

DESCRIPTION OF PROBLEMS BETWEEN GENERATIONS IN ART WORKS

Islomov I.M.

Teacher of the department of Russian and Kyrgyz languages, Andijan State Pedagogical Institute
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Abstract. *This article provides important research conclusions about the ways of describing the problems between generations in works of art. Understanding these aspects will help us to better understand and analyze the current dynamics and interactions between generations in society. The author identifies several common thematic aspects that occur in works of fiction, including differences in technological development, social and political views, family values, generational conflicts and the clash of traditions and innovation. The results of the study show that the description of the problems between generations in works of art is manifested through a variety of storylines, characters and dialogues. It includes the representation of differences in values, ideals, worldview and lifestyle of different generations. An important aspect is also the reflection of emotional tension, frustration, as well as the search for meaning and understanding between generations.*

Keywords: *issues, between generations, works of art, interaction, conflicts, values, socio-cultural environment.*

In human society, each generation looked at life from its own point of view. Their thinking, dreams, psychology, visions, imaginations, possibilities do not match. Because of this imbalance, there are certain changes in the imagination and thinking of the generation that is being formed in the current conditions. With this in mind, the main factors determining the emergence of a conflict between ancestors and descendants at a certain stage in the life of society are the following:

- 1) socio-political system;
- 2) economic and cultural way of life;
- 3) ideological and moral views;
- 4) mental and spiritual state.

These factors form the core of society and human relations. Based on these factors, we can say that the existence of the problem of fathers and children is an objective phenomenon, inextricably linked with reality, and it always manifests itself in one form or another, at one level or another.

According to a memorial written six thousand years ago, which is stored in the Historical and Ethnographic Museum of Great Britain, "today's youth are not like their ancestors, they are immoral and do not know the value of life." Or, according to a monument found in the ruins of Babylon four thousand years ago, "Today's youth is a class prone to idleness." According to the Greek philosopher Socrates, "young people do not value life"[1].

It seems that the parents were never satisfied with the performance of their children and this in itself created certain conflicts between them. In turn, children growing up and growing up with a new way of thinking are not fully satisfied with the behavior and lifestyle of their fathers and try to deny them and apply their own views in life. These relations are one of the main driving forces in the development of society.

Taking into account that the roots of the problem have a long history, our study was not limited to samples of Uzbek prose, sources from other genres and different eras were also involved to substantiate the thesis.

In almost all genres of folklore there are works related to parent-child behavior, relationships, problems that arise between them. For example, in proverbs, which are one of the encyclopedias of wisdom, formed over the centuries and repeatedly tested, one can find lessons born from life experience related to family issues, spiritual and moral relations between fathers and children[2].

Our people have many proverbs such as "A father is pleased - God is pleased", "Do not go to the roof of the house where your father is sitting", "A good child is a support for the father, a bad child is a punishment", "A good child is honored, a bad child - to the grave" and the appearance of such proverbs served to reduce the conflict between fathers and children[3].

Among the Uzbek folk tales there are also wise fathers, smart children who fulfilled their father's plans and achieved their goals. There are many illustrative examples of different attitudes of offspring towards each other and towards their parents. In the article, among such folk tales, "Uch aga-ini batirlar", "Bulbuliguyo", "Father's testament" were analyzed [4]. The fairy tales show that the emphasis is on the issue of education, which is necessary to avoid problems between fathers and children.

The relationship between fathers and children, expressed on the examples of folk oral works, is more extensive, deeper, more colorful, sharper visible in written literature.

In Firdavsi's Shahnameh, conflicts, contradictions and their consequences that took place in the process of generational change in the past are reflected through the images of fathers and children[5]. This work describes fifty kingdoms, including a historical period of almost four thousand years.

In the story, the images of fathers and children and the relationship between them are built like a necklace. The history and conflicts of such parents as Rustam and Sukhrob, Lukasp and Gushtasp, Gushtasp and Isfandiyar, Kaykovus and Siyovush, Khisrav and Sheruya show that the problem of ancestors and descendants occupies a special place in the work. In Firdavsi's Shahnameh, the traditions of fatherhood, authentically expressed from an artistic point of view, lived on in subsequent centuries, opening up new facets[5]-[6].

