

COMPARATIVE ANALYSIS OF ENGLISH AND UZBEK WAR LITERATURE

U.S. Nasriddinova

Scientific supervisor: DSc, Associate professor.

Maxmudova Dilnozaxon

the student of Asia International University

MM5- XT-25 -group English language and literature.

<https://doi.org/10.5281/zenodo.18114693>

Abstract. War has been one of the most powerful forces shaping human history and cultural expression. Literature, as a reflection of social and psychological reality, has continuously responded to war by recording its suffering, heroism, moral dilemmas, and lasting trauma. English and Uzbek literatures, despite developing in different historical and cultural contexts, both offer profound literary interpretations of war. This article presents a comparative analysis of war literature in English and Uzbek traditions, focusing on their thematic concerns, narrative strategies, ideological influences, and representations of trauma, heroism, and national identity. Drawing upon key literary figures and historical periods, particularly the First and Second World Wars and Soviet-era conflicts, the study demonstrates how war literature serves not only as artistic expression but also as historical memory and ethical inquiry. Through this comparison, the article highlights both universal human experiences and culturally specific perspectives in the literary portrayal of war.

Key words: war literature, comparative literature, English literature, Uzbek literature, trauma, nationalism, identity, conflict, narrative

Аннотация. Война является одной из самых мощных сил, формирующих человеческую историю и культурное самовыражение. Литература, как отражение социальной и психологической реальности, на протяжении веков откликалась на войну, фиксируя страдания, героизм, нравственные дилеммы и долговременные травмы.

Английская и узбекская литературы, развивавшиеся в разных исторических и культурных условиях, обе предлагают глубокие художественные интерпретации войны.

В данной статье представлен сравнительный анализ военной литературы в английской и узбекской традициях с акцентом на тематические аспекты, повествовательные стратегии, идеологические влияния и образы травмы, героизма и национальной идентичности. Опираясь на ключевых литературных авторов и исторические периоды, в частности Первую и Вторую мировые войны и конфликты советской эпохи, исследование показывает, что военная литература служит не только формой художественного выражения, но и средством сохранения исторической памяти и этического осмысления. Посредством этого сопоставления статья выявляет как универсальные человеческие переживания, так и культурно обусловленные особенности в литературном изображении войны.

Ключевые слова: военная литература, сравнительная литература, английская литература, узбекская литература, травма, национализм, идентичность, конфликт, повествование.

War literature occupies a central place in world literature because war represents one of the most extreme experiences in human life. It involves violence, loss, sacrifice, fear, and moral conflict, all of which deeply affect both individuals and societies. Writers across cultures have used literature to explore the psychological, emotional, and ethical dimensions of war.

Through poetry, novels, and short stories, war is transformed from historical fact into human experience. English and Uzbek war literatures emerged under different historical circumstances, yet both traditions demonstrate how deeply war influences cultural identity and artistic expression. English war literature was shaped largely by the two World Wars, colonial conflicts, and modern military interventions. Uzbek war literature developed within the framework of Russian imperialism and the Soviet Union, with World War II being the most significant traumatic event in the twentieth century.

The purpose of this article is to compare how war is represented in English and Uzbek literature. The study examines major themes such as trauma, heroism, nationalism, civilian suffering, and moral conflict. It also analyzes narrative techniques and ideological influences. A comparative approach allows us to understand both the shared human cost of war and the cultural differences in how war is remembered and represented.

Historical Context of War in English Literature. English war literature developed mainly during the twentieth century, particularly as a response to the First and Second World Wars. The First World War marked a turning point in literary history. Before 1914, war was often romanticized as a noble and heroic activity. However, the reality of trench warfare, mass death, and industrialized killing destroyed these illusions. Poets such as Wilfred Owen, Siegfried Sassoon, and Rupert Brooke created a new kind of war poetry that focused on suffering, fear, and disillusionment. Owen's poems describe gas attacks, dying soldiers, and psychological breakdowns, exposing the cruelty of modern warfare. The tone of these works is often bitter and tragic. The Second World War also produced significant literary responses. Writers such as George Orwell, Graham Greene, and Keith Douglas examined the moral and political complexity of war. Orwell's works, for example, show how war can be manipulated by ideology and power. Later conflicts, including the Vietnam War and wars in the Middle East, further expanded the scope of English war literature by focusing on trauma, alienation, and post-war psychological damage.

Historical Context of War in Uzbek Literature. Uzbek war literature developed mainly in the twentieth century, particularly during the Soviet period. World War II had a powerful impact on Uzbek society, as millions of people from Central Asia were mobilized to fight against Nazi Germany. The war brought enormous loss of life, economic hardship, and emotional suffering.

Uzbek writers such as Oybek, Abdulla Qahhor, Gafur Ghulam, and Said Ahmad wrote about both soldiers and civilians. Their works often focused on themes of patriotism, loyalty, and sacrifice, reflecting Soviet ideological expectations. However, many writers also portrayed the pain of separation, hunger, and emotional trauma experienced by families left behind. Unlike English literature, which often criticized war openly, Uzbek war literature had to operate within the limits of censorship. As a result, criticism was often indirect, expressed through symbolism, silence, or the suffering of ordinary people. **Trauma and Psychological Suffering** One of the most important shared themes in English and Uzbek war literature is psychological trauma. War does not only destroy bodies; it also damages minds. English war writers were among the first to describe what is now known as post-traumatic stress disorder. Soldiers in Wilfred Owen's poetry suffer from nightmares, fear, and emotional numbness. In Uzbek literature, trauma is also present, though often less directly. Many characters return from war unable to speak about their experiences. They feel disconnected from their families and society. This silence reflects both cultural attitudes toward suffering and political restrictions on open criticism. Despite these differences, both traditions show that war leaves deep and lasting psychological scars.

