

UO·K (UDC, УДК):821

**THE DEVELOPMENT OF FAMILY RELATIONSHIPS
THROUGHOUT THE XIX-XX CENTURY²**
(based on Louise May Alcott's and Ann Tyler's works)

Lokteva Nadejda Mixaylovna

Doctor of Philosophy in philological sciences (PhD)

Doctoral student,

Uzbekistan State World Languages University

Tashkent, Uzbekistan

Orcid ID: 0000-0003-3719-1106

E-mail: Nadejda.lokteva@mail.ru

+998 90 319 53 33

ABSTRACT

The relevance of this article is the process of comparing the work of two American writers of the XIX-XX centuries, L.M. Alcott and A. Tyler, which highlights the common problem of humanism and its role in preserving family traditions. The article aims to compare novels in the genre of family chronicles of American writers of different eras. The article has an analytical and historical approach to the study of these novels. The scientific novelty of the research work lies in the fact that the works of American writers of different eras in the genre of family chronicles are compared for the first time. The article examines the question posed in world literary studies about the genre of family chronicle, the peculiarities of its principles in general, and individual families in particular. The study reveals this topic of family relations fully and in detail, which is reflected in their works that have come down to our days. The aspects forming family values of American families who lived in the period under review are compared. It is important to mention that the family brought up not only general views on society and achieved success in it, but also gradually developed family traditions.

KEY WORDS

Novels, genre, psychological portrait, family chronicles, generation, traditions, family values, the characteristic trait, relationship, society.

Received: January 14, 2024

Accepted: January 24, 2024

Available online: March 1, 2025

² **For citation (Iqtibos keltirish uchun, для цитирования):**

Lokteva N.M. The development of family relationships throughout the XIX-XX century (based on Louise May Alcott's and Ann Tyler's works). // Komparativistika (Comparative Studies). — 2025. — Vol.2, № 1. — B. 20-31

**XIX-XX ASRLAR ADABIYOTIDA OILAVIY
MUNOSABATLARNING TADQIQI**
(Louise May Olkot va Ann Tayler asarlari asosida)

Nadejda Lokteva Mixaylovna

Filologiya fanlari bo'yicha falsafa doktori (PhD)

O'zbekiston davlat jahon tillari universiteti doktoranti

Toshkent, O'zbekiston

Orcid ID: 0000-0003-3719-1106

E-mail: Nadejda.lokteva@mail.ru

+998 90 319 53 33

ANNOTATSIYA

Ushbu maqolada XIX-XX asrlardagi ikki amerikalik yozuvchilarning asarlarini taqqoslash jarayonida, L.M. Alkot va A. Tayler ijodidagi insonparvarlikning umumiy mavzusi va uning oilaviy an'analarni saqlab qolishdagi roli kabi masalalar tahlil etiladi. Tadqiqot maqsadi turli davrlardagi amerikalik yozuvchilarning shajara (oilaviy) janridagi romanlarni qiyosiy tahlil qilingan. Maqolada ushbu romanlarni o'rganishga tahliliy va tarixiy yondashuv qo'llanilgan. Tadqiqotning ilmiy yangiligi shundaki, turli davrlardagi amerikalik yozuvchilarning oilaviy yilnomalar janridagi asarlari birinchi marta taqqoslanmoqda. Maqolada oila yilnomasi (xronikasi) janri, uning tamoyillarining o'ziga xosliklari va alohida oilalar haqida jahon adabiyot tadqiqotlarida ko'tarilgan masalalar ko'rib chiqilgan. Tadqiqotda oilaviy munosabatlar mavzusi to'liq va asosli shaklda, bugungi zamonaviy adabiyot na'munalarigacha bo'lgan davrdagi asarlar asosida batafsil ochib berilgan. Oilaviy qadriyatlarni shakllantiruvchi jihatlar o'rganilgan davrda yashagan amerikalik oilalar bilan taqqoslanadi. Shuni ta'kidlash kerakki, oila nafaqat jamiyatga nisbatan umumiy qarashlarni o'stirdi, balki asta-sekin oilaviy an'analarni ham rivojlantirishda ham katta ahamiyat kasb etadi.

KALIT SO'ZLAR

Romanlar, janr, psixologik portret, oila yilnomasi, avlod, an'analar, oilaviy qadriyatlar, o'ziga xos xususiyat, munosabatlar, jamiyat.

