BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

CONFLICT BETWEEN TRADITIONAL AND MODERNIZED TYPES OF FAMILY CONSCIOUSNESS IN YURI TRIFONOV'S NOVELLA «*THE EXCHANGE*» AND SAID AHMAD'S PLAY «*THE REBELLION OF DAUGHTERS-IN-LAW*»

Habibova Malokhat Nuriddinovna
Lecturer in Russian Language and Literature
Department of Uzbek and Russian Philology
Asia International University, Bukhara, Uzbekistan
E-mail: xavibovamaloxat001@gmail.com

ABSTRACT: The article examines the problem of the transformation of tradition and modernization of family consciousness in Yuri Trifonov's novella *The Exchange* and Said Ahmad's play *The Rebellion of Daughters-in-Law*. Based on comparative-typological and axiological approaches, the study analyzes various models of family relations characteristic of Russian and Uzbek literature of the second half of the twentieth century. Particular attention is paid to the conflict between traditional and modernized types of family consciousness, reflecting changes in the system of moral values of the individual and society. The research establishes that in Trifonov's novella, the process of modernization leads to a crisis of the spiritual foundations of the family, whereas in Said Ahmad's play it is interpreted as an opportunity for renewing tradition and preserving cultural continuity.

Keywords: family consciousness, tradition, modernization, axiology, moral values, cultural memory, comparative literature, Yuri Trifonov, Said Ahmad, family conflict.

INTRODUCTION

The second half of the twentieth century became a period of intensive social and cultural transformations that affected the fundamental institutions of society, including the family as the most important form of interpersonal relations and a carrier of cultural memory. Changes in economic conditions, urbanization, and the transformation of value orientations led to a reconsideration of traditional models of family behavior. In the literature of this period, the problem of the family acquired particular artistic significance, since it was through family conflict that writers revealed the profound processes of changing social consciousness. In this context, a comparison of Yuri Trifonov's novella *The Exchange* and Said Ahmad's play *The Rebellion of Daughters-in-Law* is of special interest.

The relevance of the study is determined by the need to comprehend various models of interaction between tradition and modernization in Russian and Uzbek literature. The scientific novelty lies in considering family consciousness as an axiological category that determines the nature of the transformation of an individual's moral values.

TRANSFORMATION OF TRADITION IN YURI TRIFONOV'S «*THE EXCHANGE*» AND SAID AHMAD'S «*THE REBELLION OF DAUGHTERS-IN-LAW*»

The problem of transforming family consciousness occupies a central place both in Yuri Trifonov's novella *The Exchange* and in Said Ahmad's play *The Rebellion of Daughters-in-Law*. However, while in the Uzbek playwright's work the conflict between tradition and modernity leads to a search for compromise and the renewal of family relations, in Trifonov's novella this process acquires a tragic character and is accompanied by a gradual loss of the individual's moral guidelines. In *The Exchange*, the family is depicted as a space of deep axiological crisis. The very title of the work acquires symbolic meaning. The exchange of an apartment becomes not only a domestic

event but also a metaphor for a moral exchange in which spiritual values are gradually replaced by material interests. The author demonstrates that the modernization of family consciousness in late Soviet society is accompanied by the destruction of traditional notions of duty, respect for elders, and moral responsibility.

A special role in revealing this problem is played by the image of Ksenia Fyodorovna, Dmitriev's mother. She represents the traditional type of family consciousness based on moral duty, decency, and selflessness. For her, the family is a spiritual unity of people connected not only by kinship but also by moral responsibility toward one another. Her life position was formed in a different cultural era, where human dignity and conscience possessed unconditional value.

An opposing system of views is embodied in Lena. Her consciousness is oriented toward practical benefit, comfort, and material well-being. Unlike Ksenia Fyodorovna, she views family relations primarily through the prism of expediency. Therefore, the apartment exchange becomes her most important life goal. The family gradually loses its moral content and begins to be perceived as an instrument for achieving social prosperity. The central figure of the conflict is Viktor Dmitriev. His internal crisis reflects the process of transition from a traditional system of values to a modernized type of consciousness. The hero proves incapable of preserving his mother's moral heritage and gradually submits to the logic of everyday pragmatism. The tragedy of his situation lies in the fact that moral degradation occurs almost imperceptibly to him. Each individual compromise seems insignificant, but collectively they lead to the loss of spiritual identity.

In Said Ahmad's play, the conflict has a different nature. Farmon-bibi, like Ksenia Fyodorovna, serves as a guardian of traditional culture. However, there is a fundamental difference between these characters. While Dmitriev's mother primarily embodies moral authority, Farmon-bibi symbolizes a patriarchal system of family power. Her desire to control the lives of her daughters-in-law is based on the belief that only strict adherence to traditions can preserve family unity.

The daughters-in-law in the play represent a new type of consciousness. However, their protest is directed not against family values themselves but against outdated ways of organizing family life. They strive for respect for their dignity, recognition of their right to independence, and equal participation in family relationships. Unlike Lena from *The Exchange*, Said Ahmad's heroines do not place material interests above moral principles. Their aspiration for freedom remains connected with the traditional system of moral values. For this reason, the development of the conflict in the two works leads to different outcomes. In Trifonov's novella, the modernization of family consciousness is accompanied by the destruction of the family's spiritual foundations. Family relationships lose their moral content and become subordinated to the logic of material gain. In Said Ahmad's play, modernization becomes a mechanism for renewing tradition. The conflict of generations gradually develops into dialogue, and the preservation of the family becomes possible through mutual concessions and respect.

