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THE PROBLEM OF FAMILY AND FAMILY VALUES IN "WOMEN'S PROSE» OF VICTORIA TOKAREVA AND ZULFIYA KUROLBOY KIZI

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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 Kurolboy 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. 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 author of the article expresses the idea of the importance of fiction in the process of forming a family and family values.*

Materials and methods. *This topic is relevant at all times. The problems of the family have been studied by many scientists and writers.*

The object of the study was the works of Victoria Tokareva and Zulfiya Kurolboy kizi.

The subject of the study was the issues of family and family values in Russian and Uzbek "women's prose".

The purpose of the study is to study the features of the implementation of family problems, family relations in "women's prose"

Research objectives:- study and systematization of materials on the problem, determining the degree of its study in science;- definition of the main problems of family relations in the modern literature of the twentieth century

Research methods: comparative, historical and literary, analytical.

Results of the study. *In the twentieth century, there is a tendency to destroy the institution of marriage, and, investigator says but, a family too. The number of divorces, the number of defective families is increasing, and a huge number of abandoned and illegitimate children are being traced. Traditional concepts of the principles of education of the younger generation are changing. The changes taking place in society have brought to the fore the concern for material well-being, leaving*

without attention the value of the moral and cultural traditions of previous generations. This unequal replacement led to a change in the usual norms of existence and a shift in the concept of true life guidelines.

Conclusion. *The study of research materials on the problem, the analysis of works of modern “women's prose” show the relevance of the problem in modern society. Family problems are of particular importance in modern conditions, which are characterized, among other things, by a conflict between the objective needs of society and the social conditions in which the family lives. In society, there is a constant understanding of the problems of the family at the level of the state and society. The theme of the family is reflected in the modern “women's prose” Modern authors Victoria Tokareva and Zulfiya Kuroilboy kizi not without reason highlight the main problems of the family: the lack of mutual understanding between generations, parents ' passion for their career and insufficient attention to their own children, the problem of uncritical analysis of the state of family relationships, lack of responsibility in family life, etc.*

Keywords: *“women's prose”, values, family traditions, authenticity, life orientations, morality, problems, systematization.*

Introduction. 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.

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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 Kuralboy 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

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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, can not 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 Kuroloybov 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.

The heroine of the story "Svaya Pravda" Irina is a smart, independent woman, mother, daughter, friend, lover. With some roles in life, she copes very well, with others-not so much. But in each of her roles, she appears real. Why the author drew the main character easy-going and simple, perhaps, because this is an ordinary story, an ordinary person. In the story, the author does not give rating categories to his Irina, only a description: modest, a girl from the middle of the last century – a different matter, it's a shame, not like a modern girl. What can a young Irina dream of, well, of course, about love, which did not take long to wait. An early marriage, while still a student, resulted in a headache for the main character, in addition to everything, a son was born nine months later. The spouse remained indifferent to the formation of the family and the arrangement of everyday life. Irina took it all on herself, sometimes not knowing what to grab: for diapers or notes. She is forced to leave her job as a

teacher and move to a position in a nursery to feed the children. All her work and efforts belong to the children. But the children did not meet her expectations. They left her alone with her granddaughter in dangerous Baku, where there was unrest. And there's nowhere to go, and it's dangerous to stay there. She was determined to stand and endure, at all costs, to save her granddaughter from her fate. She was not embittered by life after the experience, not hardened, but remained open, kind, generous.

Tokareva is particularly concerned in this work with the problem of single mothers, their situation and experiences. What to do to a heroine with two clamps around her neck and at 33 you can't build a personal life. Who needs it? To nobody. And the children? No one, only her, she is a mother, a single parent who can neither betray nor abandon. Here is a typical image of a modern single mother.

The social problems of the family are also characteristic of Zulfiya Kuralba's prose, her books mainly reflect the life of an Uzbek woman; more precisely, about her tragic fate. The author in his works not only raises social problems, but also acts as a defender of women, striving, truthfully and very timidly; to show the reasons; for her: difficult situation.

