

## Philosophy of Family Values: Artistic Analysis in the Typological Aspect (Based on works of Russian and Uzbek modern prose)

Rakhmatova M.Sh.

Teacher of the Russian department  
Language and literature, NSPI, Uzbekistan.

**Annotation.** The article is devoted to understanding family relationships in the prose of the twentieth century. The material for studying the problem was the works of A. Varlamov “Birth”, P. Sanaev “Bury me behind the baseboard” and M. Murodov “Sin”, which are an important part of the modern literary process in Russia and Uzbekistan. The study of this problem using the example of the above-mentioned contemporary writers allows us to deepen our understanding of the modern literary process, highlighting the main trends in it. This article expresses the idea of the importance of literature in the process of forming family values.

**Key words:** modern literary process, philosophy of family values, family traditions, intrafamily relationships, moral and cultural traditions.

### Introduction

Problems of family and family relationships are the subject of study by scientists, teachers, psychologists, philosophers, sociologists, demographers, historians and, of course, philologists. Modern science notes the impact of negative changes in the family on population dynamics, on the formation of destructive types of behavior, and 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 “family” is and what its significance is in human life. This phenomenon is studied in psychology, sociology, philosophy, law and other sciences. M. Weber, E. Durkheim, K. Marx, F. Engels, 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 and marriage models.

American futurist Alvin Toffler, in his work “Future Shock,” defined the family as a “giant shock absorber,” defining its purpose as the place where a person returns after a “fight with the world”<sup>1</sup>. Hegel defined the family as the basis for the development of society. At the same time, he characterized the relationship between spouses as moral. The family, according to Hegel’s philosophy, is “natural existence in the form of love and feeling.” In other words, creating a family is inherent in man by nature<sup>2</sup>.

### Analysis And Results

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 modern philosopher Francis Bacon. The family, he believed, was nothing more than an obstacle to

<sup>1</sup> Тоффлер Э. Шок будущего. – М.: АСТ, 2001. – С. 544-550.

<sup>2</sup> Гегель Г.В. Философия права: Пер. с нем. АН СССР. Ин-т философии. – М.: Мысль, 1990. –С. 484-499.

accomplishing great things, arguing that success in science and any other areas was more often achieved by unmarried and childless people. The multidimensionality of opinions about the purpose of the family indicates that this social institution is the most important heritage of humanity. In science, scattered theories about the family were summarized and presented in the work “The Crisis of the Modern Family”<sup>3</sup> by sociologist and cultural scientist P. Sorokin. He established the basic position that the family is a small social group firmly integrated into society.

So, we will consider family values: spiritual, moral, moral and ethical norms of a particular family (a group of people united by everyday life and kinship), which regulate relationships within a given family and the attitude of family members to the surrounding reality. 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.

Literature has always not only reflected reality, but also participated in its transformation and, using the example of its best works, promoted the cult of the family. Family and intrafamily relationships are the basis of the plot in the works of classical writers. The theme of fathers and children, intra-family relations, moral searches for the individual are raised in Russian literature in the works of A.S. Pushkina, N.V. Gogol, A.N. Ostrovsky, I.S. Turgeneva, N.A. Nekrasova, L.N. Tolstoy, A.P. Chekhova, A.M. Gorky and others.

In this article, our attention will be focused on identifying family values in the works of contemporary writers of Russian and Uzbek literature in a comparative aspect. The family is currently experiencing significant changes. Ideas about the family have changed, values that have been established for centuries are forgotten, divorce is not a sin, public statements about the possibility of a woman living without a husband are perceived quite adequately and in some places are even welcomed. A woman works and competes with a man in previously traditionally male fields. Financial and domestic problems, quarrels, and troubles are the reason why children are raised in single-parent families or by grandparents.

The standard where the father is the head of the family, the breadwinner and the unquestioned authority, and the mother is the prudent and trustworthy keeper of the hearth, is gradually disappearing. Changing past ideas about the roles of men and women in society and ideas about the family has become a pressing and sometimes painful topic in modern literature. Works in which childhood is presented to readers as a carefree world full of happy discoveries and dreams give way to works in which childhood is a terrible world of loneliness and misunderstanding. The more traditional concept of a modern hero in fiction is an outcast child, a lonely child, not understood, not accepted by society and not loved by loved ones.

