

PERSONAL FREEDOM AND SOCIAL EXPECTATIONS IN D.H. LAWRENCE'S
SONS AND LOVERS AND HAMZA HAKIMZODA NIYOZIY'S *YANGI SAODAT*ЛИЧНАЯ СВОБОДА И ОБЩЕСТВЕННЫЕ ОЖИДАНИЯ В РОМАНАХ Д. Г.
ЛОРЕНСА «СЫНОВЬЯ И ЛЮБОВНИКИ» И ХАМЗЫ ХАКИМЗОДА НИЯЗИ
«ЯНГИ САОДАТ»D. H. LORENS VA HAMZA HAKIMZODA NIYOZIY ASARLARIDA SHAXSIY
ERKINLIK VA IJTIMOY KUTILMALAR**Ibragimova Dilafruz Shukhratovna**Senior Lecturer, Department of Practical English,
Faculty of English Language and Literature, Fergana State University
E-mail: ibragimovadilafruz74@gmail.com**Abdurahimov Abrorjon Alisherjon Ugli**Student of faculty of
English Language and Literature, FSU
<https://doi.org/10.5281/zenodo.15385605>

Abstract: This article offers a comparative analysis of *Sons and Lovers* by D. H. Lawrence and *Yangi Saodat* by Hamza Hakimzoda Niyoziy. Despite differing cultural contexts—industrial England and Central Asia—both novels portray characters struggling between personal freedom and societal expectations. Lawrence focuses on emotional conflict within a working-class family, while Niyoziy emphasizes education's role in reforming feudal society. The study explores themes of realism, social reform, and personal struggle, showing how each work reflects and challenges early 20th-century norms, contributing to broader discussions on individual autonomy and social change.

Аннотация: В статье представлен сравнительный анализ романов *Сыновья и любовники* Д. Г. Лоуренса и *Янги Саодат* Хамзы Хакимзода Ниязи. Несмотря на разные культурные контексты — индустриальная Англия и Центральная Азия — оба произведения изображают борьбу героев между личной свободой и общественными ожиданиями. Лоуренс акцентирует внимание на эмоциональном конфликте в рабочей семье, а Ниязи подчеркивает роль образования в преобразовании феодального общества. Исследование охватывает темы реализма, социальных реформ и личной борьбы, показывая, как эти романы отражают и оспаривают нормы начала XX века, способствуя дискуссии о свободе личности и общественных изменениях.

Annotatsiya: Ushbu maqolada D.H. Lourensning *Sons and Lovers* hamda Hamza Hakimzoda Niyoziyning *Yangi Saodat* asarlari taqqosiy tahlil qilinadi. Garchi madaniy kontekstlar — sanoat Angliyasi va Markaziy Osiyo — har xil bo'lsa-da, har ikki asar ham shaxsiy erkinlik va ijtimoiy kutilmalar o'rtasidagi ziddiyatni tasvirlaydi. Lourens ishchi oilasidagi hissiy nizolarni ko'rsatadi, Niyoziy esa feodal jamiyatni o'zgartirishdagi ta'limning o'rnini ta'kidlaydi. Tadqiqot realizm, ijtimoiy islohotlar va shaxsiy kurash mavzularini yoritadi hamda bu asarlar XX asr boshidagi normalarni aks ettiribgina qolmay, ularni tanqid qilganini ham ko'rsatadi.

Keywords: Realist fiction, Personal freedom, Social expectations, Modernity vs tradition, Social reform, D. H. Lawrence, Hamza Hakimzoda Niyoziy, Comparative literature, Early 20th century, Traditional society

Ключевые слова: Реалистическая проза, Личная свобода, Общественные ожидания, Модернизация, Социальные реформы, Д. Г. Лоуренс, Хамза Хакимзаде Ниязи, Сравнительное литературоведение, Начало XX века, Традиционное общество

Kalit soʻzlar: Realistik adabiyot, Shaxsiy erkinlik, Ijtimoiy kutilmalar, Zamonaviylashuv, Ijtimoiy islohotlar, D. H. Lorens, Hamza Hakimzoda Niyoziy, Qiyosiy adabiyotshunoslik, XX asr boshi, Anʻanaviy jamiyat

