

REALISM IN INTERPRETATION OF THE PROBLEM OF FATHERS AND CHILDREN IN MODERN WORKS

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Abstract. *This article focuses on the realism of the interpretation of the problem of fathers and children in modern works. In the context of modern society, where the dynamics of family relationships and roles are becoming increasingly complex, the problem of interaction between fathers and their children is becoming particularly relevant. The author's goal is to analyze how contemporary works, such as literary works, films, and consider and interpret this problem. The author uses the method of content analysis and makes a systematic review of contemporary works presented in various genres and media formats. It focuses on the selection of works that emphasize the interaction between fathers and their children, as well as the ways in which authors and directors implement this theme. The article provides important insights into the modern understanding of the problem of fathers and children in art and culture. Understanding the realism of the interpretation of this problem in modern works can help us to better understand modern*

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The problem of relationships between generations has always existed and will exist as long as the world stands. Writers, scientists, psychologists, educators and specialists of various levels have thought about this. What is the relationship between an adult and a child? The school of life through which a young man passes, what is it like in our time? What do fathers feel about their children and children about their fathers?

The 20th century was the most turbulent, the most difficult, the most controversial period in the history of the Uzbek people. The policy of colonialism, which lasted almost 130 years, was aimed at discriminating against our people in every way. As a result, we completely abandoned our yesterday, we were brought up to hate it. Unfortunately, such views are also reflected in our literature, which is the artistic mirror of the nation. In particular, the relationship between fathers and children began to be interpreted in terms of class society and partisanship in a new context. Many of the younger generation, brought up in the socialist system, did not hesitate to renounce their fathers, giving preference to the "fathers" of the people. It is in adolescence that a person forms views on the world, attitudes towards the world and surrounding people, objects, situations. Teenagers stand somewhere in the middle between an adult and a child. This intermediateness determines many features of their personality, self-consciousness.

Young people were taken as the main characters, who did not follow in the footsteps of their fathers and did not continue their work, but went along a new path. As a result, Pavlik Morozovs, unique for Uzbeks, were created[1].

After we gained independence, it became possible to cover this topic. Characteristic in this regard is the story of S. Ahmad "Sarob". In it, the totalitarian regime turns the pioneer son of Kimsanboy into an enemy of his father, the Uzbek Pavlik Morozov. The father's curse hits its target not in the other world, but already in this world[2]. The tragedy of an illegitimate son who

died like a dog and was buried without burial and without a shroud excites the reader and increases filial responsibility to fathers.

The story of the writer "Korakuz Mazhnun" is also distinguished by sharp emotional drama. We can also witness that the roots of the retreat from the national and Islamic mentality are rooted in the politics, ideology and moral convictions of this authoritarian regime.

In the image of a white boy who forced his parents to say goodbye to this world with dreams, sorrows and regrets, we see a disgusting product and a pitiful victim of the policy of a terrible regime aimed at destroying our national and moral values.

In a word, in the author's stories "Korakuz mazhnun", "Sarob", "Azroil ýtgan yollarda", the acute relationship between mother and child, father and son is associated with the tragedy of the century, politics, ideology and moral ideas of the authoritarian system; All spectacles and tragedies are shown as a terrible consequence of an evil policy[3].

In the modern novels of the People's Writer of Uzbekistan Odil Yokubov "Diyonat", "Okushlar, oppoq kushlar" the relationship between ancestors and descendants is interpreted in connection with socio-political, spiritual, ethical, scientific and environmental problems. In the famous novel of the writer "Diyonat" conflicts between ancestors and descendants are expressed by the example of three persons. The older generation is a great scientist, Professor Normurod Shomurodov, the middle generation is the "millionaire collective farm chairman", Otakuzi Umarov, a leader who does what he says and cuts where he left off, the third generation has not yet tasted the bitterness of life, he has not passed fire and water, and Haydar, who easily reached the desired peak, who made a mistake and later realized all this and corrected himself. At first, the son also acts according to his father's opinion, but the young man, seeing that the end of this path is foggy, goes against his father[4]. This opposition is devoid of hypocrisy and excessive formality and is manifested in the bold defense of the views of the older generation by Professor Normurod. Khaidar, who belongs to the younger generation, is morally and spiritually cleansed, unites with his high-ranking uncle Normurod Shomurodov, and with his influence eliminates the vices of his father, the middle generation.

And in the writer's novel "Okushlar, oppok kushlar" there is a special look at the relationship between fathers and children. It depicts two different categories of fathers and children. Father Muzaffar Farman and his son Fatih Muzaffarov appear as symbols of forgery, bribery and greed, while Shorakhim Shovvoz and his son Shokosim appear as determined and strong-willed people fighting these vices[5]. Although the death of Muzaffar Farman's father and the crisis of Fatih Muzaffarov's son are not shown as the result of their mutual struggle, the fact that succession can only take place if the traditional relationship between ancestors and descendants is built on the basis of mutual respect and appreciation.

In the 90s of the 20th century, the problem of fathers and children appeared in new interpretations in Uzbek prose. Various manifestations of the crises of the social system, internal conflicts occurring in the minds, images loyal to the violent principles of the ideology of that time, and peculiar interpretations of the attitude of the characters who could not agree with them, were reflected in the work of artists of this period. This process is openly manifested in "Tushda kechgan umrlar" by U Khoshimov, in "Lolazor" by M. M. Dusta, in Sh. Botaev's story "Shurodan Kolgan Odamlar" and in many stories of those years

Philosophical perception of reality with a new look, a critical approach to it are especially pronounced in the novel by M. M. Dust "Lolazor". In creativity, especially in relations between

fathers and children, we can see the influence of an atheistic upbringing and an atmosphere of disbelief in a totalitarian system. Avvalbek did not want to recognize his father Nazar Yakhshiboev, who was the reason for his great privileges, being neither a man nor a writer, he smoked cannabis and said, "That nasty bastard is dead." Do you still read other people's books? He speaks such nonsense freely among people. The root of Avvalbek's character flaws must be sought in the social environment based on the ideology of the system.