Zulfiya Kuroloy, portraying internally mentally lonely women, tries to reveal to readers those questions that will interest and excite a woman at all periods of her life. These are issues such as family, happiness, true love, loneliness, self-identification, self-awareness, female subjectivity, and so on.

So in the story "Pain", the main character Fazilat, having given birth to seven girls in a row, hopes that at least the eighth child will be a boy. At the same time, she knew that she was ill, that she had a hernia in her spine, which ultimately led to the disability that is mentioned right at the beginning of the story. This attempt to sacrifice herself to her husband, to fulfill his desire to have a son, put an end not only to Fazilat's family life, as will be shown later in the story, when her husband Abdumumin takes another wife, but also destroyed her ability to be a good mother to her girls, since now she could not take care of them. She herself insists that her husband marry his mistress Zulhumor, but then suffers when she realizes that her husband is now with another woman. Through his heroine, Kuroloy kizi demonstrates that being a wife is not just fulfilling all the wishes of a man, being a wife is being a woman, that is, understanding that a woman has the whole house, taking care of the children, taking care of how the family will live with her help or when she is gone. Not being realized as a woman, Fazilat experiences not only physical, but also mental pain, since she could not become an ideal wife.

It is important to note that the mentality of the Uzbek people developed well-established stereotypes in society concerning women. She must be patient, uncomplaining, and play a supporting role in the family. So, in the story Kuroloy kizi ("Daughter-in-law"), the hero is going to get married for the second time. The reader sees the situation mostly through the eyes of her husband's mother – grandmother Muslim, this technique allows you to focus on the feelings of her daughter-in-law Holdor. Her husband's infidelities are unpleasant to Haldor, but she does not show feelings. Kuroloy kizi uses this writing technique to make the reader try to reconstruct the feelings of Holdor himself, because only in this way will the

reader realize that it is her feelings, her emotional state, that are always neglected. This is another moral dilemma, which also does not have the right solution, here, as in Tokareva's story, everyone has "their own truth". A family without love and respect between father and mother will not be able to raise children capable of love and respect. Grandmother Muslim correctly thinks that since the son loves Oigul, and Oigul is rich, flatters the future mother-in-law, and Oigul is loved by the future husband, she will be an excellent acquisition for the family. But the feelings of Haldor's daughter-in-law are sacrificed in this case. And the only way out of such relationships, which are beginning to fall apart, as both writers show – is the self-realization of a woman. Perhaps self-realization as a mother of children, perhaps as a specialist, but not an attempt to sacrifice yourself to a man, his desires, since self-denial will not bring respect from a man. This idea is also well demonstrated in Kuroloy kizi's short story "Pain".

Often in her stories, Zulfiya Kuroloy kizi raises the problems of family relationships between men and women, emphasizing the obedience, trustfulness and patient behavior of female heroines, contrasting the treachery, indifference, betrayal and selfishness in the actions of male heroes.

It should be noted that the heroes of Zulfiya Kuroloy kizi's stories are mentally lonely. For her, the torments of young girls, women, and old women are equally significant: "Hunger, poverty, work for pennies, infidelity, incurable diseases, and the bereavement of children." But at the same time, it does not appear before the eyes of a small, intimidated and humiliated, loaded with unresolved problems.

The heroines of Tokareva and Zulfiya Kuroloy kizi face the same family problems, they raise acute social problems, demonstrate the problems of gender inequality in the family.

Thus, the story "Rainy Land" (2012) demonstrates the skill of penetrating deep into the female soul, the direct author's assessment is shown at all levels of the text. It is noteworthy that the author does not specify the name of the main character, thereby indicating her typicality. The plot of the story is as follows: a young woman by profession a musician, marries a promising young composer from a wealthy family of bankers. After the wedding, she realizes that she married a proud and unfeeling man, who, in her opinion, thought only about the numbers in the bank, and, of course, it is impossible to melt the unfeeling heart of the spouse. A young woman gives birth to disabled children, which leads to a break in the relationship between the spouses. Finally left alone with no means of support, the woman is engaged in trading in the market. The author focuses on acute emotional conflicts and disagreements, which are depicted by revealing the psychology of the heroine, her feelings, moods and thoughts, and suffering.