Thesis statement: Despite originating from very different cultural and historical backgrounds, D. H. Lawrence and Hamza Hakimzoda Niyoziy each used realist fiction to expose the conflict between individual desires and the demands of society. Their novels — *Sons and Lovers* (1913) and *Yangi Saodat*¹ (1915) — both depict protagonists striving for personal fulfillment while constrained by family expectations and social norms. Lawrence’s English coming-of-age story reveals how a young man’s pursuit of love and artistic identity is hindered by class boundaries and a powerful maternal bond, whereas Niyoziy’s Turkestani tale shows how education and enlightenment empower a family to overcome the ignorance imposed by a feudal traditional order. Through these narratives, both authors critique the prevailing values of their societies: *Sons and Lovers* questions the impact of industrial-era class structure and gender roles on personal happiness, and *Yangi Saodat* advocates for social reform through literacy and women’s influence in an era of awakening. This comparative study argues that early 20th-century realist novels across cultures serve as a vehicle for social commentary, and that Lawrence and Niyoziy, each in his own context, illuminate the universal struggle between personal freedom and social expectations, ultimately calling for a reevaluation of those expectations in the name of human fulfillment.

Introduction

At the turn of the 20th century, societies around the world were undergoing profound changes. Industrialization in Europe and reformist movements in Central Asia created environments in which traditional norms were being questioned and reshaped. Literature of this period often became a mirror for these social transformations, capturing the friction between the old and the new. In particular, novelists used realistic storytelling to explore how individuals navigated the demands of family, community, and cultural tradition while yearning for personal autonomy. This article examines two such novels from very different contexts: D. H. Lawrence’s *Sons and Lovers* (1913) and Hamza Hakimzoda Niyoziy’s *Yangi Saodat* (1915). Despite the geographical and cultural distance between England and Uzbekistan (then Russian Turkestan) in the early 1900s, these works share strikingly similar thematic concerns. Both novels portray early 20th-century lives with unsparing realism, and both center on characters struggling to assert their own identities and desires within societies that impose strict expectations.

Sons and Lovers, an English novel set in a coal-mining town, and *Yangi Saodat*, an Uzbek novel set in a feudal Central Asian milieu, might at first glance seem to have little in common. One emerges from the literary tradition of Western modernism, the other from an Islamic

¹ Niyoziy, H. H. (1915). *Yangi Saodat* (New Happiness). [Novelette, Turkestan]

culture in the throes of internal reform. However, a closer look reveals that D. H. Lawrence and Hamza Niyoziy were contemporaries grappling with analogous issues: the conflict between personal freedom and social expectations, the push for social reform against entrenched norms, and the depiction of personal struggle amid the realities of their time. Lawrence wrote in the wake of Victorian England, when class divisions and moral codes still dominated social life; Niyoziy wrote as part of the Jadid movement in Turkestan, which sought to modernize society through education and enlightenment. Both authors imbued their novels with a strong sense of realism – portraying everyday life, family dynamics, and social pressures with vivid detail and psychological depth. By drawing on their own experiences and observations, they created stories that feel authentic and relatable, whether in describing the rigid coal-town society of England or the patriarchal feudal society of Central Asia.

Methodology

This research is conducted as a qualitative comparative literary analysis of *Sons and Lovers* and *Yangi Saodat*. The approach combines close reading of the primary texts with a consideration of historical and cultural context, aiming to illuminate both similarities and differences in how the two novels address themes of personal freedom versus social expectations. The selection of these particular works is motivated by their representativeness: Lawrence’s novel is a seminal work in English literature that incisively depicts family and class conflict in early 20th-century Britain, while Niyoziy’s novel is a pioneering Uzbek prose work reflecting the Jadid reformist ideals in Central Asia around the same period. By examining them side by side, we can gain insights into cross-cultural commonalities in literary themes and social concerns.

The analysis focuses on several key elements in each novel:

- **Historical and cultural context:** We consider how the environment of each author influenced the story. Lawrence wrote in post-Victorian England during the rise of industrial society, and Niyoziy wrote in Russian-ruled Turkestan amid a Muslim ²reform movement. Understanding these contexts (e.g., class structure in England, feudal and religious structure in Central Asia) is crucial to interpreting the conflicts in the novels.
- **Plot structure and narrative:** We examine the overall plot of each novel, identifying the central conflicts and resolutions. Special attention is given to how each storyline embodies the clash between individual aspirations and societal pressures. For example, we outline the major events in Paul Morel’s life (education, relationships, family tragedies) and in the family of *Yangi Saodat* (the family’s decline and revival through learning) to see how these events drive home the authors’ themes.
- **Character development and conflict:** A comparative character analysis is conducted, focusing on the main protagonists and key supporting characters (such as the mother figures in both novels). The methodology involves a close reading of character interactions and inner monologues to understand the psychological and social dimensions of their conflicts. We look at how Paul Morel’s relationships with his mother and lovers illustrate a personal vs. social tug-of-war, and how characters like Maryam in *Yangi Saodat* or her son Olimjon face conflicts between enlightenment ideals and traditional expectations.