**РАЗВИТИЕ СЕМЕЙНЫХ ОТНОШЕНИЙ
НА ПРОТЯЖЕНИИ XIX-XX ВЕКОВ**
(на основе работ произведений Луизы Мэй Олкотт и Энн Тайлер)

Локтева Надежда Михайловна

доктор философии по филологическим наукам (PhD)

докторант

Узбекский государственный

университет мировых языков

Ташкент, Узбекистан

Orcid ID: 0000-0003-3719-1106

E-mail: Nadejda.lokteva@mail.ru

+998 90 319 53 33

АННОТАЦИЯ

Актуальность данной статьи заключается в избранном аспекте сравнения произведений двух американских писателей XIX-XX веков - Л.М. Олкотт и А. Тайлер, который призван подчеркнуть общую проблему гуманизма и его роль в сохранении семейных традиций. Целью статьи является сравнительный анализ романов-семейных хроник американских писателей разных эпох. В статье используются аналитический и исторический подход к изучению этих романов. Научная новизна исследовательской работы заключается в том, что произведения американских писателей разных эпох, созданные в жанре семейной хроники, в сравнительном аспекте рассматриваются впервые. В статье освещаются научные вопросы, связанные с исследованием жанра семейной хроники в мировом литературоведении, касающиеся как темы семьи в целом, так и отдельных семей в частности. Исследование довольно полно и подробно раскрывает эту тему семейных отношений и специфику ее отражения в произведениях, дошедших до наших дней. В частности, сравниваются аспекты формирования семейных ценностей в американских семьях, живших в рассматриваемый период. Важно отметить, что в семье воспитывались не только взгляды на общество и пути достижения успехов в нем, но также постепенно формировались и развивались семейные традиции.

**КЛЮЧЕВЫЕ
СЛОВА**

Романы, жанр, психологический портрет, семейная хроника, поколение, традиции, семейные ценности, характерная черта, отношения, общество.

INTRODUCTION

Social, spiritual, moral, economic, and political problems of modern society require a comprehensive approach to their solution. Many problems are rooted in the distant past, overcoming which you can gain life experience. The question is to what extent everyone who faces difficulties is ready to embark on the path of overcoming them. The presence of a wise mentor remains the prerogative of people who have the opportunity to receive advice within the family, based on the experience of its members. Over the past two hundred and fifty years, the research of writers in this field has led to a separately directed genre of novel family prose or family saga, which is the main distinguishing feature of which is the change of several generations within one family, presented in successive epochs, generating the originality of both the genre itself and its poetics, respectively, attracting such a phenomenon as the continuity of generation. Proving that life goes on despite the various blows of fate that take place in the lives of the heroes. Writers of this direction focused on the fact that it is within the family that a person can grow spiritually and demonstrate the acquisition of his character traits that can further have a beneficial effect on new members of the genus.

All these are healthy features of a healthy and socially active society, the unit of which is the family. Moreover, society introduces and develops moral norms and rules of communication, called the "generally accepted system of views". If a dissident appears in society, she risks being separated from society and losing her social status. A person deprived of a family is a person lost to society, can easily lose his way, lose interest in life, and lose the concept of priority and significance of certain actions and deeds.

METHODS

The methodological basis of the research was the historical-biographical and chronological-problematic approaches. The intersection of these methods allowed not only to create the actual biography, but also to highlight its milestones and to substantiate the patterns of development of certain events. Therefore, in the course of the research, analytical methods were used, including the historical method, as

well as the historical-comparative method in its various varieties, primarily diachronic and synchronic comparison.

The genre of the family chronicle, of course, contributed to the realization of several artistic principles of the historical novel, since the most important and major historical events are interwoven into the plot. But it is the events themselves that the author of such a novel is not interested in, but has a certain influence on the members of the family represented in the novel.

The family, represented by wise mentors, strives to teach its members to create an environment in which everyone would be comfortable and cozy. Family sagas tell about events such as the decline of the old state or the collapse of the empire, the birth of a new system, and the change of political views.

The family chronicle includes such principles as:

- 1) strict adherence to chronology;
- 2) the dominance of the linear principle;
- 3) Events are presented in strict accordance with the dates;
- 4) The chapters of the novel outline the plot of the work in stages;
- 5) The history of the country and humanity as a whole is correlated with the content of the novel and its main events;
- 6) the natural aging or maturation of all the characters in the novel.

Gradually, the family chronicle has expanded its boundaries, expanded its subject matter, and the topic of this study is relevant.

