

TRADITIONALISM AND THE CHALLENGES OF GLOBALIZATION IN RUSSIAN AND UZBEK PROSE: RETHINKING GENDER IDENTITY IN LITERARY CONSCIOUSNESS

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Abstract

The article examines the impact of globalization processes on the traditionalist tendencies of Russian and Uzbek prose, with an emphasis on the rethinking of gender identity in the literary text. The author analyzes how global cultural and social transformations affect literary images, redefine gender roles and modify the system of national and cultural coordinates. Particular attention is paid to how traditionalism, which retains the functions of cultural continuity, enters into a dialogue with the challenges of the modern era without losing its semantic depth. A comparative analysis of Russian and Uzbek prose reveals similar strategies for responding to global challenges, including through the modification of the literary language, the complication of the character structure and the introduction of new narrative models. Gender representation in the context of globalization acquires a new dimension, in which the national and the universal begin to coexist, interacting as equal discursive principles. These observations contribute to a deeper understanding of how literature preserves identity in the face of expanding cultural boundaries.

Keywords: Traditionalism, globalization, Russian prose, Uzbek prose, gender identity, literary transformation, cultural adaptation, national code, post-Soviet literature, artistic representation.

Introduction

The modern era is characterized by a rapid increase in globalization processes that affect all spheres of social life, from economic and political to cultural and linguistic universalist tendencies that offer new models of thinking, behavior and perception of the world. In this context, traditionalism in literature acquires not only aesthetic, but also ideological significance, turning into a form of cultural resistance, a way to restore historical memory and preserve the value core of the nation.

The relevance of this article is determined by the need to rethink the role of traditionalism not as an archaic relic, but as a flexible system capable of entering into a productive dialogue with the realities of the global world. At a time when the boundaries between cultures are becoming more and more permeable, traditionalist prose demonstrates an amazing ability to adapt, preserving its internal structure and value orientations, while absorbing elements of modern

aesthetics, social experience and philosophical reflection. Gender identity, as one of the most vulnerable and transformable concepts of our time, is at the center of this struggle: on the one hand, it strives for universalization, on the other hand, it continues to rely on deeply rooted cultural models enshrined precisely within the framework of traditionalist thinking.

Russian and Uzbek literatures are examples of literary systems in which traditionalism has not been supplanted by modernist or postmodern discourse, but, on the contrary, has retained its significance as an expression of the national cultural mission. These literatures demonstrate how the coexistence of local and global codes is possible, and how national literary identity can be renewed without losing touch with historical foundations. The gender aspect acquires special significance here, since it is through the representation of the female and male that the process of revising the role of the individual in society, his interaction with the tradition and challenges of modernity begins.

The study of the interaction between traditionalism and globalization through the prism of gender identity in Russian and Uzbek prose allows not only to reveal the features of literary adaptation, but also to identify stable mechanisms of cultural resistance, as well as new forms of artistic expression that arise at the intersection of the old and the new. This makes the proposed topic relevant both theoretically and practically, especially in the context of the growing importance of humanitarian knowledge for the analysis of social processes.

Materials and methods: To implement the research task, a corpus of literary works of Russian and Uzbek prose was formed, in which the traditionalist paradigm comes into contact with the realities of the globalizing world. In Russian literature, the texts of Leo Tolstoy, Fyodor Dostoevsky, as well as modern authors — Zakhar Prilepin and Evgeny Vodolazkin — were analyzed. modern challenges, including through the redefinition of gender roles, the reconfiguration of moral coordinates and the appeal to religious and existential issues.

In Uzbek literature, attention is focused on the works of Aibek, Erkin Azam, Khurshid Dustmukhamedov and Muhammad Ali. These authors, while maintaining a connection with the national cultural basis, explore the problems of moral identity, the social role of the individual, as well as the transformation of traditional values in the context of global changes. Female and male images in their works become not only carriers of cultural archetypes, but also spaces of internal conflict between tradition and modernization.

The methodological basis of the study is based on the integration of several analytical approaches. First of all, the author uses **a comparative method** that allows us to identify parallels and differences in the representation of gender identity and in the functioning of traditionalist codes in Russian and Uzbek prose. unique ways of literary resistance or adaptation.

An important tool of analysis is **the structural-semiotic approach**, which makes it possible to trace how stable symbolic models that reflect or overcome the traditional perception of gender are fixed in texts. Through the study of semantic nodes, cultural symbols, repetitive motifs and metaphors, the internal logic of literary resistance to globalist homogenization was revealed, including through the appeal to sacralized language, mythologized structures and archetypal characters.



Gender analysis **is also applied**, focusing on the interpretation of literary models of femininity and masculinity as constructs formed in the context of a particular cultural tradition. This approach made it possible to consider how literature reflects not only cultural expectations, but also internal transformations of identity caused by interaction with other value systems. individual reflection, which made it possible to fix the zones of tension within the literary structure.

In addition, **the intertextual method** is used to identify hidden dialogues with previous texts, religious sources, philosophical doctrines, and folklore motifs that form the field of traditionalism. This approach allows us to show that even in the context of global discourse, the authors continue to appeal to cultural memory, thereby creating a new form of national expression.

