



Comparative analysis of military characters in Uzbek and English literary works

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ARTICLE INFO

Article history:

Received December 2024

Received in revised form

15 December 2024

Accepted 25 January 2025

Available online

15 February 2025

Keywords:

war literature,
lexical choices,
narrative perspective,
war literature,
heroism,
war narratives.

ABSTRACT

This study compares military characters in Uzbek and English war literature, focusing on thematic and linguistic differences in war narratives. Through an analysis of “Cry Behind the River” (Q. Norqobil), “From Here to Eternity” (J. Jones), “The Thin Red Line” (J. Jones), and “Uzbechka” (B. Abdug‘afur), the study examines how cultural and historical contexts shape representations of soldiers, civilians, women, and children. Findings suggest that distinct linguistic and discursive structures in each tradition reflect broader cultural perspectives on war and its aftermath.

2181-3663/© 2024 in Science LLC.

DOI: <https://doi.org/10.47689/2181-3701-vol3-iss1-pp59-62>

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O‘zbek va ingliz adabiy asarlaridagi harbiy xarakterlarning qiyosiy tahlili

ANNOTATSIYA

Kalit so‘zlar:

urush adabiyoti,
leksik tanlovlar,
hikoya nuqtai nazari,
urush adabiyoti,
qahramonlik,
urush hikoyalari.

Ushbu tadqiqot o‘zbek va ingliz urush adabiyotlaridagi harbiy personajlarni taqqoslab, urush hikoyalaridagi tematik va lingvistik farqlarga e’tibor qaratadi. “Daryo ortidagi yig‘i” (Q. Norqobil), “Bu yerdan abadiyatga” (J. Jons), “Ingichka qizil chiziq” (J. Jons) va “O‘zbechka” (B. Abdug‘afur) asarlarini tahlil qilish orqali tadqiqot madaniy va tarixiy kontekstlarning askarlar, tinch aholi, ayollar va bolalar tasvirini qanday shakllantirishini o‘rganadi. Topilmalar shuni ko‘rsatadiki, har bir an’anadagi alohida lingvistik va diskursiv tuzilmalar urush va uning oqibatlariga nisbatan kengroq madaniy istiqbollarni aks ettiradi.

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Сравнительный анализ военных образов в узбекских и английских литературных произведениях

АННОТАЦИЯ

Ключевые слова:

военная литература,
лексический выбор,
повествовательная
перспектива,
военная литература,
героизм,
военные повествования.

В этом исследовании сравниваются военные персонажи в узбекской и английской военной литературе, с упором на тематические и языковые различия в военных повествованиях. С помощью анализа «Cry Behind the River» (Q. Norqobil), «From Here to Eternity» (J. Jones), «The Thin Red Line» (J. Jones) и «Uzbechka» (B. Abdugʻafur) исследование изучает, как культурные и исторические контексты формируют представления о солдатах, гражданских лицах, женщинах и детях. Результаты показывают, что различные языковые и дискурсивные структуры в каждой традиции отражают более широкие культурные перспективы войны и ее последствий.

Traditionally, war literature was written by veterans and a few male civilians who wrote such literature to celebrate heroism, to overcome the trauma of their wartime experiences, and to justify war. Significant examples of war literature by ex-combatants and victims or survivors are furthermore written to overcome trauma and to reintegrate soldiers and survivors through artistic expression. War literature is thus a way by which people affected by wars try to “work through” the trauma of war and get healing from post-traumatic stress disorders since a vast majority of people who experience war whether as combatants or as victim-survivors are traumatized and find writing a way to overcome their trauma. Other literary works were composed to justify and glamourize the various wars they fictionalize, and to encourage participation in the war. As such, the single message that stories for boys produced at the beginning of the twentieth century and which was understood in the same way by all readers was that “war was an opportunity for adventure, comradeship, duty and service” [1]. Likewise, in America, during the First World War, writers expressed opinions about it with the majority of them passionately supporting U.S. intervention on the side of the Allies. Thus, while “opposition to the war did find literary expression, especially during the period of American neutrality, the overwhelming majority of wartime writing supported direct American involvement” [2]. This shows that war literature is also a means to declare war as inevitable and to gather support for wars and the war system as they suggest war as smarter, swifter, and nobler than other means to resolve conflict. Thus, writers use war literature to create a situation in which they can share their feelings, and persuade readers to appreciate and perhaps agree with them.

