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НАУЧНЫЙ ЖУРНАЛ  
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## **MOTHER–DAUGHTER RELATIONSHIP IN ALI SMITH’S NOVEL «AUTUMN»**

*This study scrutinizes mother-daughter relationship theory through literary analysis, focusing on the primary female characters in Ali Smith’s novel «Autumn»: the mother, Wendy, and the daughter, Elisabeth. It seeks to explore and comprehend the roles of these women as portrayed by the contemporary Scottish writer. Mothers exert significant influence on their children from birth, shaping their mental, physical, gender identification and personal identity. Moreover, the perception of the relationship between the same genders boils down to the mother’s unbiased approach to it. Consequently, the nature of maternal relationships can profoundly impact children’s societal roles and self-perceptions. The primary objective is to uncover Ali Smith’s portrayal of mother and daughter roles through language and culture, particularly her treatment of enmeshed mother-daughter relationships in contemporary English literature. The data is derived from «Autumn», using conversational analysis as the principal method to meticulously examine the mother-daughter dyads and their interactions in the novel.*

*Keywords: mother-daughter relationship theory, Ali Smith, English fiction, contemporary novel, independence.*

### **Introduction**

Portrayal of female roles is one of the most relevance theme that is reflected in the novel. It is reflected in the major genres of the novel like romance, tragedy, and satire. Such instances are created through language that gives individual traits of feminism representation in each genre. Many scientists discover feminism roles in different fields. Accordingly, mentioning about researchers who figured out this field have made important study. The word feminism itself originates from French,

ultimately from Latin, *fémínisme* «feminism», *fémínin* «woman» [1]. Female roles might refer to activities, clothing, speech patterns, occupations and alike that are assigned by society to individuals according to their sexes. Until recently, household chores, for example, were solely classified as feminine work. Therefore, society expects them to perform such tasks. Although some change has been seen on various fronts, gender divisions can still be widely felt. Since 1970s and 1980s, women's historians, members of feminist organizations and consciousness-raising groups, they present themselves as feminists, and their work has been published by the feminist social movement at that time. The notion feminism historicizes the recent study of Nancy Cott and demonstrates that the word entered American usage with its meaning in the first decade of 20th century [2, p. 3].

Lexically, feminism is defined as a movement advocating for the full equality of rights between women and men. This movement emerged in response to women's enduring subordination. Historically referred to as women's emancipation, feminism represents women's demands for equal rights across political, intellectual, cultural, and literary domains. Through feminist principles, women can demonstrate their authenticity, challenging the long-standing perception of women as weak or fictitious constructs in the male imagination [3, p. 7].

In feminist theory, creating a language that accurately represents women has been seen as crucial for enhancing the political visibility of women. This is particularly significant given the widespread cultural context where women's experiences were often misrepresented or entirely absent [4, p. 4].

Literature can be characterized as a mirror reflecting all facets of social life. Novels can be analyzed as a cultural structure and process. Research in psychology and psychoanalysis is closely linked to the theory of mother-daughter relationships. This theoretical framework focuses on the emotional and psychological bonds between mothers and daughters, examining how these dynamics shape the development of personality. According to Sigmund Freud, he initially explored and researched the intricate relationship dynamics between mothers and daughters, laying foundational groundwork for subsequent studies in this area. Thus, Freud stated that «a girl's relationship with her mother is of vital importance to her development as a woman» [5, p. 88]. His investigations into familial dynamics provided insights into how early experiences within the mother-daughter relationship contribute to broader psychological development. Over time, this research has evolved, integrating diverse perspectives and methodologies to further understand the complexities of maternal influence on daughters' emotional and cognitive growth.

The conflict between nurturance and autonomy in mother-daughter relationships and within feminism is provided as a relevant topic. It explores how traditional female roles, especially that of the mother, can create tension

between the need for care and the desire for independence. It also considers how these internal conflicts are reflected in feminist theory and practice. The main point of the mother-daughter relationship is that it is important for women to find a balance between caring for others and maintaining their own independence. It is essential to understand and overcome the conflicts that arise from these two aspects of female identity, both in personal relationships and in the context of the feminist movement [6, p. 189].

