

**COVERAGE OF THE THEME OF WAR IN 20th-CENTURY ENGLISH AND UZBEK
LITERATURE AND ITS COMPARATIVE ANALYSIS**

Scientific supervisor: DSc, Associate professor **U.S.Nasriddinova**

Maxmudova Dilnozaxon the student of

Asia International University.

MM5- XT-25 -group English language and literature

Abstract : The twentieth century was marked by world wars, revolutions, political conflicts, and tremendous social transformation, all of which deeply influenced literary creation. English and Uzbek writers reflected the tragedy of warfare through diverse artistic styles, psychological illustration, and moral interpretation. This article examines the representation of war in 20th-century English and Uzbek literature, focusing on the similarities and differences in themes, imagery, characters, and narrative methods. Through comparative analysis, the paper explores how literary works served not only as historical testimony, but also as tools for ethical reflection, preservation of cultural memory, and promotion of peace.

Key Words: war literature, 20th century, English literature, Uzbek literature, trauma, patriotism, comparative analysis, historical memory

Аннотация: Двадцатый век был отмечен мировыми войнами, революциями, политическими конфликтами и масштабными социальными преобразованиями, которые глубоко повлияли на литературное творчество. Английские и узбекские писатели отражали трагедию войны через различные художественные стили, психологические образы и моральные интерпретации. В данной статье рассматривается изображение войны в английской и узбекской литературе XX века с акцентом на сходства и различия в темах, образах, персонажах и методах повествования. Посредством сравнительного анализа статья показывает, как литературные произведения служат не только историческим свидетельством, но и инструментом этического осмысления, сохранения культурной памяти и пропаганды мира.

Ключевые слова: военная литература, XX век, английская литература, узбекская литература, травма, патриотизм, сравнительный анализ, историческая память

The theme of war occupies an important place in world literature. Writers have long attempted to capture the emotional and social consequences of armed conflicts, including human suffering, heroism, moral dilemmas, and the transformation of society. In the 20th century, literature was profoundly shaped by the First World War, the Second World War, and diverse regional conflicts that affected nations and social identities. English and Uzbek literary traditions both absorbed the tragedy of war, yet their representation differs based on cultural values, national struggle, and historical memory. The purpose of this article is to explore how war was portrayed in English and Uzbek literature during the 20th century and to identify thematic and stylistic similarities. The twentieth century witnessed unprecedented transformations in global politics, society, and culture, largely driven by two World Wars, numerous regional conflicts, and revolutionary upheavals. These cataclysmic events profoundly influenced literary production, positioning the theme of war as central to understanding the century's literary consciousness. War literature emerged as a crucial medium through which writers explored human suffering, moral ambiguity, ideological conflicts, and the psychological consequences of violence. In both

English and Uzbek literary traditions, war occupies a pivotal space, though each culture interprets its significance in ways that reflect historical experience, national identity, and socio-political context. The thematic and stylistic treatment of war in twentieth-century English and Uzbek literature. Through comparative analysis, it highlights the convergences and divergences in literary representation, examining how writers negotiate the tension between individual experience and collective history, as well as between realism and ideological expectation. While English literature frequently emphasizes the futility and disillusionment of war, Uzbek literature often balances the depiction of suffering with themes of resilience, patriotism, and moral endurance. The study of these traditions not only illuminates national literary identities but also contributes to a broader understanding of war literature as a global phenomenon.

Twentieth-century English literature is profoundly shaped by the First and Second World Wars. The First World War (1914–1918) produced a radical literary shift from heroic and romanticized portrayals of warfare to stark realism, often infused with profound disillusionment. Poets such as Wilfred Owen, Siegfried Sassoon, and Rupert Brooke articulated the physical and psychological devastation experienced by soldiers on the Western Front. Whereas Brooke's poetry retains traces of patriotic idealism, Owen and Sassoon foreground the grotesque realities of trench warfare, chemical attacks, and mass casualties, challenging the prevailing notion that dying for one's country is noble. The literature of this period is characterized by graphic imagery, psychological realism, and the interrogation of moral and nationalistic ideologies. World War II (1939–1945) further complicated literary engagement with conflict, expanding attention from battlefield experiences to civilian suffering and broader political and ethical questions. English writers such as George Orwell, Graham Greene, and Elizabeth Bowen explored the intersections between war, ideology, and moral responsibility. Orwell's works, particularly, interrogate the manipulation of truth and the authoritarian potential inherent in total war, emphasizing the ways in which conflict reshapes social and political consciousness. Literature during this period often grapples with ambiguity, portraying heroism as provisional and moral judgment as contingent, reflecting the pervasive uncertainties of global conflict.