The methodological tools of this study provided a multi-layered and comprehensive analysis of literary texts, revealing not only superficial narrative structures, but also deep cultural mechanisms through which gender identity is rethought in the context of globalization.

Research results: The study showed that in the context of globalization pressure, Russian and Uzbek traditionalist prose demonstrate different, but essentially complementary strategies of artistic resistance. One of the main features identified in the process of analysis is that literature does not act as a passive chronicler of cultural shifts, but actively intervenes in the process of forming new identities, at the same time turning to cultural memory as a tool of semantic stabilization. Through images, narrative strategies and linguistic organization of the text, the authors form alternative models of perception of the global world, in which priority is given to internal ethical coordinates rooted in tradition.

In Russian prose, there is a tendency to deepen the religious and philosophical content in response to the crisis of universalist values. The works of Evgeny Vodolazkin and Zakhar Prilepin return the reader to the themes of moral responsibility, suffering as a form of purification, and spiritual continuity. At the same time, female and male images are increasingly receiving an unconventional interpretation: the heroine ceases to be an exclusively sacrificial image, and is increasingly endowed with a subjective function associated with choice, refusal, and doubt. The male character, in turn, is more likely to be the bearer of an internal conflict between historical memory and the new social reality. Thus, gender identity is rethought not as biological or social immutability, but as a field of semantic tension in which different cultural narratives collide.

Uzbek prose, while maintaining a strong attachment to national and Islamic values, also demonstrates the ability to dialogue with modernity. In the works of Erkin Azam, Muhammad Ali and Khurshid Dustmukhamedov, there is a noticeable tendency to internalize the conflict between tradition and global thinking. Female images in these texts cease to be exclusively guardians of the family hearth — they become carriers of cultural anxiety, doubt, and the desire for freedom and self-determination. The male character, who previously embodied stability and authority, often appears in a state of cultural crisis, losing his former confidence and looking for new foundations of identity. At the same time, both gender poles do not lose their connection with the cultural code – on the contrary, they get the opportunity to rethink it.



It should be noted that in both literatures, globalization is perceived not as a hostile process, but as a challenge that requires deepening into one's own tradition. This is manifested in the style, structure of the text and language register. The authors are increasingly using elements of archaic vocabulary, folklore forms, religious symbols, while simultaneously weaving modern realities into the text — the urban environment, digital space, migration plots. Thus, a polyphonic picture of the world is created, in which the traditional and the modern are not antagonistic, but coexist in a tense dialogue.

The results of the analysis also showed that it is traditionalist literature that becomes a platform for the formation of new identity narratives. Here there is not only an artistic interpretation of changes, but also the creation of texts that return to the subject, be it a man or a woman, the right to internal integrity. In conditions where mass culture offers standardized images and behaviors, traditionalist prose offers complex, multi-layered figures whose identity is not reduced to a set of external features, but is formed through a dialogue with cultural and spiritual heritage.

It can be argued that literature in the context of globalization retains not only its artistic value, but also its cultural function. It becomes a place where national meanings are tested, adapted and updated. In this paradigm, gender identity acquires depth, polysemy and symbolic saturation, which is especially important in the context of the crisis of universal models offered by global culture.

Conclusions:

The analysis of the interaction between traditionalism and globalization in Russian and Uzbek prose has shown that literature remains one of the few spaces where national identity can not only be preserved, but also dynamically develop in the context of cultural transformation. Opposing globalist standardization, the literary word finds ways not to reject the new, but to integrate it into the already existing cultural fabric, giving modern themes depth, characteristic of traditionalist thinking. Such an approach allows not only to preserve originality, but also to actualize the national in the context of a dialogue of cultures, and not their clash.

Russian and Uzbek traditionalist prose, despite the differences in cultural codes and religious and philosophical foundations, demonstrate a similar desire to preserve the semantic vertical, in which a person does not dissolve in the flow of modernization, but remains rooted in the historical and moral system of coordinates. Gender identity in these texts is not replaced by universal clichés, but is revealed as a complex interaction between cultural memory and personal reflection. Female and male images, being deeply symbolized, receive new contours in the face of social pressure and ideological instability, while maintaining a connection with the deep meanings of culture.

Literature becomes a space of cultural resistance, where the traditional is not reduced to retrospectiveness, but becomes an actual means of comprehending the present. Authors working within the framework of traditionalist discourse do not seek to restore the past, but to revive it in new artistic forms. As a result, gender models embedded in the text acquire multi-layered and flexible features that can compete with the simplistic models imposed by mass culture.



Traditionalism in literature does not lose its significance in the era of globalization. On the contrary, it becomes a platform on which a dialogue is built between the past and the present, between the universal and the local, between individual experience and collective cultural memory. In this system of coordinates, gender identity ceases to be only a subject of sociological analysis — it turns into a category of cultural thinking capable of revealing new meanings of human existence. This is the scientific and humanitarian value of turning to traditionalist prose in the face of global challenges.

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