the Theologian appeared to her. But in fact, we can not interpret this work as religious for the reason that Faith has a real prototype-Lyubov Sokolova, the wife of director George Danelia. She really was in her youth a saint-Nicholas the Wonderworker, in honor of him, she, like the heroine of the story, named her only son. Thus, the unambiguity of the choice seems illusory.

Here we can note another difference between Tokareva's prose and Z. Kuroloy kizi– the latter's work describes a woman's reaction to the negative actions of other people. In Tokareva's prose, it is rare to find fault, as a rule, the problem lies in the circumstances. The choice of one line of behavior which is conditionally called "correct", does not lead to unambiguously positive results. Therefore, the behavior that corresponds to the deepest desires becomes "correct". Thus, having become pregnant by the poet Wili, Vera gets rid of the child, since the beloved does not want children. A similar situation occurs in the story "Own Truth", when Irina gets rid of the child, because his father does not want to marry her. However, in the first case, this leads to the fact that Vilya dies without knowing fatherhood, and Kamal (Irina's lover) marries another woman who is ready to bear him children, which also does not lead anyone to happiness, since a child in a legal marriage is born sick, with a heart defect.

Only when Vera follows her own desire to become a mother and leaves the child, contrary to the wishes of his father, her beloved Alexander, does she receive both motherhood and her own family, since Alexander's mother calls her to the house and Vera becomes the common-law wife of her beloved.

But then there is a problem that can arise, as in a marriage that was concluded for love, and in one that, as in the analyzed story, arose without the desire of both lovers, Alexander falls in love with another woman. Both Tokareva and Kuroloy kizi consider similar situations from different sides, because it is such situations that are most dangerous for the existence of a family. And both come to the conclusion that the right answer, the right behavior does not exist at all. At the moment when Alexander has a new lover, Lena, the focus of attention shifts from the figure of Vera to the relationship between Lena and Alexander. And here we can observe that, even without intending to hurt his own wife, a person turns the situation into such that it traumatizes all three of them-both his wife, and his beloved. This demonstrates another feature of "women's prose" – the ability to look at different options for the development of the same situation.

A man's attempt to save his family and divorce only after five years, when his son grows up, ultimately destroys the happiness of all. Having already lost love for his wife, he eventually divorces her, but marries not his old mistress, but a completely different woman. The expectation, the humility, the hope that everything would somehow resolve itself, led to the death of the love between them all, to the fact that everyone was only trying to escape from this

triad, as from a heavy bond. Even Vera, who wanted to save her family, felt lost when Alexander gave her the keys to the house, thereby showing that she had won. And, as events have shown, her victory was pyrrhic, since they still divorced her husband.

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