From historical sources it is clear that most of the life and work of Alisher Navoi was spent on improving relations between fathers and children among the Timurids. The poet emphasizes the problem of fathers and children in his epics "Tarihi muluki Ajam" and "Khamasa". In this regard, his epics "Khairat-ul-Abror", "Farhad and Shirin", "Saddi Iskandari" are especially important. Navoi mentions the sons of Hussein Boykara Badiuzzamon and Muzaffar Mirzo in these epics and urges them to treat their father with respect[7].

Navoi, emphasizing that he dedicated the epic "Farhad and Shirin" to the name of Muzaffar Mirza, intends to show his hero Farhad as an example to the Timurid beks. One third of the epic of 54 chapters (17 chapters) is devoted to depicting the relationship between father and son[8].

So, the roots of the problem of fathers and children, present in modern literature, go back to various genres of folklore, ancient myths, legends and tales, as well as to the classical literary heritage. At the same time, under the influence of literary and cultural ties, the artistic interpretation of the problem has been and will continue to be influenced by examples of world literature.

Conflicts between fathers and children, serious or small, large or small, open or hidden, are a problem common to all peoples, regardless of nationality, race or religion. Therefore, the expression of this problem in the world literature is also relevant. But in its interpretation, each folk thinker approaches, based on the individual characteristics of the people to which he belongs.

W. Shakespeare in "King Lear" (1605) connects the crisis of the decaying feudal world with the consequences of family relations, acute conflicts between fathers and children[9]. Because the nascent capitalist relations, greed for wealth destroy the most tender ties between people - relatives, family, fathers and children. In the relationship between fathers and children, self-interest begins to come to the fore.

King Lear, prone to blind praise, divides all his wealth between his two eldest daughters, Gonerilla and Regan. But his faithful youngest daughter, Cordelia, who is truthful, is disinherited and subsequently driven away. The attitude of the inherited daughters towards their estranged father, Lear, is rapidly changing. The older daughters, freed from dependence on their father, did not obey his demands and began to judge their father. As a result, the father becomes a hermit[10]. It seems that the socio-political conflict in the form of the main conflict manifests itself in tragedy.

The novel of the Russian writer I. S. Turgenev "Fathers and Sons" (1862) also describes the relationship between the old way of life and the generation with new skills. Arkady and his friend the nihilist (lat. nihil-negation) Bazarov follow the path of denying everyone[11].

Russian literary critics D. I. Pisarev, Yu. V. Lebedev emphasize that the characters of the work Arkady and Bazarov want to show the revolutionary movements that developed in Russia at that time and their role in them of the Russian intelligentsia. They approach the relationship between parents and children from a political, socio-psychological point of view.

The Russian writer M. Gorky repeatedly turned to this important and permanent theme of literature in his work. One of his works is the drama *The Last*, written in 1908. According to the play, police chief Ivan Kolomiytsev spends his life in luxury, immorality, corruption, gambling, bribery and does not even think about how his 5 children should live in this terrible time. As a result, his children - Alexander, Nadezhda, Lyubov, Peter, Vera - grow up faceless, slanderous, stubborn, disrespectful of their father and idolaters.

Under the pretext of relations between fathers and children, M. Gorky said that in this country, where "no one respects anyone" and "everything is against man", "the machine of life does not work without bribes" nothing good is expected.

It is known that at the beginning of the 20th century, Uzbek literature underwent a process of renewal. Our observations prove that the problem of fathers and children is closely connected with the idea of enlightenment, which is the main theme of modern literature.

The pages of Jadid literature contain a whole gallery of images of ignorant fathers-ignorant children, ignorant father-children seeking knowledge, good fathers and ignorant children, dreamy fathers and children seeking enlightenment, or fathers who have forgotten the spiritual duty of fatherhood. was created. In the works of Behbudi "Padarkush", the first prose works of Cholpon "Kurboni jaholat", "Doctor Muhammadyar", Khamza "Yangi Saodat" we see that the theme of enlightenment was reflected in the relationship between fathers and children in various aspects, sometimes mixed with sharp conflicts[12] .