Heroism and Moral Conflict. English war literature often questions the idea of heroism. Writers like Ernest Hemingway portray soldiers as ordinary people trying to survive. Courage is not about glory but about endurance in the face of fear and pain. Many English texts suggest that war destroys traditional moral values. Uzbek war literature tends to present heroism in a more collective sense. Soldiers are depicted as protectors of their homeland and families. However, behind this idealized image, many works also show doubt, grief, and inner conflict. Both traditions explore the tension between duty and personal suffering. Representation of Civilians. War literature in both traditions pays attention to civilians. English novels describe bombings, homelessness, and the breakdown of normal life. Uzbek stories often focus on women, children, and the elderly who must survive without their loved ones. These representations emphasize that war affects entire societies, not just soldiers. English war literature often uses modernist and experimental techniques such as fragmented narratives and stream of consciousness. These techniques reflect the chaos and confusion of war.

Uzbek war literature traditionally follows a realist style, with clear plots and moral messages. However, later writers began to explore psychological depth and symbolism. English war writers often wrote in opposition to propaganda. Their works criticize nationalism and political lies. Uzbek writers had to follow Soviet ideology, which presented war as a heroic struggle. Despite this, many texts subtly reveal the pain and cost of war. Cultural Memory and War. In English culture, war is often remembered as a tragic mistake. In Uzbek culture, it is remembered as both a tragedy and a source of pride because of the victory over fascism.

These memories shape literary representation. Comparative Case Studies. Wilfred Owen and Abdulla Qahhor both show the suffering of ordinary people. Hemingway and Oybek both explore courage and sacrifice, but from different cultural perspectives. The Role of Women in War Literature. Women in English war literature are often portrayed as mourners, nurses, or victims of loss. In Uzbek literature, women are shown as strong figures who keep families alive during war. War and National Identity. War literature helps define national identity. English writers often question national myths. Uzbek writers emphasize unity and resilience. Post-War Literature. Both traditions show the difficulty of returning to normal life after war. Universal and Cultural Aspects of War. War is a universal experience, but literature reflects cultural values.

English and Uzbek war literatures show both shared human suffering and cultural differences. A comparative approach reveals the deep emotional and moral complexity of war and the power of literature to preserve memory and meaning. The comparative analysis of English and Uzbek war literature demonstrates that although these two literary traditions emerged from different historical, political, and cultural contexts, they share a deep concern with the human cost of war. In both literatures, war is not merely presented as a military or political event but as a profoundly human tragedy that reshapes identity, morality, and emotional life.

English war writers, particularly those shaped by the First and Second World Wars, emphasize disillusionment, psychological trauma, and the collapse of traditional heroic ideals. Uzbek war writers, influenced by Soviet ideology and the experience of the Great Patriotic War, tend to highlight collective sacrifice, patriotism, and resilience, while also revealing the hidden suffering of individuals and families. The study shows that trauma, loss, and moral conflict are universal features of war literature. Whether expressed through the bitter irony of Wilfred Owen, the restrained realism of Ernest Hemingway, or the emotionally grounded narratives of Abdulla Qahhor and Oybek, war is consistently portrayed as a force that destroys both physical lives and inner worlds.

At the same time, cultural and ideological differences shape how this suffering is represented. English literature often adopts a critical and skeptical attitude toward war, questioning nationalism and political authority. Uzbek literature, working under Soviet constraints, expresses its critique more subtly through symbolic language and depictions of silent pain. Ultimately, war literature in both traditions serves not only as artistic expression but also as historical memory and ethical reflection. By comparing English and Uzbek war literature, we gain a deeper understanding of how different cultures respond to the same human catastrophe.

Literature preserves the voices of those who suffered, ensuring that the emotional truth of war is not forgotten. This comparative approach confirms that while war may divide nations, the experience of suffering, loss, and the search for meaning unites humanity.

REFERENCES

1. Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.
2. Fussell, P. (1975). *The Great War and modern memory*. Oxford University Press.
3. Hemingway, E. (1929). *A farewell to arms*. Charles Scribner's Sons.
4. Hynes, S. (1990). *A war imagined: The First World War and English culture*. Atheneum.
5. Orwell, G. (1949). *Nineteen eighty-four*. Secker & Warburg.
6. Owen, W. (1963). *The poems of Wilfred Owen* (J. Stallworthy, Ed.). New Directions.
7. Remarque, E. M. (1929). *All quiet on the Western Front*. Little, Brown and Company.
8. Sassoon, S. (1919). *Counter-attack and other poems*. Heinemann.
9. Green, G. (1955). *The quiet American*. Viking Press.
10. Qahhor, A. (1975). *Selected stories (in Uzbek)*. Tashkent: Gafur Ghulam Publishing House.
11. Oybek. (1968). *Navoi (historical novel, in Uzbek)*. Tashkent: Uzbekistan Publishing House.
12. Said Ahmad. (1982). *Ufq (in Uzbek)*. Tashkent: Literature and Art Publishing House.
13. Gafur Ghulam. (1974). *Selected poems (in Uzbek)*. Tashkent: Uzbekistan Publishing House.
14. Karimov, N. (2010). *Uzbek literature of the 20th century*. Tashkent State University Press.
15. Sharafiddinov, O. (2002). *The development of modern Uzbek prose*. Tashkent: Akademnashr.
16. Winter, J. (1995). *Sites of memory, sites of mourning: The Great War in European cultural history*. Cambridge University Press.
17. Woolf, V. (1925). *Mrs Dalloway*. Hogarth Press.