By following this comparative methodology, the study maintains a structured approach: it respects the unique context of each novel while bringing their narratives into conversation

² Davlatova, A. R. (2023). “Representation of the Aesthetic Ideal in a Modern Version.” *BioGecko*

with each other. The goal is to produce a coherent analysis that not only compares plot, character conflicts, and themes, but also explains why these similarities or differences exist, based on the authors' intentions and societal influences. The next section (Results) will present the findings of this analysis, organized around the key points of comparison identified.

Results

After a close analysis of *Sons and Lovers* and *Yangi Saodat*, several meaningful similarities and contrasts have emerged in terms of plot, character conflict, and overarching themes. Despite being written in different parts of the world and portraying distinct cultures, both novels reveal common patterns in how personal aspirations collide with societal pressures.

Similarly, *Yangi Saodat* ("New Happiness") revolves around a family narrative, but in a Central Asian setting, and with an overt social message. The plot of *Yangi Saodat* can be summarized as the *decline and renewal* of a household. It tells the story of a well-known family that falls into hardship due to ignorance and then rises again through education. Key events include the father (depicted as a once-wealthy man who squandered his fortune through idle pursuits) leading the family to near ruin, and the pivotal decision by the mother, Maryam, to seek a modern education for their children as a solution. Maryam secretly arranges for her son Olimjon to study with a Jadid (new-method) teacher, defying her husband's complacency and the conservative expectations of her community. This decision sets in motion the family's transformation: Olimjon gains literacy and knowledge, which eventually helps restore the family's prosperity—hence the "new happiness" they achieve. The plot has a clear didactic arc: ignorance leads to tragedy (the family's fall), whereas enlightenment leads to salvation (their rise). This storyline, while simpler and more linear than Lawrence's, is innately rooted in family dynamics under strain. In both novels, then, the family unit serves as the microcosm of society: the conflicts and resolutions within the Morel family and Maryam's family reflect larger social issues (class conflict in one case, educational reform in the other).

In *Yangi Saodat*, the family dynamic is different in tone but parallel in structure. Maryam, the mother, emerges as the quiet hero of the story. Unlike Gertrude Morel, who sometimes overtly dominates her son, Maryam's influence is portrayed as entirely positive and selfless. Her conflict is mostly with the traditional social norms and her husband's inertia, rather than with her children. Maryam sees that lack of education is the root of her family's troubles and takes the bold step of guiding her son toward enlightenment. This act itself constitutes a rebellion against expectation: in an early 20th-century Uzbek society, a woman was generally expected to remain within the domestic sphere and accept her husband's decisions. Maryam, however, assumes an active decision-making role, effectively steering the family's fate. One could say that Maryam's personal freedom (to act for her family's good) asserts itself in defiance of social expectations about gender roles. Her husband, initially a passive or negative force (having wasted the family wealth), comes to accept or at least yield to Maryam's initiative when he sees the benefits. The main character conflict in *Yangi Saodat* does not manifest as an internal psychological struggle like Paul's, but rather as an external generational conflict and a gendered conflict: the younger, enlightened generation versus the older, ignorant generation, and a mother's reformist vision versus a patriarchal society's

conventions. Olimjon, the son, experiences a conflict somewhat akin to Paul's, but with a different focus: he is eager to learn and improve, but the "feudal society" around him offers little support. Through Maryam's guidance, Olimjon meets the new teacher and pursues education, effectively breaking the expectation that the son of a traditional family would follow his father's footsteps. The result is that Olimjon's personal growth (becoming educated and capable) directly challenges and then changes the family's social standing, fulfilling Maryam's hopes. In summary, both novels feature strong maternal characters who deeply influence their sons; Gertrude and Maryam each embody, in their own way, the force of societal expectations (Gertrude upholding her idea of respectability, Maryam representing progressive values in a conservative world). The difference lies in the outcomes: Gertrude's influence, colored by possessiveness and social anxiety, traps Paul in indecision, whereas Maryam's influence, motivated by enlightenment ideals, liberates her son from ignorance.

