



The Artistic Interpretation Of Family-Individual Relationships In The Works Of Margaret Drabble And Utkir Hoshimov

Ikramova Madina Xasanovna

Deputy Director for Specialized Subjects at the Ishoqxon Ibrat Creative School, Uzbekistan

ABSTRACT

This thesis examines the artistic interpretation of relationships between the family and the individual in selected works of Margaret Drabble and Utkir Hoshimov. Despite belonging to different literary and cultural traditions, both writers regard the family as an important environment in which individual identity, moral consciousness, emotional experience, and social responsibility are formed. The comparative analysis focuses primarily on Drabble's *The Millstone* and *The Radiant Way* and Hoshimov's *Dunyoning ishlari* and *Ikki eshik orasi*. The findings demonstrate that Drabble tends to interpret family relationships through individual autonomy, women's self-realization, psychological conflict, and changing social roles, whereas Hoshimov emphasizes family memory, parental devotion, moral responsibility, and the individual's connection with communal values. In both writers' prose, however, the family functions as a complex artistic space in which personal freedom interacts with moral obligation.

KEYWORDS: Margaret Drabble, Utkir Hoshimov, family, individual, family relationships, literary interpretation, identity, motherhood, moral values, comparative literature.

INTRODUCTION

The relationship between family and individual identity occupies an important position in modern literary representation because family life reflects not only private emotions but also social norms, cultural values, gender expectations, generational continuity, and moral responsibility. Literary characters often discover their individuality through acceptance of, resistance to, or reconsideration of their familial roles. Margaret Drabble and Utkir Hoshimov provide particularly significant examples of this phenomenon because their works explore private life against broader processes of social and cultural transformation.

Drabble's prose frequently concentrates on women negotiating the tensions between personal independence and conventional expectations concerning marriage, motherhood, professional life, and domestic responsibility. *The Millstone*, first published in 1965, centers on Rosamund Stacey, an unmarried academic who becomes a mother and develops a new understanding of herself through motherhood. In Hoshimov's prose, family relationships acquire a particularly strong ethical and cultural significance. *Dunyoning ishlari* consists of interconnected narratives centered on the figure of the mother and memories of childhood, while *Ikki eshik orasi* represents individual and family destinies within a wider historical and social context.

The purpose of this thesis is to identify common and distinctive principles in the artistic representation of family-individual relationships in the works of the two writers.

The research employs comparative literary analysis, contextual interpretation, character analysis, and elements of psychological and cultural approaches. The primary materials are Margaret Drabble's *The Millstone* and *The Radiant Way* and Utkir Hoshimov's *Dunyoning ishlari* and *Ikki eshik orasi*. The analysis considers character construction, narrative perspective, psychological motivation, family conflict, motherhood, generational relationships, personal choice, and the influence of cultural values on individual identity.

The comparative method makes it possible to examine how similar universal concepts such as family affection, responsibility, parenthood, personal freedom, memory, and moral choice acquire different artistic meanings within British and Uzbek cultural contexts.

The comparative analysis demonstrates that in Margaret Drabble's works the family is frequently represented as a changing social institution within which the individual attempts to establish an autonomous identity. In *The Millstone*, Rosamund's experience of motherhood becomes central to her personal transformation. Her decision to raise her daughter independently challenges the conventional connection between motherhood and marriage. The child does not merely impose a social obligation upon Rosamund; motherhood reveals emotional dimensions of her identity that intellectual independence alone had not previously provided. Thus, Drabble transforms the family question into an exploration of personal agency. Rosamund does not reject family itself but constructs a form of family compatible with her own circumstances and choices.

In *The Radiant Way*, family-individual relationships become more socially complex. The experiences of Liz Headleand and the other central women are placed against changing British society during the 1980s. Liz's marital and familial experiences demonstrate that professional achievement does not eliminate emotional vulnerability or tensions within private life. The novel connects marriage, children, parents, friendship, aging, and professional identity, thereby demonstrating that individuality develops through a network of relationships rather than in complete isolation. The novel follows three Cambridge-educated women and situates their personal lives within larger social transformations.