RESULTS AND DISCUSSION

The first part: The American novel has undergone a process of rapid evolution, filled with clear details, changing in structure and form. The work of L. M. Alcott was recognized in the United States of America during her lifetime as the ancestor of a family story of truly American orientation, which also stood at the origins of the national realistic novel, directly related to the literature devoted to teenage orientation. Louise May Alcott was the first in American literature to write a family chronicle – a chronicle of the southern regions of the United States, where people of many nationalities live – African Americans, Mexicans, representatives of

many peoples, and nationalities of the Caribbean. Therefore, the analysis of her works requires a separate approach (Lokteva N., 2021, 35395).

She managed to form and modify this genre, transferring it to a higher level in plot development, filling it with completely new content that corresponded to the aspirations of contemporary readers.

It should be noted the importance of the novel "Little Women", as it is rich and diverse in subject matter and artistic means of expression. The title of the work is interesting. It shows the antithesis chosen by the author for a reason. Since the concept of a woman is not only a gender sign of the beautiful half of the human race, but also a mature stage of her life, and in revealing the essence of the concept, there is also an age limit.

Describing the life of the American March family, Louise M. Alcott touches literally all aspects of their lives, starting with everyday life and the situation in the house, ending with issues of upbringing and high morality. The writer presents readers in the pages of her novel difficult times for the family. When left without a father who died at the front, their mother and older teenage sisters are forced to work because the family needs money, and the younger ones are forced to keep house. The writer called the main characters of the narrative women, wanting to reflect their level of spiritual and moral maturity, but since the older heroines still have ages from thirteen to sixteen, she calls them small. The youngest, the fourth sister, is less than thirteen years old. Louise M. Alcott managed to give an unusual and attractive name not only to the work itself, but also to individual chapters. So, we find in the headlines such metaphorical and epithet-rich variants as Happy Christmas (Chapter 2), A Beautiful Palace (Chapter 6), Valley of Humiliation (Chapter 7), Vanity Fair (Chapter 9), A New Experience (Chapter 11), Castles in the Air (Chapter 13), Dark Days (Chapter 18), Happy Meadows (Chapter 22).

She could simply number the chapters without naming them, but tried to announce the content of each of them, to keep the reader's attention on the plot. The sisters living in the same house certainly have common features, but the author gives each of them its characteristics. That is the set and content of the tropes that the

author uses to describe each March sister remains in the only-begotten group of signs. Speaking of Meg's older sister as a girl, who was "*very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain*" (Alcott L., 2021, 3). L. M. Alcott often calls her in the novel simple-minded, but prudent, elegant, refined, refined, and romantic, an exalted and extremely attractive person. The writer constantly emphasizes the femininity and manners of the sisters. Her heroines, despite the difficulties of the situation, created life in general, always and in all situations appear to others exclusively as decent, well-mannered, and noble ladies. Like all Victorian girls, young ladies dream of love, marriage, and happiness. Fighting to the last for the independence of their views, the girls give up before the circumstances and admit to previously carefully concealed feelings, and that is not alien to all beautiful women. The characters in the novel were determined by their family relationships and behavior, and they were all deeply involved in development and support.

Throughout the novel, Alcott emphasizes the importance of the family not only as a practical or economic unit, but also as a deeply significant unit of society, a family nest, why at home, a place of reliable protection and support for a person in difficult times and in those moments when everything is good. The heroines of the novel have different characters, gifts, and views, but they are all united by one thing – respect and affection for their home, family, parents, close people, family traditions, as well as adherence to views on the freedom of choice of each excellent personality.

The second part: In the subsequent period, the master of the genre of family chronicles in the American literature of the XX century is Ann Tyler. In almost all novels, the writer is concerned about the general process of dehumanization of the attitude of people in modern society and America, in particular. This process manifests itself in the disintegration of relations between close people and relatives, leading them to mutual alienation. Since the family is considered a unit of society, the genre of family chronicle sets itself the main task: to show the causes and origins of the crisis of humanism in America, and to determine the ideals that should become

a guideline in the process of fighting for genuine human relations. In each of her works, Ann Tyler strives to show the sources and evolution of the problem of dehumanization in modern society. Each new generation of the family adds new facts to the understanding of this problem.

Ann Tyler's novels, deep in their problems, are also peculiar from the point of view of their original art form. There is no doubt that the writer has the talent of a psychologist and stylist, who uses her works to create various artistic images (Lokteva N., 2020, 317).

The novel "Dinner at the Homesick Restaurant" (Dinner at the Homesick Restaurant, 1982), for which the writer was awarded the Pulitzer Prize in 1989, occupies a special place in the work of Ann Tyler.