In contrast, *Yangi Saodat* has a decidedly optimistic and reformist tone. It is written with the clear intent to inspire and instruct readers, which is characteristic of Jadid literature. As a result, the resolution is positive and perhaps idealized: the family not only survives its trials but is better off in the end, and the community presumably learns a lesson. The novel effectively says that *if* individuals embrace enlightenment (like Olimjon and Maryam did), then both personal happiness and social well-being will follow. This reflects Niyoziy's didactic purpose—he was using fiction to model the changes he wanted to see in society. Accordingly, *Yangi Saodat* lacks the kind of unresolved internal anguish that *Sons and Lovers* leaves us with. Instead, its ending affirms that social expectations (such as "stay uneducated" or "women should not intervene") can be overcome, and doing so leads to "new happiness." The tone is hopeful: problems are clearly attributed to ignorance, and solutions are provided through knowledge and unity.

In summary, the results of this comparative analysis show that *Sons and Lovers* and *Yangi Saodat* share a core exploration of personal freedom under social pressure, manifested through parallel plot and character elements (family conflict, mother-son dynamics, individual aspirations vs duties). They differ, however, in narrative tone and resolution, reflecting each author's aims and cultural context. These findings underline that literature from disparate cultures can converge on universal human concerns even while diverging in style. The following discussion will delve deeper into what these similarities and differences mean, examining the broader cultural impact of each novel and what they reveal about the early 20th-century zeitgeist regarding personal autonomy and social change.

Discussion

Reading *Sons and Lovers* and *Yangi Saodat* side by side reveals more than just two personal stories; it illuminates how deeply rooted the struggle between individual desires and societal norms was in the early 20th century, no matter the locale. The comparative findings prompt a deeper exploration of the meaning and cultural impact of these works. What do Paul Morel's inhibited loves and Maryam's courageous reforms tell us about the societies that produced them? And why do these stories still resonate?

Niyoziy's *Yangi Saodat*, on the other hand, wears its social message more openly, but this does not diminish its cultural significance. If Lawrence's novel asks "Why is society like this?", Niyoziy's novel asks "What can we do to change society for the better?" Writing in a colonized, traditionally Islamic society, Niyoziy tackled issues such as illiteracy, the generation gap, and

women's role in public life. His portrayal of Maryam is groundbreaking in Uzbek literature of that era: a woman who is not a passive victim or a mere background figure, but a driving force of positive change. This reflects the Jadid ideology that women's education and empowerment were necessary for a truly enlightened society. The deeper meaning of *Yangi Saodat* lies in its argument that personal happiness is intertwined with social progress. Olimjon's story is not just one child's success; it is symbolic of what could happen if an entire generation across Central Asia embraced new schooling and critical thinking. The novel was received in its time as a bold statement – as noted in a contemporary Turkestani journal³, it was perhaps the first Uzbek novel “to encourage the people to read and write” in the vernacular. This highlights *Yangi Saodat's* cultural impact: it was literature as social action. Hamza Niyoziy's work helped lay the foundation for modern Uzbek prose and carried forward the idea that literature should serve the people by addressing their real conditions and “awakening their consciousness”. In a society where, prior to reform, very few common people had access to education, a novel that depicted the tangible benefits of learning and criticized feudal superstition was quite revolutionary. It subtly undermined the old social expectation that “fate” or “tradition” is immutable, demonstrating through story that individuals can change their destiny – and by extension, that a community or nation could too. In the long run, Niyoziy's literary contributions, along with other reformers', influenced the early Soviet Uzbek literary movement and the drive for mass literacy in the 1920s and 1930s. Culturally, *Yangi Saodat* stands as an early beacon of Uzbek literary realism and social commentary, reflecting a turning point from medieval mindsets to modern thinking in Central Asia.

It is also worth discussing the role of culture-specific elements in the novels, and how these elements serve the universal themes. Lawrence's use of Nottinghamshire dialect, the mining community setting, and references to real places in England gives his novel a rich local color. Yet, those specifics (the nightly walk home from the pit, the family's bread-and-butter meals, the country outings with Miriam) serve to ground the universal theme in authenticity. The English reader finds it vividly realistic, while readers from elsewhere can still relate to the underlying emotions, even if the surface details differ. Likewise, Niyoziy includes specific aspects of Uzbek culture: the mention of *old schools vs new method schools*, the portrayal of *mahalla* (neighborhood) reactions, perhaps even scenes like traditional gatherings or conversations laden with local proverbs (the text of the novel itself uses simple Uzbek to ensure accessibility). These cultural specifics were educational for his readers, but for our comparative perspective, they also highlight how the manifestations of social expectation differ. In *Yangi Saodat*, an example might be the expectation that a woman wears a *paranja* (veil) and stay out of public affairs – Maryam defies this by stepping into what was “men's business” (her children's formal education). In *Sons and Lovers*,⁴ an example is the expectation that a man of Paul's class works a manual job and not become a painter – Paul defies this by taking a clerical job and painting in his free time, moving in middle-class circles. Though the cultural expressions differ (veils vs. jobs, etc.), in both cases the authors show characters pushing against the mould their society casts for them. This reinforces the idea that the