Marianne Hirsch's work on mother-daughter relationships, particularly in the context of her scholarly contributions, often explores new perspectives and insights into this complex dynamic. Her research emphasizes the significance of intergenerational connections, the transmission of identity and cultural heritage, and the psychological impact of maternal influence on daughters. She critiques traditional patriarchal views of motherhood and emphasizes the importance of recognizing women's experiences and voices within familial structures [7, p. 43].

Jacobs delves into the psychoanalytic theories of Melanie Klein, which focus on early childhood development and the impact of maternal relationships on later psychological formations. This perspective provides a deep understanding of how early interactions shape the dynamics between mothers and daughters. By integrating psychoanalytic theory with feminist perspectives, Jacobs may address the ethical and political dimensions of the mother-daughter relationship. This includes examining power dynamics, agency, and the implications of maternal influence within broader societal contexts [8, p. 193].

These behaviors – fusion, projection, seeing the child as an extension of oneself, and not acknowledging the child's separate identity – are more common in early relationships between mothers and daughters than between mothers and sons. In these situations, the mother may not acknowledge her daughter's individuality, leading the daughter to struggle with understanding herself as separate. Instead, she may feel like she is just an extension of her mother, and later, of the world around her [9, p. 103].

The observations suggest that prolonged closeness and excessive identification are particularly common in early relationships between mothers and daughters. Because mothers and daughters share the same gender and have experienced girlhood, mothers of daughters often do not perceive their infant daughters as distinctly separate from themselves as mothers of infant sons do. In both cases, mothers typically feel a strong sense of unity and continuity with their infants. However, this connection tends to be stronger and more enduring with daughters. Mothers are more likely to strongly identify with their daughters and emphasize narcissistic aspects in their attachment, viewing their daughters as extensions or mirrors of themselves. In contrast, viewing the daughter as a separate sexual entity is usually a less prominent theme in these relationships [9, p. 109].

As a daughter matured and began to communicate her desires and needs, a mother consistently disregarded these expressions. Instead of responding to the child's actual behavior, the mother provided feedback based on her own projections onto her child [9, p. 101].

A girl does not just seek to identify with or emulate her mother. Instead, mother and daughter maintain elements of their primary relationship, leading them to feel fundamentally similar in certain ways [9, p. 110].

In *Autumn* Ali Smith explores the complexities and nuances of mother-daughter dynamics, illustrating how they navigate their differences while maintaining a connection rooted in love and familial obligation. Elisabeth and Wendy often experience misunderstandings and communication gaps, highlighting the differences in their perspectives and life experiences. Wendy represents a more traditional viewpoint, while Elisabeth embodies a more contemporary, questioning attitude. Despite that, Wendy's experiences and attitudes shape Elisabeth's worldview, even as Elisabeth seeks to carve out her own identity. This interplay between past and present is a recurring theme in the novel.

### **Materials and methods**

«Autumn» marks the inception of Ali Smith's seasonal tetralogy and serves as her response to the post-Brexit landscape. The author penned the United Kingdom's 2016 European Union membership referendum, it gained recognition as a pioneering 'post-Brexit novel', tackling the fallout of the electorate's decision. The novel's significance lies in its portrayal of characters grappling with life and their unique perspectives. Despite societal norms, they embrace individuality and respect others' autonomy. The narrative primarily focuses on two female protagonists: Elisabeth Demand, a single thirty-two-years-old lecturer in art history, and her mother, who maintains a caring attitude towards her despite Elisabeth's maturity. Through the lens of a female author, the story unfolds, providing insight into Elisabeth and her mother's experiences. Elisabeth's passion for art, music, and literature shines through, emphasizing her reading habits. She embodies the ethos of a new era where women defy stereotypes and societal constraints, forging paths independent of male dominance – a beacon of independence in a changing world.