Family and family values are one of the main factors of modern culture and personality. As a result, relationships between generations in general, family ties, and problems of family ties are revealed. In this regard, the categories of family values are important. They serve as the basis for the formation of human morality. The very approach to this eternal problem among the masters of speech was different, but all together are united in the main thing - moral foundations, universal human values are established in the family, passing from generation to generation. Classical prose, including modern ones, is imbued with elements of family traditions.

A cohort of Russian classics in their best examples, such as: L.N. Tolstoy “War and Peace”, I.S. Turgenev “Fathers and Sons”, M.E. Saltykov-Shchedrin “Lord Golovlevs” and Uzbek A. Kadyri “Past Days”, Khamza Hakim-zadeh Niyazi “The Tricks of Maysary”, G. Gulyama “The Mischievous”

---

<sup>3</sup> Сорокин П.А. Кризис современной семьи // Вестник МГУ. – 1997 – №3. – С. 53-61

and others, tells about family traditions and values, which express the hope of reverence and respect for elders, for the family is a creative community. Life's vicissitudes, chaos, discord are connected, first of all, with the inner world of the home.

Bez somneniya, sem'ya v stanovlenii cheloveka igrayet vazhnuyu rol'. Lichnost' cheloveka formiruyetsya v atmosfere sem'i, poetomu tselesoobrazno, chto avtory chasto obrashchayutsya k teme sem'i, izuchaya byt, v kotoroy razvivayetsya geroy, izobrazhaya semeyny uklad, nrav i traditsii, issleduya razlichnyye metody vospitaniya.

Fenomen sem'i i semeyny vzaimootnosheniya mozhen nazvat' odnim iz vazhneyshikh syuzhetobrazuyushchikh momentov tvorchestva pisateley obeikh stran. Na nash vzglyad, net takikh prozaikov, v tvorchestve kotorykh ne otrazilas' by tema ottsov i detey, vnutrisemeynykh otnosheniy, poiskov sebya v novoy real'nosti.

Without a doubt, family plays an important role in the development of a person. A person's personality is formed in a family atmosphere, so it is appropriate that authors often turn to the theme of family, studying the life in which the hero develops, depicting family life, morals and traditions, exploring various methods of education.

The phenomenon of family and family relationships can be called one of the most important plot-forming moments in the creativity of writers from both countries. In our opinion, there are no prose writers whose works would not reflect the theme of fathers and sons, intra-family relationships, and the search for oneself in a new reality.

"Birth," stated in the title of A. Varlamov's story, is not just the beginning of a child's life, it is also the birth of the soul of his father, its awakening from selfishness, from internal loneliness that has become habitual, a movement towards spiritual closeness within the family. The situation in the story is deliberately borderline. Birth, complicated by the serious condition of a weakened newborn, is perceived as the boundary between life and death, especially since it occurs on the border of winter and spring, on the border of the old age of parents who have lost hope of having a child, and the beginning of the life of their long-awaited baby.

In the story "Birth" the heroes are he and she, a man and a woman, who do not have names that personify their personal status. The absence of names for the characters gives a universal character to the artistic situation that forms the basis of the plot. The plot of A. Varlamov's story "Birth" is based on the fate of an ordinary modern family that has not had children for many years. Recently, before the birth of a child, they quietly began to move away from each other, without experiencing any feelings: neither anger nor hatred. Each had their own life, in which there was no place for the other.

The birth of a baby, who was under threat from the very first minutes of his life, forced them to change their worldview and filled the existence of their family with new meaning. Pain and fear for the life of their child united the heroes, and now the two of them are trying to overcome their common grief and save the child.

Another plot layer, unfolding as if in parallel with the movement of the heroine's soul, reveals the spiritual life of the hero - a man in whose thoughts there was more pragmatism than feelings, who tried to understand and comprehend the situation detachedly, "from the outside." The man could not feel pain the same way as his wife, the female heroine, for whom it was more than personal pain. The male hero accepts the situation, thinks about it detachedly, the very state of suffering becomes the norm for him, he analyzes it, reflects on the nature of suffering: "He never thought that a person was capable of suffering to such an extent and for so long - this

suffering absorbed everything: his bitterness, hatred, and love. He fell asleep with it and woke up, it was present in every moment of his life, no matter what he did, without dulling or weakening”<sup>4</sup>.