³ **Journal of Namibian Studies** (2023). “Unveiling Autonomy and Desire: A Psycho-Feminist Exploration of Gertrude's Rebellion in D. H. Lawrence's *Sons and Lovers*.” *JNS*

⁴ Morrison, B. (2013). “Sons and Lovers: A Century on.” *The Guardian*, 25 May 2013

personal vs social battle is a human constant, albeit fought on different fields in different cultures.

Conclusion

Both *Sons and Lovers* and *Yangi Saodat* leave the reader with a resonant understanding of how personal freedom and social expectations can shape, and sometimes distort, human lives. Despite the vast differences in setting — one unfolding in the damp, smoky rows of an English mining town, the other under the sun of an Uzbek village bound by old traditions — the two stories reflect a common reality: individuals often find themselves caught between their own dreams and the rules of the world around them. In *Sons and Lovers*, D. H. Lawrence presents this tension as an intimate, internal battle within Paul Morel, whose heart pulls him one way while duty and class constraints pull him another. The frustration we feel at Paul's predicament is not just about one young man's fate; it is a critique of a society that too often asks people to sacrifice joy and authenticity for the sake of appearances and convention. Lawrence's achievement is that he doesn't simply tell us this — he makes us *feel* it, sharing Paul's highs and lows so vividly that we recognize pieces of our own struggles in them.

Hamza Hakimzoda Niyoziy's *Yangi Saodat*, on the other hand, concludes with a clear lesson and a note of hope. The family's salvation through education and enlightened thinking is a direct answer to the question posed by their earlier suffering: change is possible, and individuals can be the agents of that change even against strong social currents. When Maryam and Olimjon succeed, it's not just their personal triumph; it's a quiet victory of progress over stagnation, of reason over blind habit. Niyoziy didn't write his story to leave readers in sorrow — he wrote it to galvanize a generation, and its conclusion reflects that purpose. By ending on "new happiness," he was, in effect, appealing to his society: look, this could be our reality if we choose it.

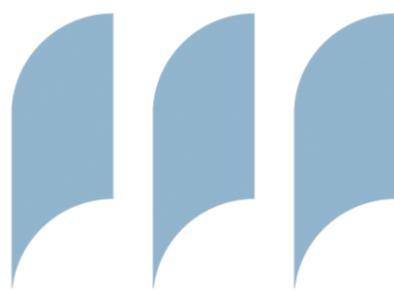
References:

Используемая литература:

Foydalanilgan adabiyotlar:

1. Lawrence, D. H. (1913). *Sons and Lovers*. London: Gerald Duckworth & Co.
2. Niyoziy, H. H. (1915). *Yangi Saodat* (New Happiness). [Novelette, Turkestan].
3. Khalid, A. (1998). *The Politics of Muslim Cultural Reform: Jadidism in Central Asia*. Berkeley: University of California Press (The Politics of Muslim Cultural Reform by Adeeb Khalid - Paper - University of California Press).
4. Davlatova, A. R. (2023). "Representation of the Aesthetic Ideal in a Modern Version." *BioGecko*, 12(3), 5561–5563.
5. Journal of Namibian Studies (2023). "Unveiling Autonomy and Desire: A Psycho-Feminist Exploration of Gertrude's Rebellion in D. H. Lawrence's *Sons and Lovers*." *JNS*, 34(S1), 2230–2250.
6. Турсунова, Ф. Г. (2018). Использование монолога при создании сатирических персонажей (на примере произведений Абдуллы Кодири). *Достижения науки и образования*, (15 (37)), 52-54.
7. Hamza Hakimzade Niyazi – Wikipedia. (2023). *Hamza Hakimzade Niyazi* (biographical entry) (Hamza Hakimzade Niyazi - Wikipedia) (Hamza Hakimzade Niyazi - Wikipedia).

8. Morrison, B. (2013). "Sons and Lovers: A Century on." *The Guardian*, 25 May 2013 (Sons and Lovers: a century on | DH Lawrence | The Guardian).

INNOVATIVE
ACADEMY