The author of the preface to the Russian edition of the novel, V. Rozov, rightly notes: *"Covering a significant period – more than half a century (from 1924 to 1979) – this book gives the impression of conscious isolation. Isolation in the formation of human character is in the family. And although the heroes travel a lot, and move around, at key moments of their lives they find themselves gathered in the Tulls' house in Baltimore, a small provincial city in the United States, and the reasons for their ups and downs, defeats and successes are viewed as if through the prism of aspirations formed in childhood"* (Tyler A., 1986, 2). The novel "Lunch at the restaurant "Homesickness" is Pearl's memoir Tull about his fate, about a short life together with her husband Beck, about children and grandchildren.

The analysis of family relations in the novel begins with the image of her ancestor – Beck. According to Tyler's description, he was a smart, confident young man before living with Pearl. However, after marriage, he rarely appears at home, and then leaves the family until the death of his wife. Information about this character in the novel is minimal. The writer's attention is focused on the subsequent generations of this family. Therefore, Beck as a character is not developed in detail, but he performs the role of the progenitor, and his departure from the family foreshadows similar actions of representatives of the next generation. These characters are already disclosed in more detail. Beck Tull leaves the family, hurting

his wife and children. Hatred of him and indifference take root in the family. As Tyler shows, the father is not of much interest to them. This is an invisible man, an absent face. Beck's character is described in the novel in the process of his evolution. At the beginning of the novel, the reader meets a character who is quite static. He is only interested in work and career, and for this, he is ready to move from one city to another, from the East of America to its West. This is how we see him at the beginning of the novel. But in the course of the novel, the character's character is transformed, and his features and beliefs change. In the finale of the work, we see a completely different person. Now he is an old sick loser who has lived an unhappy life. His departure from his family did not bring him happiness. He suffers from loneliness, lack of love, and friendship. But his son Ezra believes everyone deserves human sympathy. That's why it was important for Ezra to put him at the family table, to unite the family. One of the most important characters of the novel, around which actions and disputes develop, is the mother of the family – Pearl Tull. Tyler skillfully paints her portrait. In her younger years, she is a small, elegant girl with delicate skin and blonde hair. But over the years, she appears in the novel as an evil, grumpy old woman who does not get along well with people. No one loves her, when she appears, conversations about weddings and childbirth stop. Pearl, like Beck, is inhuman. In fanatical subordination of the rest of her life to the upbringing of children, love drives her for them, but also by revenge (it seemed to her that the children were especially saving all their troubles for her). Such upbringing generates complexes and anger. Pearl treats her children not as children, but as objects: *“Still, she thought, it had seemed a good idea once upon a time: spare children, like spare tires, or those extra lisle stockings they used to package free with each pair”* (Tyler A., 2008, 30-31).

As the novel covers several generations of the same family, the author repeatedly refers to the main characters, showing the evolution of their thinking in different periods of life. If the young representatives of this family simply live by inertia, then with age they reason more and more. The aged Pearl concludes that her family is unhappy – the children were unhappy, and there is no one to blame for this,

except Pearl herself. The image of Pearl helps explain the characters of other characters in many ways. Her three children are characterized in sufficient detail, their psychology is widely disclosed, and their comparison allows us to determine the different characteristics of children raised by the same mother. The image of Cody is extreme; rigidity characterizes it, intolerance, and unwillingness to compromise. His father's influence is felt in his character. Cody is as inhuman as his father. He can distance himself internally from people, he has no friends at work who would visit him, except for the only visit of the owner of the plant where the accident occurred. Cody always accumulates his grievances – which poisons his life.

According to V.Rozov, *"it's interesting to see how Tyler, on the one hand, "reinforces" Cody's quibbles, on the other hand, shows their exaggeration, and sometimes even manic"* (Tyler A., 1986, 4). His manic nature can be seen in the fact that Cody even plots to kill his brother: *"Oiling his rifles that night, Cody seriously considered shooting Ezra through the heart"* (Tyler A., 1986, 4).

Another example of a psychologically deeply developed image in Ann Tyler's novel is Jenny, the youngest of Pearl's children. The cruelty and harshness of Jenny's mother are not understandable. It does not occur to her that her mother's rudeness was due to a hard life, and difficulties in raising a family, including her. The author surprisingly accurately conveys the condition of a woman who found herself under the blows of fate. By the time she enters college, Jenny turns into a beauty, she studies hard, and she is distinguished by her perseverance and determination.