Utkir Hoshimov approaches the relationship between family and individual from a different cultural and ethical perspective. In *Dunyoning ishlari*, the mother becomes the spiritual center of family memory. The narrator's recollections transform ordinary domestic events into reflections on gratitude, sacrifice, compassion, and filial responsibility. The individual is represented not as an isolated self but as a personality whose moral consciousness develops through remembered relationships with parents and relatives. The mother's everyday sacrifices acquire symbolic significance and become a criterion through which the narrator evaluates human goodness. The work is explicitly organized around interconnected memories associated with the authorial narrator's mother.

In *Ikki eshik orasi*, Hoshimov broadens the family theme by connecting individual destinies with war, social hardship, loyalty, separation, love, and moral choice. The novel encompasses numerous interconnected characters and nearly four decades of social experience, presenting historical circumstances through their effects on ordinary lives and families. Family relationships consequently become a means of measuring the ethical qualities of the individual. Characters reveal themselves through their attitudes toward parents, spouses, children, loved ones, and community members.

The major difference between the writers therefore concerns the direction of artistic emphasis. Drabble often moves from individual consciousness toward reconsideration of family structures, whereas Hoshimov frequently moves from family memory and moral tradition toward the formation of individual consciousness. Nevertheless, both approaches demonstrate that personal identity cannot be adequately understood outside human relationships.

The comparison reveals an important intersection between culturally specific and universal representations of family. Drabble's characters reflect the increasing significance of women's independence, professional identity, changing marriage patterns, and individual choice in modern British society. Her artistic method relies strongly on psychological observation, irony, interior reflection, and the interaction between private experience and social change.

Hoshimov's narrative world places greater emphasis on emotional memory, continuity between generations, parental sacrifice, compassion, and collective moral values. *Dunyoning ishlari*, for example, constructs motherhood as both an intimate personal memory and a broader cultural and ethical symbol. The family becomes a repository of values transmitted through everyday behavior rather than through abstract moral instruction.

Yet it would be reductive to describe Drabble simply as individualistic and Hoshimov as collectivist. Drabble demonstrates that autonomy itself develops through relationships, while Hoshimov repeatedly portrays individuals facing personal moral choices. The distinction lies primarily in narrative emphasis: Drabble investigates how the self negotiates familial expectations, while Hoshimov investigates how familial bonds contribute to the ethical formation of the self.

Margaret Drabble and Utkir Hoshimov interpret family-individual relationships through different cultural perspectives while addressing comparable human concerns. Drabble emphasizes autonomy, changing gender roles, motherhood, psychological self-discovery, and the tension between personal aspirations and family responsibilities. Hoshimov foregrounds parental devotion, family memory, moral duty, intergenerational continuity, and the individual's responsibility toward others.

In both writers' works, the family is more than a domestic setting. It functions as an artistic and psychological space in which character is tested and identity is formed. Their works ultimately demonstrate that individuality and family belonging are not absolute opposites: personal identity emerges through continuous interaction between freedom, affection, memory, obligation, and moral choice.

References

1. Drabble M. *The Millstone*. – London : Weidenfeld & Nicolson, 1965.
2. Drabble M. *The Radiant Way*. – London : Weidenfeld & Nicolson, 1987.
3. Hoshimov O'. *Dunyoning ishlari: qissa va hikoyalar*. – Toshkent : Yangi asr avlodi, 2018. – 336 b.
4. Hoshimov O'. *Ikki eshik orasi: roman*. – Toshkent : Sharq, 2012. – 624 b.
5. Showalter E. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. – Princeton : Princeton University Press, 1977.
6. Sadler L. V. *Margaret Drabble*. – Boston : Twayne Publishers, 1986.
7. Bamberg S. *The Cambridge Companion to the British Novel Since 1945*. – Cambridge : Cambridge University Press, 2015.