The embodiment of the theme of childhood and family values in P. Sanaev’s “Bury me behind the baseboard”<sup>5</sup> is presented from a completely different perspective. The childhood of Sasha Savelyev is the main theme of the work. The main character is raised by his grandparents away from his mother, who was forced to leave him to his parents for the sake of a loved one. The relationship between mother and daughter is not entirely normal; constant scandals and quarrels are an integral part of their lives, which the little boy witnesses. Sasha is an object that adults sacrifice in order to achieve their goals.

The child loves his mother, suffers from separation from her, is torn between his mother and grandmother. Grandmother is a despotic woman, a tyrant who oppresses the people around her, confident in her rightness and causing pain and suffering to her loved ones. The boy grows up in an unhealthy atmosphere of fear and oppression. The author shows the world of adults through the eyes of a small child. From early childhood, the boy is faced with hatred and rudeness, which has a very negative effect on the child’s mental state, he withdraws into himself, becomes strange, which greatly affects his behavior and internal state when he asks to be buried behind the baseboard.

The grandmother says that her daughter exchanged her love for her own son for another lover. Sasha’s mother claims that this is not the first time her mother has deprived her of the opportunity to be close to her son, instilling in him hatred of his own mother. Is it possible to understand how it happened that mother and daughter became bitter enemies, and why children suffer because of family scandals?

In the twentieth century, there is a tendency to destroy the institution of marriage, and, consequently, the family. The number of divorces, the number of dysfunctional families is increasing, and a huge number of abandoned and illegitimate children can be traced. Traditional concepts about the principles of educating the younger generation are changing. The changes taking place in society have brought to the fore concern for material well-being, leaving the value of the moral and cultural traditions of previous generations without attention.

This unequal replacement led to a change in the usual norms of existence and a shift in the concept of true life guidelines. All social trends are clearly reflected in the literature of Uzbekistan. It continues to develop taking into account modern problems of society, including reflecting negative manifestations. It actively discusses such acute social problems as dysfunctional families, disabled children, and others.

Mengliboy Murodov’s novel “Gunok” perfectly describes the fate of Shamsiddin and Gyulsara, who made a fatal mistake in their youth that led to such serious consequences. The novel is built on contrasts: the first love between Shamsiddin and Gyulsara, the official marriage between Shamsiddin and Oisara, the retribution of disabled children for the mistakes of Shamsiddin, the death of Gyulsara’s parents who did not survive the shame of their daughter, the fate of Normumin (Gyulsara’s brother), who had an accident while trying to support sister in difficult moments of her life.

In this novel, the author shows an artistic picture of the world, where, due to the rash act of the young, their relatives became victims of their sin, and the heroes themselves were punished for this. The love story of Shamsiddin and Gyulsara and the fate of their illegitimate son, Mehriddin, with Shamsiddin and Oisara’s daughter, Guzala, are described in such a way that a compositional frame is created. According to the plan, the plot of the novel is divided into ..... parts.

<sup>4</sup>Варламов А. Рождение // Новый мир. – 1995. – № 7. – [http://magazines.russ.ru/novyi\\_mi/1995/7/varlam.html](http://magazines.russ.ru/novyi_mi/1995/7/varlam.html)

В дальнейшем все цитаты приводятся по этому источнику.

<sup>5</sup>Санаев П. Похороните меня за плинтусом. – М.: «МК-Периодика» 1996.

The chronological sequence of events is observed in the titles of the novel, for example, “Tashlandik chakalok”<sup>6</sup>- “Foundling”, “Nima kilib kuidim”<sup>7</sup> - “What have I done”<sup>8</sup>, “Bu erda boshka bir gap bor” - “Something is wrong here”. (Our translation - M.Sh.) and so on. In the first part, the author describes the character of the main character of the novel “Sin” Gyulsara and her relationship with Shamsiddin. Believing in the sincerity of her chosen one’s feelings, Gulsara spent the night with him, crossing the line of chastity, and then begged Shamsiddin to perform the nikah ceremony.

But this love and the sin of this love turned into shame and terrible torment. Gulsara, having given birth to a son, was forced to leave the child in an orphanage, because... Shamsiddin opposed the birth of his child. Subsequently, deeply regretting her action, the heroine fell into depression and was treated in a hospital for the mentally ill for many years.