In the novel mother-daughter bonding is depicted as the strongest relationship. It shows how it is crucial for both representatives in the life especially for those who are lack of relationship from men's attitude. Because their relationship has been complicated and difficult since Elisabeth's childhood. Author tries to show that women in this novel are very smart, focusing on self-development, modest, with some restrictions regarding the social stereotypes. The one thing that author does not write about is romantic relationship and marriage. The protagonist is young and is not interested in seeing and loving someone from the bottom of her heart, especially men. Furthermore, Elisabeth is portrayed as a bisexual character.

She has affairs with her girlfriend and is not mentioned that she hides it. We think the author would like to show through the text that people have opportunity of free choice. The same regarding her mother who divorced with her husband and since she has never been in marriage. Despite this, she grew up her daughter alone.

Therefore, mother's attitude ultimately contributes to becoming daughter's personality and self-esteem. In the work of Thompson and Walker, daughters who had low self-esteem meant that interdependency between mothers and daughters were higher. In this article we would like to identify mother-daughter interdependency and attachment and its impact on their present. Moreover, to find out hierarchy whether it exists or not [10, p. 314].

Lejla Mulalić suggests that in «Autumn», Ali Smith delves into the political landscape of Britain post-EU exit, while using it as a backdrop to explore the lives of the characters. Elisabeth's exploration of Pauline Boty in her writing and teaching is seen as a political gesture, symbolizing her reconciliation with her mother and acknowledgment of her past neglect, as well as an effort to bring attention to overlooked women in British Pop art. The use of various discourses and styles by the author reflects the book's themes of disruption and healing. Elisabeth's questioning of the divide between academic language and personal reflection exemplifies this. In «Autumn», the structure and content mutually influence and mirror each other as the narrative seeks innovative ways to address contemporary issues [12, p. 8].

This article employs a feminist lens and conversational analysis to explore how Ali Smith addresses the relationship between mother and daughter and how literary context of her work influences the portrayal of characters and presentation of the issue. The most crucial uses of people's language are conversation. Therefore, human society depends on conversational interactions. It helps to develop, socialize and make relationships with other human beings. It is possible to identify social life, class, power relations and gender through conversation.

### **Results and discussion**

The novel *Autumn*, published in 2016, is set in the United Kingdom, with its publication year and setting coinciding significantly. The narrative highlights the independence of women in Britain, particularly emphasizing the open and accepting relationship between mother and daughter, irrespective of sexual orientation. It underscores the notion of individual freedom and self-determination, allowing people to be true to themselves regardless of gender. The book illustrates that women can meet their own needs without relying on men, reinforcing the idea of self-sufficiency. Through *Autumn*, it is evident that British women are depicted as autonomous individuals who do not require a partner to attain happiness. Ali Smith, the female author, actively supports women's movements through her literature, showcasing women's inherent power and independence.

Consequently, female authors often portray women as liberated, progressive, and striving for a better future, reflecting their strength and autonomy. Despite some tough relationships between the mother and the daughter they usually figure it out and reach a compromise.

### Extract 1

The participants in this discourse are designated as Elisabeth and Mrs. Wendy Demand (Elisabeth's mother) begins the conversation by disputing her mother's authoritarianism by resisting her mother's sayings about respect to grownups. A mother and her daughter are involved in the conversation. In this excerpt, Wendy tries to be domineering and ignore, stopping herself from confronting the subject. In front of her daughter, she asserted her control and influence. Meanwhile, Elisabeth is demonstrating that, despite her age, she is an adult. Furthermore, both fight about viewpoint mismatches. Her mother wants her daughter to be under her care and control. Wendy is narcissistic mother, emotionally abuses her daughter because she tries to impose her ideals and compel her to follow:

*Mr. Gluck from next door is going to look after you today, her mother said. I have to go to London again.*