Although both writers do not directly appeal to the burning issue of the relationship between the sexes, but there is no doubt that in their works they condemn the gender inequality that has developed in society: when a man can create a new family even at an elderly age, the abandoned woman becomes unnecessary; the attractiveness for marriage is determined by the woman's youth, not her experience in family relations. And the abandoned wife always finds herself in the position of a victim, because she has lost the most important thing that could make up her family

happiness – the time that she could spend on a person who would continue to love her even when her external attractiveness has passed.

The main attitude of the author is the desire for harmony, which should accompany a person in all directions of his life. It is this harmony, according to the writer, that makes a person's life full and conscious.

The study of research materials on the problem, the analysis of works of modern literature show the relevance of the problem in modern society. Family problems are of particular importance in modern conditions, which are characterized, among other things, by a conflict between the objective needs of society and the social conditions in which the family lives. In society, there is a constant understanding of the problems of the family at the level of the state and society.

It should be noted that with the development and complication of social life, at the turn of the XIX and XX centuries, at the time of the general crisis of culture, the signs of the crisis state of the family became obvious. The family is no longer the main way to include the younger generation in the cultural tradition.

The theme of the family is reflected in modern literature. Modern authors not without reason highlight the main problems of the family: the lack of mutual understanding between generations, the parents' passion for their career and insufficient attention to their own children, the problem of uncritical analysis of the state of family relationships, the lack of responsibility in family life, etc.

Naturalistic details, deep psychologism, reflections of the heroine vividly reveal the tragedy of the unfortunate woman. The author directly points to her strength-despite suffering, pain, poverty, hopelessness, the heroine continues to believe in love and a happy family future.

The authors do not praise their heroines to the skies for their weathered hands from menial work or for the cracked heels of their feet, do not exalt them for their loyalty to their spouse and family. Through their heroines, the authors directly postulate their author's position: “Woman, be aware of yourself, appreciate yourself, choose your true path!”

Method. This research is determined by a complex of methods of comparative-historical, structural-semantic, comparative-typological analysis, as well as the principles of hermeneutics (interpretation of texts) and methods of literary analysis of the text. The work also uses general scientific and literary methods, namely analytical, comparative, comparative, inductive and deductive.

The results obtained. Victoria Tokareva and Zulfiya Kurolobova share a range of common themes, problems and attempts to uncover the inner springs of the characters' behavior, to reveal the relationship between the environment and the studied personality in various family aspects. Before us are just the brushstrokes of an epic picture of modern life. But these strokes are drawn with amazing precision, the details are thought out. The stories of these writers are characterized by an original view of the phenomenon depicted, any situation of family life. In this very routine there is an element of the universality of human existence and the fate of each person.

Conclusion. Having analyzed the works of women prose writers, we can say that they are talented, their works are interesting for the reader. She writes mainly

about family, love, death, and betrayal, tells about the fate of different people, shows the real world, and seeks answers to the most pressing and complex questions of life.

Each work of art that is in this part is considered a specific verdict for the era and place, that is, for the specific life to which it relates, a complete description of the images and their actions helps us to form our views about the person in full. In their works, Victoria Tokareva and Zulfiya Kuroloy kizi create an artistic world that they express, as well as mediated auto-conception (V.V. Tokarev), and the direct (Z. Kuroloy kizi). The features of their prose are studies of the socio-psychological and moral coordinates of modern life: detachment from topical political passions, attentiveness to the depths of the private life of a modern person. Their prose is marked by the search for universal models of national existence. It traces the author's desire to establish the moral and spiritual folk experience in contrast to the fragmented and disharmonious nature of modern life. The soul of a particular, "small" person for "women's prose" is no less complex and mysterious than the global cataclysms of the era. The range of general issues solved by "women's prose" is the problem of family and family values, the relationship between a person and the world around him, the mechanisms of attitude and vulgarization or, on the contrary, the preservation of morality, which gives answers and is an important link in the process of forming the right family attitudes and values. It is modern literature that can be an important link in the process of forming the right family attitudes and values.

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