The section “Hamma narsa bor bu uyda” - “Everything was in this house” (our translation - R.M.) describes the Orticali and Lobarkhon family, who have everything - a large spacious house, a good job, a car and everything they need for a comfortable life. The only thing that upset the spouses was that they did not have children. Using the example of Orticali and Lobarjon, the author shows true love, sincerity, and mutual respect. Despite the fact that there were no children in this family for a long time, the couple supported each other in every possible way with warmth, humility and understanding, accepting this test from God.

Over the many years of marriage, they steadfastly endured the hardships of a childless life, dreaming of a child, fearing to offend each other with a word or look, secretly dreaming of hearing the innermost words - “dad” and “mom”. Little Mehriddin, whom they adopted, truly became the meaning of life, brightened up their lives, brought joy and happiness. The family became complete, and the boy, recently abandoned by his own mother in the courtyard of an orphanage, found loving and caring parents.

Over the many years of marriage, they steadfastly endured the hardships of a childless life, dreaming of a child, fearing to offend each other with a word or look, secretly dreaming of hearing the innermost words - “dad” and “mom”. Little Mehriddin, whom they adopted, truly became the meaning of life, brightened up their lives, brought joy and happiness. The family became complete, and the boy, recently abandoned by his own mother in the courtyard of an orphanage, found loving and caring parents.

“Kora Doglar” - “Dark Spots” (our translation - R.M.) tells the difficult time in the life of Shamsiddin. The seven-year marriage gave the family two children - Guzaloy and Kudratilla; the boy was born disabled. For the last two years, Shamsiddin has been unrecognizable. From a successful, handsome young man, he turned into a dependent drug addict who, in search of drugs, sold everything valuable from his home, including his wife’s jewelry. Trouble does not come alone - and Shamsiddin’s youngest son was born disabled.

Whether this was retribution for the sins of youth, or trials given by fate, but life cruelly punished Shamsiddin, and this was only the beginning of retribution, a well-deserved punishment for the pain and suffering of Gyulsara, the curses sent by her to the man whom she once trusted, loved with all soul and was betrayed.

“Ham ota, ham kainota” - “Both father and father-in-law” (our translation - R.M.). Shamsiddin’s daughter went to Tashkent and became a university student. One day I met a handsome young man, a conservatory student, Mehriddin.

<sup>6</sup> Муродов М. Гунох. -Т.: «Янги аср авлоди» 2009. – С. 6.

<sup>7</sup> Там же, с. 9

<sup>8</sup> Там же, с. 17



### Conclusion And Suggestions

From the first days of their acquaintance, the young people felt warmth and a strange attraction to each other. Kindred souls were inseparable, as if some inexplicable force attracted them to each other. On one of these days they sinned, but Mehriddin was ready to get married, and the girl went home to inform her mother about her rash act and warn that matchmakers would soon come to them.

Oisara, in fear, tells Shamsiddin that Guzalo is pregnant from a guy she met in the city and who promised to marry. Shamsiddin, with trembling hands, took the photo in his hands and saw his copy, something trembled in his soul, but still hoping for a miracle, he asked about the young man's family. Having learned that the man from whom his daughter is pregnant is his son, whom he once did not accept - Shamsiddin and father and father-in-law, his daughter Guzalo is expecting a child from her brother.

Oisara, in fear, tells Shamsiddin that Guzalo is pregnant from a guy she met in the city and who promised to marry. Shamsiddin, with trembling hands, took the photo in his hands and saw his copy, something trembled in his soul, but still hoping for a miracle, he asked about the young man's family. Having learned that the man from whom his daughter is pregnant is his son, whom he once did not accept - Shamsiddin and father and father-in-law, his daughter Guzalo is expecting a child from her brother.

As in P. Sanaev's story "Bury Me Behind the Baseboard," Mengliboy Murodov in his novel focuses the reader's attention on the fact that children are paying for the sins of their parents.