*I don't need Daniel to look after me, Elisabeth said.*

*You are eleven years old, her mother said. You don't get a choice here. And don't call him Daniel. Call him Mr. Gluck. Be polite.*

*What would you know about politeness? Elisabeth said.*

*Her mother gave her a hard look and said the thing about her being like her father.*

*Good, Elisabeth said. Because I wouldn't want to end up being anything like you [13, p. 67].*

Women have traditionally been associated with being more nurturing than men, for a duration of time in history; furthermore, during puberty girls tend to experience increased levels of supervision and restrictions compared to boys. As a result of this dynamic both aspects of the role: nurturing and authority hold significance in the bond, between mothers and daughters [5, 88]. Elisabeth decides to stay with her neighbor and express her anger to her mother after she mentions her father's resemblance to her. As a result, in this extract, her mother utilizes her influence on limiting Elisabeth's freedom of action. Furthermore, age discrimination is apparent since she refuses her daughter's request, relying on her power as a mother to keep her staying with the neighbor. Not unexpectedly, representations of female children's intrinsic deficiencies in humanist educational guides frequently conflict with the belief that female minds require nurturing [14, p. 6]. What Elisabeth requires is simply access to a mother discourse that will allow her to build an autonomous female identity. To develop this female



identity, she must maintain a bond with her mother. An ambiguous mother-daughter connection makes things tough for both parties.

### **Extract 2**

In the texts portrayal of the mother-daughter relationship it seems to revolve around conversations and compromises, with a blend of encouragement and testing boundaries. The mother listens to Elisabeth's worries while also pushing her to think outside the box and analyze situations thoughtfully.

*He probably can't speak very good English, her mother said. You can't just go bothering old frail people.*

*He's not frail, Elisabeth said. He's not foreign. He's not old. He doesn't look in the least imprisoned.*

*He doesn't look what? her mother said.*

*It has to be done for tomorrow, Elisabeth said.*

*I've an idea, her mother said. Why don't you make it up? Pretend you're asking him the questions. Write down the answers you think he'd give.*

*It's supposed to be true, Elisabeth said. It's for News.*

*They'll never know, her mother said. Make it up. The real news is always made up anyway.*

*The real news is not made up, Elisabeth said. It's the news.*

*That's a discussion we'll have again when you're a bit older, her mother said. Anyway. It's much harder to make things up. I mean, to make them up really well, well enough so that they're convincing. It requires much more skill. Tell you what. If you make it up and it's convincing enough to persuade Miss Simmonds that it's true, I'll buy you that Beauty and the Beast thing.*

*The video? Elisabeth said. Really?*

*Uh huh, her mother said, pivoting on one foot to look at herself from the side.*

*In any case our video player is broken, Elisabeth said.*

*If you persuade her, her mother said. I'll splash out on a new one.*

*Do you mean it? Elisabeth said.*

*And if Miss Simmonds gives you a hard time because it's made up, I'll ring the school and assure her that it's not made up, it's true, her mother said. Okay?*

*Elisabeth sat down at the computer desk [13, p. 45].*

Girls, on the other hand, complain about overprotection, having to work around the house, and not being permitted to stay up late. Their objections are directed at categorical rules that have nothing to do with their behavior. At this point, in her growth and development journey the daughter's tendency to be critical adds complexity to the relationship, between mother and daughter [5, 90].

Elisabeth's mother imparts lessons on thinking and the distinction, between truth and falsehoods within the realm of journalism and news reporting. She

mentions that presenting fabricated information effectively may sometimes be deemed acceptable sparking a conversation about news, versus fabricated stories.

The focus of their discussion revolves around Elisabeth's task of interviewing a neighbor for a news article assignment she has been given to complete at school. This situation showcases the differing perspectives of Elisabeth and her mother; while Elisabeth values authenticity, Wendy emphasizes the aspect by suggesting that if Elisabeth effectively uses her creativity to persuade others with a story she could potentially be rewarded for her efforts. Their exchange also delves into themes such as perception, youth and societal challenges prompted by the mention of the fence and its symbolic significance.