In Khoshimov's novel "Tushda kechgan umrlar" the writer approaches the problem of fathers and children in a special way. The novel describes two different families with a diametrically opposite character[7]. Despite the fact that Rustam returned from the Afghan war disabled, he could not bear the unfair imprisonment of his father and the policy of the Soviet government, directed against the will of the people and public opinion, and committed suicide.

Both sons of Soat Ganiev, a faithful Soviet man who devoted his whole life to the implementation of the evil policy of the Soviet government, based on the extermination of ordinary people and the terrorization of the nation, both Mauser and MELS, do not follow in the footsteps of their bloodthirsty and treacherous father, but follow the path of good, inherited from grandfathers. The eldest son Mauser, as a journalist, exposed his father's actions, rehabilitating the innocently oppressed citizens in the press, and the youngest son MELS prefers citizenship and goes abroad rather than bear the shame of his father. Soat Ganiev, who went against his people and remained true to his communist beliefs, was eventually separated from his family and children.

In the story of the writer Shoim Butaev "Shurodan kolgan odamlar" we follow the principle of artistic study of the climates of the human psyche in unity with the reality of life and the psychology of society[8]. In it, a form of psychologism - the conflict between the mind and the heart - is reflected in the relationship between fathers and children. The story describes the relationship between the father, the faithful heir to the communist ideology, and the lost son, who fell victim to the spiritual pressure of the dictatorial regime. In the play, he was elevated to the rank of a character, "a blind-hearted man raised as a zombie by the overseers of ideology and politics." This man, who works as a warden in a prison, is extremely dedicated to his duty. Even the name Overseer impresses him very much. Because he considers himself a confidant of the state. His son Tashmurad is Prisoner No. 96 who was imprisoned in this prison because of his misdeeds. The conflict between father and son is shown at the beginning of the play. The spiritual decline of the father's psyche alternates with evolution in the direction of returning to his identity and coming to obedience through the depiction in the work of scenes and experiences characteristic of the national mentality.

It seems that the inner interpretation of the mental world of the hero, driving reality, and new conflicts that arise in the mind, have become a characteristic feature of the literature of the next period.

The problem of "fathers and sons" is as old as the world. Once it concerned musical tastes and passions, once - political views, once - literary sympathies and antipathies. To mitigate the severity of this problem, two skills are required from each of the parties - to listen and to hear. Mostly everyone listens. It is in the arsenal of many people. But they hear - units.

It's more difficult with him. This skill is mastered by units. Only this is discovered late and inopportunistically, when the conflict has already come out and flared up like a raging fire.

The theme of love for parents, the relationship between fathers and children has always been at the center of attention of writers of Russian and world literature. I.S. Turgenev in the novel

“Fathers and Sons”, revealing the confrontation between two ideological camps - liberals and raznochintsy-democrats, characterizes children from the point of view of their attitude towards their parents. The nihilist Bazarov seems to experience a feeling of embarrassment from his mother's timid caress towards him. Enyushka (as his mother called Bazarov) did not allow his parents any extra tenderness, and did not show them himself, not because he did not love his mother and father, but because he believed that a nihilist could not be like a young lady [9]. And his parents felt this and understood their son, did not take offense at him, tried not to annoy him with their care, but sincerely loved him. And Yevgeny Bazarov, of course, loved them: a dying romantic, he instructs Anna Odintsova to take care of his old people - very nice people.

Each person is a contemporary of an era and a peer of a certain generation. It is known from our own experience that one generation of people is significantly different from another. It is clear to everyone that the new is replacing the outdated. The new time gives birth to a new generation, which already looks at the world in a different way, sets itself other goals. Much of the experience of the ancestors really becomes unacceptable in the new reality, but a huge part should serve as a support for further development. What to leave, and what to take with you on the life path of the new generation? This is the eternal problem of two generations: the older one, striving to transfer all knowledge, all experience, and the new one, sweeping away everything in its path. So "fathers" in decisions are based on moral norms, "children" are guided by likes and dislikes. "Fathers" consider work as a virtue, "children" - as an inevitability. This is understandable: changes in the standard of living lead to a change in thinking, behavior, and the choice of value orientations of people of different generations. And as always, we laugh kindly at the generation of parents, respect grandparents, and admire great-grandfathers.

The problem of “fathers and sons” is relevant today. It sharply confronts people who belong to different generations. “Children” who openly oppose the generation of “fathers” should remember that only tolerance for each other, mutual respect will help to avoid serious clashes. And “fathers” should remember that they were once “children” too and they also made mistakes.

In a word, there are no right and wrong in the conflict of generations. There are only two irreconcilable parties that do not want to compromise. Sometimes it is so difficult to understand your own parents or teachers ... Just like they understand us. Although, it would seem, the age difference of twenty or thirty years should not play a big role. Surely our parents could not forget their youth so quickly as to cease to understand our aspirations? Or maybe, precisely because they have not forgotten, they are trying to protect us from some mistakes and direct us to the right path? In the same way, we ourselves will not always find a common language with our children. So it was and so it will always be.

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