However, there are other war literature that are less concerned with the military implications of wars but rather concerned with presenting their authors’ anti-heroic individual experiences of the war. This includes literature that grapples with the effects of conflicts on participants and victims/survivors, and a reflection of the views of society on wars in general. This type of literature is multifaceted, offering multiple points of view, including the view of the soldiers at the battlefield, the view of witnesses and civilians, as well as the different views of men and women who carry out various duties in war.

More importantly, war literature records the effects of wars on society and individuals. It records how wars destroy the social, cultural, and economic institutions of most countries that have experienced them. The destruction is on such a scale that no one is left untouched and writers of war literature portray these effects through their writing. As can be seen from the discussions above, there are several reasons why writers write about wars. This is seen in the way literature and war have had a strong relationship over the years. In most cases, the rise of wars leads to a rise in literary works about war [5]. Though many politicians and political scientists, historians, economists, journalists, opinion makers, and poll takers may not form their conclusions based on literary works but rather according to some 'objective' criteria, literature's role in chronicling wars worldwide cannot be overemphasized. The advantages of chronicling wars through literature are outlined and discussed below.

Analyzing works such as "Cry Behind The River" by Q. Norqobil [7], "From Here to Eternity" by J. Jones [10], "The Thin Red Line" by J. Jones [11], "War and Remembrance" by H. Wouk [12], one can assume that war has usually been viewed as a man's business and as the people at the war front, they experience at first hand, the effects of war. The effects of war include death, physical deformity, and, after the war, the difficulties of living a normal non-military life, all of which are represented in literature. One significant effect of war on men represented in literature is the inability of the ex-soldiers to live normal violence-free lives after their experience as soldiers. Apart from crime, death is also a way of achieving masculinity in times of war since death occurring on the battlefield has always been particularly "glorified and given a great position of honor in society" [3]. Traditional accounts of war by soldiers and male civilians have mostly portrayed women as unscathed and untouched by war. Novels that represent the suffering of women and children are mostly written by women who seek to highlight the effects of wars on women and emphasize healing for war-affected women. For instance, Gertrude Stein's major concerns in her novel, *Mrs. Reynolds*, her fictionalized experience of World War II, revolved around domestic needs like foraging for food, rather than securing shelter from aerial bombardments, though Stein was familiar with bomb shelters. Moreover, It is said that when the reader reads Baxtiyor Abdug'afur's work "**Uzbekhka**", **he or she is** initially led to believe that Jamila Qodirova is the protagonist, and one might think that it is yet another story about heroism [6]. However, as the events unfold, the course of the narrative drastically changes, and Jamila transforms from a hero into a prisoner, sentenced to a labor camp. In "**Uzbekhka**", the division of the nation on the eve of World War II and its tragic consequences are depicted.

Literary representations of children in war tend to depict them mostly as innocent victims who are traumatized [4]. Even those texts that feature children who have ostensibly absorbed violent and destructive ideologies, for example, Nazi indoctrination, continue to insist on the Romantic myth of childhood as the embodiment of a prelapsarian past with a redemptive potential for the future. Literature represents children in war situations in three stages: their lives during the war, their lives as refugees, and their lives as settlers in different countries. The protagonists of "Bloody Cradle" [8] and "The Sun Will Not Darken" [9] are children and women who suffer various atrocities attendant upon war and the different ways through which they manage their personal and social difficulties in these environments. The representations of children in international literature, together with literary representations of children in war, indicate that recent literature is never able

to glorify war the same way that traditional war literature featuring men does. Boys may simulate being men but this masculine behavior is always radically undercut by the narrative.

In conclusion, this article presented a survey of literature written in response to wars throughout the world and has argued that these plays, poems, memoirs, and novels are written to celebrate combatants as heroes. Other works of literature are written to overcome trauma while still others are written to bring out the effects of war and to speak against wars. The effectiveness of studying war through literature has also been outlined. The article has also made it clear that even though there are common effects of war on men, women, and children, there are some effects of war that are peculiar to men and unique to women. But these adult experiences may be distinguished from the experiences of children, most strongly when children are combatants. In Uzbek literature, the fate of war victims and their families is often the central theme. In Uzbek war novels, the devastation of women's lives caused by war is vividly depicted. In contrast, in English literature, the focus is more on military life, military strategies, internal conflicts among soldiers, and the discipline within the army. While Uzbek works describe the national liberation movements in the Turkestan region, this theme is not present in English literature.

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