### **Extract 3**

In the dialogue from which is taken, for example, there are two main topics: underestimating her mother's job, honoring herself. These two topics correlate with areas of expertise of mother and daughter who are spending evening together and means each of them gets a turn at being the expert. The participants in this extract are the mother (Wendy) and her daughter (Elisabeth). In this extract, it shows how her mother keeps ignoring Elisabeth and how she tries to keep herself away from discussing the matter. However, Wendy keeps looking for a chance to talk to her daughter about the program she took part, but her mother keeps justifying herself and showing off that she was with celebrities.

*Elisabeth is faintly perturbed. She realizes this is because she likes to imagine her mother knows nothing much about anything.*

*See? her mother says. Yes, but you've seen this episode already. So it's no big deal you knowing where they come from, Elisabeth says.*

*I know that. I meant I'm learning, her mother says. I meant I now know that that's what they are.*

*And I'd say that's the lot I'd be most worried about at auction, the first expert says in voiceover while the program shows pictures of the chipped old charity boxes, one of the ordinary people rocking the red girl with the brace on her leg from side to side to see if there's any money still inside it.*

*I can't watch any more of this, Elisabeth says.*

*Why not? her mother says.*

*I mean I've seen enough, Elisabeth says. I've seen plenty. Thank you. It's very very exciting that you'll be on it.*

*Then her mother takes the laptop back to show Elisabeth one of the celebrities she'll be on the program with.*

*Up comes a photograph of a woman in her sixties. Her mother waves the laptop in the air [13, p. 134].*

**Extract 4**

It indicates that women can oversee social control and that girls should always get permission from their mother or the family head before doing anything. Elisabeth's mother's disapproval makes her feel hopeless. She detests living up to her mother's expectations. Elisabeth is not permitted to do as she wants; she must live through the point of view of her mother and accept this reality, according to their talk, which further demonstrates the tension between mothers and daughters as well as women's roles of dominance and subjugation.

*Her mother was ultra-sensitive and ultra-irritating right now. It was something to do with Elisabeth being thirteen, not twelve. Whatever it was about, it was ultra-annoying.*

*Don't be rude, her mother said. And what you are is thirteen years old. You've got to be a bit careful of old men who want to hang around thirteen-year-old girls.*

*He's my friend, Elisabeth said.*

*He's eighty-five, her mother said. How is an eighty-five-year-old man your friend? Why can't you have normal friends like normal thirteen-year-olds? [13, p. 77].*

Elisabeth's bisexuality is demonstrated by the fact that she likes both her boyfriend and her girlfriend. Love between women was either encouraged or accepted in Britain. The scholars explain that women didn't have to fear their emotions being seen as immoral or unhealthy, which allowed them to express their feelings naturally [14].

They cried with laughter, then Marielle Simi, who was French, put her arm round Elisabeth and kissed her. It was nice.

I just can't lie, Elisabeth said. I love being with you. It's great. But I have to be truthful [13, p. 146].

Similarly with her mother's orientation, in this work, Wendy tells her daughter about her relationship with Zoe, expressing how much she likes her and describing it as magical. Women who loved other women were able to establish their own identities, shaping their behaviors and appearance according to sexological principles. Despite the challenges posed by patriarchy, radical feminists often view the acceptance of same-sex desire as a key indicator of women's overall well-being [14].

*It is like magic has happened in my life, Elisabeth's mother whispers to Elisabeth when Zoe's left the room. Unnatural, Elisabeth says. Who'd have known, who'd have guessed, it'd be love, at this late stage, that'd see me through? Elisabeth's mother says [13, p. 238].* This extract indicates that Elisabeth and Wendy are bisexual position, however, in spite of their orientation they support each other, especially Elisabeth seeing how her mother is pleased to find someone whom she admires and to be loved.