A comparison of the works allows us to conclude that both authors explore the common process of transforming family consciousness in the second half of the twentieth century, yet they propose different models of its artistic interpretation. For Trifonov, modernization is primarily associated with a crisis of moral values and the individual's spiritual alienation. For Said Ahmad, it becomes a means of adapting traditional culture to new historical conditions. If *The Exchange* records the drama of the destruction of the moral foundations of the family, *The Rebellion of Daughters-in-Law* demonstrates the possibility of preserving cultural continuity through the renewal of tradition. Thus, in both works the family appears not only as a social institution but also as a crucial bearer of cultural memory and the moral experience of generations. The conflict

between traditional and modernized types of family consciousness becomes a reflection of broader processes of transformation in national worldview and social consciousness characteristic of Russian and Uzbek literature of the second half of the twentieth century.

CONCLUSION

The comparative analysis demonstrates that the problem of transforming family consciousness occupies a central place both in Yuri Trifonov's novella *The Exchange* and in Said Ahmad's play *The Rebellion of Daughters-in-Law*, although it is interpreted differently by the authors.

In Trifonov's work, the modernization of family relations is associated with the strengthening of pragmatic and material attitudes, which leads to the weakening of the family's moral foundations and to a spiritual crisis of the individual. In this context, the family loses its function as a bearer of traditional values and becomes a space of moral compromise.

In Said Ahmad's play, on the contrary, the conflict between generations does not destroy the family system but contributes to its internal renewal. Tradition is viewed as a dynamic structure capable of adaptation and development. Family conflict evolves into dialogue based on mutual respect and recognition of the value of each individual.

Thus, Russian and Uzbek literature of the second half of the twentieth century developed two different models of interpreting family consciousness: the tragic model (Trifonov) and the harmonizing model (Said Ahmad). Both models reflect the complex processes of transformation of society's cultural and moral values.

REFERENCES:

1. Trifonov, Y. *The Exchange*. Moscow: Soviet Writer, 1981.
2. Ahmad, S. *The Rebellion of Daughters-in-Law*. Tashkent: Literature and Art Publishing House, 1987.
3. Trifonov, Y. *Selected Works*. Moscow: Khudozhestvennaya Literatura, 1990.
4. Ahmad, S. *Collected Works*. Tashkent: Sharq, 2005.
5. *Comparative Literature: Problems and Research Methods*. Moscow: Nauka, 2021.
6. Khusan Bokhorov. National Features of Imagery in Uzbek Literature. Tashkent: Universitet, 2012.
7. Хабибова Малохат Нуриддиновна. (2024). ЛЕКСИКОЛОГИЯ РУССКОГО ЯЗЫКА. (2024). MEDICINE, PEDAGOGY AND TECHNOLOGY: THEORY ANDPRACTICE,2(9),388-396. https://universalpublishings.com/index.php/mpttp/article/view/7090chBib.
8. Хабибова Малохат Нуриддиновна. (2024). Многозначность и омонимия в лингвистической терминологии. (2024). MEDICINE, PEDAGOGY AND МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА Researchbib Impact factor: .79/2023 SJIF 2024= https://doi.org/10.5281/zenodo.13996871%20.
9. METAPHOR AS A MEANS OF EXPRESSING NATIONAL WORLDVIEW: A COMPARISON OF UZBEK AND RUSSIAN LITERATURE. BG Pulse Journal USA. Vol. 2 No. 5 (2026) https://doi.org/10.5281/zenodo.20347532
10. Хабибова Малохат Нуриддиновна. Монолог. Описания внешности МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА Researchbib Impact factor: 11.79/2023SJIF 2024 = 5.444 Том 2, Выпуск 11, Ноябрь https://universalpublishings.com25. **ISSN:1947-2536**

11. Хабибова.М. Н. (2024). Художественный Мир Произведений Антона Павловича Чехова. International Journal of Formal Education, 3(12), 243–248. Retrieved from JOURNAL OF MULTIDISCIPLINARY SCIENCES AND INNOVATIONS ISSN NUMBER: 2751-4390 IMPACT FACTOR: 9,08 https://ijmri.de/index.php/jmsi COMPANY: GERMAN INTERNATIONAL JOURNALS 2249 https://journals.academiczone.net/index.php/ijfe/article/view/4149.

12. Хабибова Малохат Нуриддиновна. ПЕДАГОГИЧЕСКИЕ ТЕХНОЛОГИИ В ЦИФРОВУЮ ЭПОХУ. «NEW RENESSANCE» ResearchBib IF-2023: 11.01/ ISSN: 3030- 3753/ Volume 2 Issue 2 https://doi.org/10.5281/zenodo.14911400.

13. Xabibova Maloxat Nuriddinovna. Journal of Applied Science and Social ScienceeISSN: 2229- SN: 2229-3205 GENDER ASPECTS OF FOLKLORE: WOMAN AS THE KEEPER OF Volume 15,Issue10TRADITION https://www.internationaljournal.co.in/index.php/jasass/article/view/2185.