In contrast, Uzbek literature of the twentieth century developed within the frameworks of colonial subjugation, Soviet modernization, and ideological oversight. The Great Patriotic War (World War II) profoundly influenced Uzbek writers, who were tasked with balancing artistic expression with ideological expectations of socialist realism. Writers such as G'afur G'ulom, Oybek, Abdulla Qahhor, and Hamid Olimjon depicted war not only as an arena of suffering but also as a space for the cultivation of collective identity, moral resilience, and patriotic commitment. Uzbek war literature frequently emphasizes the human and social dimensions of conflict, foregrounding the experiences of families, communities, and civilian populations alongside soldiers' sacrifices. While constrained by ideological imperatives, these works employ rich symbolism, lyrical language, and national cultural motifs to explore universal themes of suffering, courage, and moral endurance. Consequently, Uzbek war literature tends to balance realism with optimism, portraying war as both a tragic disruption and a historical test of human and national character.

World War I. English war literature of the First World War is emblematic of modernist experimentation with form and narrative voice. Wilfred Owen's poetry, for instance, employs vivid and often grotesque imagery to render the physical and psychological horrors of the battlefield. In "Dulce et Decorum Est," Owen juxtaposes patriotic rhetoric with the grotesque realities of gas warfare, exposing the lie that dying for one's country is sweet and honorable. Similarly, Sassoon's works integrate moral outrage and bitter irony to critique both military

leadership and societal complacency. Key thematic concerns include the dehumanization of soldiers, the rupture of traditional moral codes, and the tension between public expectation and personal experience. English writers frequently explore the alienation of individuals from society, emphasizing the existential consequences of war and the fragility of life. The literature often foregrounds memory and trauma, revealing the enduring psychological effects of combat through first-person narratives, fragmented structures, and innovative stylistic techniques.

World War II literature extends these concerns to the broader ethical and political dimensions of conflict. The literature interrogates the impact of total war on civilians, the moral compromises required in extreme circumstances, and the ideological manipulation of truth and loyalty. George Orwell's novels, for example, explore the dynamics of propaganda and the erosion of individual autonomy, highlighting the ways in which political ideology shapes both the conduct of war and its representation. Elizabeth Bowen's works, in contrast, emphasize the social and emotional repercussions of conflict, depicting displacement, loss, and the fragility of domestic life. Across these texts, war emerges as both a social and psychological phenomenon, demanding complex ethical reflection and narrative innovation.

Uzbek war literature, while sharing the concern with human suffering, emphasizes collective experience, moral courage, and ideological duty. Writers such as G'afur G'ulom employ lyrical and symbolic language to explore both the horrors of combat and the resilience of human spirit. In these works, the soldier's sacrifice is often interwoven with communal and familial responsibilities, reflecting a vision of war as a shared historical and moral trial. Oybek and Abdulla Qahhor similarly depict the home front, highlighting the impact of war on civilian life and social cohesion. Their narratives blend realism with optimism, portraying adversity as an opportunity for moral and national growth. The literature stresses ethical responsibility, social solidarity, and the capacity of individuals to maintain dignity and compassion under extreme circumstances. Although constrained by socialist realism, Uzbek writers employ cultural symbolism, folklore, and lyrical expression to create works that resonate emotionally and intellectually.

Comparing English and Uzbek war literature reveals both convergences and divergences in thematic and stylistic approaches. Both traditions foreground the psychological and social consequences of war, illustrating the trauma and moral dilemmas inherent in violent conflict. The literature of both cultures interrogates the relationship between individual experience and collective responsibility, emphasizing the ethical and human dimensions of war. However, divergences are equally pronounced. English literature tends to foreground individual disillusionment, skepticism, and moral ambiguity, often adopting a pessimistic or anti-war stance. It emphasizes the futility and destructiveness of conflict, employing irony, fragmented narrative, and graphic realism to convey the dehumanizing effects of combat. Uzbek literature, by contrast, integrates moral, national, and ideological perspectives, often portraying war as a crucible in which collective identity, ethical values, and human resilience are tested. While it does not ignore suffering, it frequently incorporates hope, moral redemption, and social solidarity as central motifs. Stylistically, English war literature is marked by modernist experimentation, fragmented narrative structures, and stark imagery, whereas Uzbek literature emphasizes lyrical expression, symbolism rooted in national culture, and narrative cohesion consistent with socialist realist aesthetics. These differences reflect broader cultural, historical, and political contexts, revealing the interplay between literary form, ideology, and national identity in shaping representations of war.