### Used References

- [1] Toffler E. Future shock. – M.: AST, 2001. –P. 544-550.
- [2] Hegel G.V. Philosophy of law: Transl. with him. Academy of Sciences of the USSR. Institute of Philosophy. – M.: Mysl, 1990. – P. 484-499.
- [3] Sorokin P.A. The crisis of the modern family // Bulletin of Moscow State University. – 1997 – No. 3. –pp. 53-61
- [4] Varlamov A. Birth // New world. – 1995. – No. 7. – [http://magazines.russ.ru/novyi\\_mi/1995/7/varlam.html](http://magazines.russ.ru/novyi_mi/1995/7/varlam.html).
- [5] Sanaev P. Bury me behind the baseboard. – M.: "MK-Periodika" 1996.
- [6] Murodov M. Gunokh. -T.: "Yangi asr avlodi" 2009.
- [7] Johann Wolfgang Goethe, Faust, Tashkent, Gafur Ghulam Publishing House of Literature and Art, 1985.
- [8] Norqobilov, M. (2020). PHILOSOPHICAL AND LOGICAL ANALYSIS OF SOPHISTIC THINKING IN THE WORK "SHARH AL-AQEED ANNASAFI" BY THE GREAT THINKER SADEDDIN TAFTAZANI. The Light of Islam, 2020(3), 133-140.
- [9] Sarimsoqov B. Alisher Navoiy va she'riy mezonlar masalasi // O'zbek tili va adabiyoti jur., 2004 yil, 1-son. – B. 16 -22.
- [10] Аминова, А. М. (2022). СВОБОДНО-ЭКОНОМИЧЕСКИЕ ЗОНЫ НА ТЕРРИТОРИИ НИЗОВЬЯ ЗАРАФШАНА: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ. ВЗГЛЯД В ПРОШЛОЕ, 5(6).
- [11] Norqobilov, M. X. (2020). Philosophical interpretation of socio-political issues in Sa'deddin Taftazani's "Sharh al-aeed". EPRA International journal of Research & Development (IJRD) Monthly Peer Reviewed & Indexed International Online Journal ISII. F. Value, 1, 176-179.
- [12] Norqobilov, M. X. (2022). SA'DUDDIN TAFTAZONIYNING "SHARH AL-AQOID" ASARIDA "ISHBOSHILARGA ITOAT" MASALASI JAMIYAT BARQARORLIGINI

- TA'MINLASHNING MUHIM OMILI SIFATIDA. Oriental renaissance: Innovative, educational, natural and social sciences, 2(1), 865-873.
- [13] Norqobilov, M. (2021). THE NOTIONS OF FREEDOM OF THE WILL AND ETHICAL (MORAL) CHOICE IN THE WORK "SHARH AL-AQEED" OF SADEDDIN TAFTAZANI. The Light of Islam, 2021(1), 71-81.
- [14] Norqobilov, M. (2021). THE NOTIONS OF FREEDOM OF THE WILL AND ETHICAL (MORAL) CHOICE IN THE WORK "SHARH AL-AQEED" OF SADEDDIN TAFTAZANI. The Light of Islam, 2021(1), 71-81.
- [15] Alisher Navoiy. To'la asarlar to'plami. 10 jildlik. 4-jild. – Toshkent: G'afur G'ulom nomidagi NMIU, 2011. – B. 734. (Bundan keyin mazkur nashrga murojaat qilingada jildi va sahifasi qavs ichida ko'rsatiladi. – M.X)
- [16] Norqobilov, M. X. (2022). SA'DUDDIN TAFTAZONIYNING "SHARH AL-AQOID" ASARIDA "ISHBOSHILARGA ITOAT" MASALASI JAMIYAT BARQARORLIGINI TA'MINLASHNING MUHIM OMILI SIFATIDA. Oriental renaissance: Innovative, educational, natural and social sciences, 2(1), 865-873.
- [17] Norqobilov, M. K. (2022). Freedom of Will and Moral Issues in the Views of Sa'uddin Taftazani in a Historical Context. International Journal of Early Childhood Special Education, 14(6).
- [18] Аминова, А. М. (2019). Проблемы и особенности реформирования в сельском хозяйстве Узбекистана. *Academy*, (5 (44)), 32-33.
- [19] Norqobilov, M. X. (2020). THE IMPORTANCE OF SOCIAL ENVIRONMENT OF TEMUR AND THE TEMURIANS PERIOD AND THE PERIOD HE LIVED IN THE SCIENTIFIC WORK OF SA'DUDDIN TAFTAZANI. Theoretical & Applied Science, (3), 319-322.
- [20] Аминова, А. М. (2022). РОЛЬ И МЕСТО МАЛОГО БИЗНЕСА И ЧАСТНОГО ПРЕДПРИНИМАТЕЛЬСТВА В СЕЛЬСКОМ ХОЗЯЙСТВЕ УЗБЕКИСТАНА. *ВЗГЛЯД В ПРОШЛОЕ*, 5(5).