A. Kadiri, the founder of the Uzbek school of novelists, revealed new aspects of the problem of fathers and children in his works. In the article, conflict relations are reflected in such

works as “Ota-ona orzusi”, “Kipchokka kirgin”, “Oh that way bilan yopilmas”, in the novels “Otkan kunlar”, “Mehrobdan chayon”

It is known that Uzbek historical novels have almost a century of experience and skill. The traditions of writing historical novels, started by Abdullah Kadiri, were further developed by the 70s of the last century, improved both in form and content, reached a new level.

The works written by the writers of this period attract the attention of the raised problem, the breadth of the scale of the character, the depth of the content, at the same time, the presence of some historical evidence and situations that are forced to violate reality. in accordance with the requirements of communist ideology. Undoubtedly, this situation was clearly manifested in the formulation and solution of the problem of fathers and children, which is the object of our study. In this regard, we see that in the works of different genres by O. Yakubov, P. Kadyrov, new aspects of the problem of fathers and children are revealed. In the novel "Ulughbek Khazinasasi" by the writer Odil Yakubov, the conflict between fathers and children is described alongside the main problem based on the struggle between enlightenment and ignorance. The novel attracted the attention of the literary community from the first days of its publication (1973). Well-known literary scholars have expressed many good reviews about the writer's attitude to historical reality, his mastery of description, originality in creating characters, the essence of the characters of Ulughbek, Ali Kushchi, Abdullatif [13]. However, in none of these articles is the relationship between Ulughbek and Abdullatif mentioned as a problem of fathers and children. Perhaps the struggle between Padishah Ulughbek and Prince Abdullatif for the throne will be interpreted as a natural process.

The main problem of the novel is to express the struggle between enlightenment and ignorance in a broad sense, and this idea is facilitated by the images of Ulughbek's father and Abdullatif's son.

Pirimkul Kadyrov's novel Yulduzli Tunlar depicts with great skill the close relationship between fathers and children. The dedication and kindness of Babur Mirza for the benefit of the country will be inherited by future generations. On this occasion, the famous French historian E. Renan commented on the relationship between the great Timurid hereditary beks - Babur-Humayun-Akbar, grandfather-son-grandson: “Rational continuity between them is a rare event that happened only once in history. he estimated[14].

The writer's novel "Avlodlar Dovoni" tells about the warm conversations of Akbar's son with his father Humayun, who also has the image of parents, their understanding of each other, the reputation of Shah Akbar, who conscientiously embodied the will of his father. At the same time, Akbar's expectations from his son Salim, born of an Indian woman, did not come true, due to the untimely death of Salim, who grew up selfish, selfish and lover of the throne because of the lessons he received from his mentor Farid Bukhari, and his other two sons, Murad and Daniyal, became addicted to alcohol and drugs and died prematurely.

The relationship between father and son became the main theme of Erkin Samandar's novel "Tangri kudugy[15]".

Khan of Khiva Arabmuhammed Khan is subjected to bullying by his sons Khabash and Elbars. However, the novel does not deeply reveal the fundamental socio-political, spiritual and moral roots of the contradictions between fathers and children. As a result, there is an increase and decrease in the conflict of the work.

In the historical novel "The Last Journey of Yassavi" by the writer Sadulla Siyoev, completely new aspects of the relationship between father and child are written. There are no cases of quarreling over the throne, hatred of each other and open rebellion against the father, which are expressed in the above novels. This novel shows the rebellion of the child against the father in a different way. The hero of the work is the favorite son of the Kutbiddin-Samarkand ruler Mahmudkhan ibn Arslankhan, the only heir to the kingdom. Unlike Abdullatif, Khabash and Elbars, he does not seek to seize the kingdom. The son prefers divine love to the throne and worldly riches. The work reflects the conflicts between parents and children regarding the perception of the Truth.

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