Philosophical and Ethical Reflections. Both English and Uzbek literature raise profound philosophical questions regarding human nature, morality, and the ethics of violence. English literature often adopts a critical stance, questioning the legitimacy of nationalistic and political claims and highlighting the absurdity of violence. Uzbek literature, while attentive to suffering, situates moral reflection within the framework of collective responsibility, emphasizing resilience, endurance, and ethical action under conditions of extreme adversity. The literature of war, in both traditions, serves as a medium for exploring human vulnerability, ethical choices, and the interplay between personal and social responsibility. Through narrative, poetry, and symbolism, writers engage with the enduring moral and psychological consequences of conflict, demonstrating the capacity of literature to mediate between historical experience and ethical understanding.

The study of war in twentieth-century English and Uzbek literature illuminates both the universality and particularity of literary responses to human conflict. English literature foregrounds individual disillusionment, moral ambiguity, and the dehumanizing effects of warfare, employing modernist techniques and critical realism. Uzbek literature emphasizes collective resilience, moral fortitude, and national identity, integrating lyrical, symbolic, and ideologically informed narrative strategies.

Comparative analysis reveals that, while the experiences and literary expressions of war differ across cultures, both literatures contribute to an understanding of the psychological, ethical, and social dimensions of human conflict. War literature, therefore, functions not merely as historical reflection but as a vehicle for ethical inquiry, memory preservation, and cultural expression.

References

1. Primary Literary Works (20th-Century Literature)
2. Brooke, Rupert. 1914 (War Sonnets).
3. Owen, Wilfred. Selected Poems (including Dulce et Decorum Est, Anthem for Doomed Youth).
4. Sassoon, Siegfried. Selected War Poems.
5. Orwell, George. *Homage to Catalonia* (1938).
6. Remarque, Erich Maria. *All Quiet on the Western Front*. (Often studied within English literature courses on war)
7. Woolf, Virginia. *Mrs Dalloway* (contains reflections on WWI and trauma).
8. G'afur G'ulom. Selected Poems and War Poems.
9. Oybek. *The Sun Won't Darken* (often titled *The Sun Does Not Darken*). Abdulla Qahhor. Master Asror and other war-themed prose.
10. Hamid Olimjon. Selected War Poems.
11. Fussell, Paul. *The Great War and Modern Memory*. Oxford: Oxford University Press, 1975.
12. Winter, Jay. *Sites of Memory, Sites of Mourning: The Great War in European Cultural History*. Cambridge: Cambridge University Press, 1995. (Discussed in secondary criticism on war literature)
13. Alasgar gizi Mammadova, Sevil, *The Impact of World War I on English Literature (Poetry)*, ResearchBip, 2025.
14. *War and Literature*, ed. Diederik Oostdijk (e.g., collected essays on war in 20th-century literature).

15. Mustafoeva, Durдона Ilyosovna. War and Peace in Literature: A Comparative Study of Uzbek and English Perspectives. *Journal of Scientific Research, Modern Views and Innovations*, 2025.
16. Kholmatov, Oybek Umarjon Ugli. “New Literary Views on the Theme of War in Uzbek Literature”, *Current Research Journal of Philological Sciences*, DOI:10.37547/philological-crjps-02-11-20, 2025.
17. Mukhammedova, Nafisa Kamolovna. “Narratives of War and Trauma: A Comparative Study of Global Conflict Literature”, *Innovative Research in the Modern World: Theory and Practice*, 2025.
18. Zulkhumor Mirzaeva, *Criticism as War: The Ideological Battlefield of Uzbek Literary Studies from the 1950s to the 1990s*, Cahiers d’Asie Centrale, 2015.
19. The Consequences of The First World War and the Formation of the Lost Generation Phenomenon, *European International Journal of Philological Sciences*, 2025 (includes examples from Uzbek war writing).
20. Encyclopaedia Britannica, “The Literature of World War I and the Interwar Period”.
21. World War I in Literature, Wikipedia overview (useful for survey of war literature themes).
22. Fussell, P. (1975). *The Great War and Modern Memory*. Oxford University Press.
23. Owen, W. (1917). *Dulce et Decorum Est* (in Selected Poems).
24. Mustafoeva, D. I. (2025). War and peace in literature: A comparative study of Uzbek and English perspectives. *Journal of Scientific Research, Modern Views and Innovations*.
25. Mirzaeva, Z. (2015). Criticism as war: The ideological battlefield of Uzbek literary studies from the 1950s to the 1990s. *Cahiers d’Asie Centrale*, 24.