## Conclusions

Here in this article, we can assume that mother-daughter relationship is not good enough. First reason is huge age difference and different society system they grow up. Moreover, the characteristics of the mother in the texts show that she tends to be more authoritative and a bit stiff as she was divorced and tried to be like a father in her family. Furthermore, Elisabeth was perturbed toward her mother because of lack of her loyalty to her daughter. Elisabeth is not that usual girl who fits to the society norms. Regarding her gender identity she is bisexual person like her mother which is depicted in the end of the story. Which means that it is genetic factor which may be affected to Elisabeth. It is pointed out in examples how single mother tried to dominate and put her priorities higher than her daughter convincing that as an old woman she knows better. In conclusion, the hierarchy between mother and daughter still exists in the novel. The mother-daughter relationship in «Autumn» does not indicate only personal story but also resonates with broader cultural and societal themes to comprehend the characters' evolution and the narrative's all messages about women's identities and relationship.

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## **АЛИ СМИТТИҢ «КҮЗ» РОМАНЫНДАҒЫ АНА МЕН ҚЫЗДЫҢ ҚАРЫМ-ҚАТЫНАСЫ**

*Бұл мақала шотланд жазушысы Али Смиттің «Күз» романының басты әйел кейіпкерлеріне: анасы Уэнди мен қызы Элизабетке назар аудара отырып, әдеби талдау арқылы ана мен қызының арасындағы қарым-қатынас теориясын қарастырады. Али Смиттің шығармасы қазіргі әйелдердің рөлдерін зерттеуге және түсінуге бағытталған. Аналар балаларына туғаннан бастап олардың психикалық, физикалық гендерлік ерекшеліктерін және жеке тұлға ретінде қалыптастыруға айтарлықтай әсер етеді. Сонымен қатар, бір жыныстың өкілдері арасындағы қарым-қатынасты қабылдау ананың оларға бейтарап көзқарасына байланысты. Анасының қыз баласына деген қарым-*

*қатынасының сипаты олардың қоғамдағы роліне және өз – өзін қабылдауына айтарлықтай әсер етеді. Али Смиттің «Күз» шығармасындағы негізгі мақсат әйелдердің тіл мен мәдениеттегі ролін, атап айтқанда оның қазіргі ағылшын әдебиетіндегі ана мен қыз баланың арасындағы шиеленіскен қарым-қатынастың бейнесін ашу. Деректер зерттеудің негізгі әдісі ретінде сөйлесу талдауын пайдалана отырып, «Күз» романындағы ана мен қыздың өзара әрекеттесуінен алынған.*

*Кілтті сөздер: ана мен қыздың қарым-қатынас теориясы, Али Смит, ағылшын көркем әдебиеті, заманауи роман, тәуелсіздік.*

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## **ОТНОШЕНИЯ МАТЕРИ И ДОЧЕРИ В РОМАНЕ АЛИ СМИТ «ОСЕНЬ»**

*Это исследование рассматривает теорию взаимоотношений матери и дочери с помощью литературного анализа, уделяя особое внимание главным женским персонажам романа Али Смит «Осень»: матери Уэнди и дочери Элизабет. Оно направлено на изучение и осмысление ролей этих женщин, описанных современной шотландской писательницей. Матери оказывают значительное влияние на своих детей с самого рождения, формируя их психическую, физическую, гендерную и личную идентичность. Более того, восприятие отношений между представителями одного пола сводится к непредвзятому подходу к ним со стороны матери. Следовательно, характер материнских отношений может существенно повлиять на роль детей в обществе и их самовосприятие. Основная цель – раскрыть то, как Али Смит изображает роль женщин в языке и культуре, в частности, ее трактовку запутанных отношений матери и дочери в современной английской литературе. Данные взяты из романа “Осень” с использованием разговорного анализа в качестве основного метода для тщательного изучения пары мать-дочь и их взаимодействия в романе.*

*Ключевые слова: теория взаимоотношений матери и дочери, Али Смит, английская художественная литература, современный роман, независимость.*

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