The main character of the novel is the youngest son of the Tulls, Ezra. It is through this hero that the writer expresses her humanistic ideals. Ezra is a cute and clumsy, awkward, thoughtful, and absent-minded person, who has been softer than all other characters since childhood, knows how to feel sorry, takes on the sins of others, and is not capable of insults. The essence of Ezra is love for people.

Among the three children, he alone remains with his mother and becomes her reliable support. As an adult, Ezra decides to devote his life to serving other people. His behavior may seem strange: this naive, kind-hearted man, like Don Quixote, sets

the goal of his life to alleviate the suffering of other people. Having inherited a restaurant with a good reputation, he uses it in a peculiar way. Ezra is a type of modern humanist. There was something tender, almost loving in his attitude towards the people who ate what he cooked for them. He not only cooks deliciously, but also cooks and feeds the poor. In his restaurant under the symbolic name "Homesickness", where Ezra specially creates an environment with bright memories, everyone can order the dish his mother served in childhood, it gives him a pleasant memory, and at least for a short time, the client becomes happy.

The title of the novel is symbolic, it expresses Ann Tyler's humanistic idea of the need for human unity, and the ability to come to the aid of the weak and defenseless. The meaning of human life, the writer believes, is taking care of other people. The great humanist Ezra thinks about human society as a whole: before his eye is an example of his own family, in which human relations are disintegrating, coldness, indifference, and cruelty develop. That's why he is driven by an obsession that seems strange to many: to seat all the members of his broken family at one table, that is, to unite the family, to recreate normal human relations in it. This task turns out to be difficult, because his family members are intolerant, unfortunately, he could not do it with a living mother.

Ezra is the most striking figure in the novel. Ann Tyler herself confirms this. To the correspondent's question, "*Who is your favorite member of the Tullov family? And why?*" – Tyler replied that "*it is, of course, Ezra and that she loves him: "Ezra, of course. I'd like to give a less predictable answer, but there you are: I love him. I have slipped him into more than I have slipped one of my later novels. (A courting couple in *The Amateur Marriage*, for instance, goes out to dinner at an unnamed restaurant and orders the gizzard soup.) In the later novels, I pause to think what Ezra would be doing now and I always decide, Oh, well, I guess he's still plugging away at the restaurant, still unmarried, still alone but contented. Although recently I've started to wonder if he isn't the type of man who will suddenly, unexpectedly, fall in love in late middle age and have one of those blissfully happy end-of-life marriages"* (Tyler A., 2008, 79).

Researcher Donna Gerstenberger, in the collective monograph "Ann Tyler as a novelist", noting the qualities of Ann Tyler as a novelist, writes: "The triumph of Dinner at the Homesick Restaurant resides, I think, in the family members' ability to learn to reread the texts of self and family relationships previously constructed under immense pressure (amid the agony of loss and the terror of adolescence in a dysfunctional family)". Tyler's novel "Lunch at the Homesick Restaurant" is an original work that tells about the difficult family life of the Tulls, a family that eventually breaks up. But the Bulls are not the only "destroyed family" both in America and abroad. Despite this, in every family, there will be someone like Ezra who strives to preserve family relations. This shows the optimism of Ann Tyler's position.

CONCLUSION

Having considered and compared the novels in the genre of family chronicles by the writers L.M. Alcott and Ann Tyler, belonging to different eras, we can conclude that the families in the analyzed novels, despite their dissimilarity, adhere to one common idea, the value of humanistic family relations.

This further demonstrates the ongoing development and modification of the family chronicle in modern American literature, as well as its reflection of the challenges inherent in American life during the late 19th and early 20th centuries. American writers continue to grapple with the persistent issue of humanism, as societal and familial connections continue to deteriorate.

REFERENCES

1. Alcott L. (2021) Little women. Chapter 1, Moscow, Eksmo.
2. Lokteva N. (2021) The Distinctive Peculiarities of the American "Family Cronic" of the XIX century. Turkish Journal of Physiotherapy and Rehabilitation 32(3).
3. Lokteva N. The Artistic Originality of Ann Tyler's Family Chronicle//Science, Research, Development # 32: intern. conf. (Berlin, 30.08.2020-31.08.2020) №978-83-66401-65-5
4. Tyler A. (1986) Dinner at the Homesick Restaurant. Moscow, Rainbow.
5. Tyler A. (2008) Dinner at the Homesick Restaurant. New York, Ballantine Books.