

On the study of the topic of war in Western literature

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Abstract: The article looks at the abstract perspectives of Western artistic researchers regarding the matter of war. The job of the subject of battle in the advancement of world writing, the logical behavior of Western researchers to the understandings of battle in the writing of various periods is the fundamental object of examination of this article. The examination depends on assessments and perspectives, utilizing logical sources on the point.

Keywords: research, source, war topic, military verses, military exposition, investigation, understanding

Introduction.

Works portraying war and battle in fiction have an old history. These incorporate chivalrous sagas, fights, legends, and fantasies about the saints of various countries. For quite a long time, war has been one of the primary topics in composing writing. In this way, it is important to concentrate on crafted by battle in the field of writing. This issue has been concentrated widely, particularly by Western scholarly pundits. In light of an efficient investigation of these examinations, it is feasible to accomplish extraordinary outcomes in deciding the significance of the subject of battle in the advancement of world writing, the artistic development of the war, and human translation. In this sense, it is essential to concentrate on the examination of Western abstract researchers regarding the matter of war.

Material and methods.

Issues, for example, the historical backdrop of the subject of battle in fiction, the job of the subject of battle in various periods examined by Western researchers A. Vernon, T. Riggs, D. Bevan, K. McLaughlin, E. Krimmer, L. Goldenson, M. Norris, V. Contemplated by Wolf, S. Wright, S. Haynes. In light of the logical perspectives of these researchers, it is feasible to make adequate determinations on the progressive advancement of the subject of battle in world writing. In this way, the article utilizes a strategy for contrasting the logical perspectives on Western researchers regarding the matter of war, a near examination.

Results.

In Western writing, the job of the subject of battle in fiction, the particular understandings of the picture of fighters in the writing of various periods and nations, the effect of universal conflicts on fiction, the 20th-century Western writing rejects war described by the outflow of a striking demeanor; the portrayal of pacifism and against dictatorship in portrays the First and Second World Wars; models have found and demonstrated it that journalists and artists put a solid accentuation on portraying the mental condition of war individuals in their portrayal of war. Specifically, Western researchers are consistent in their translations of battle in 20th-century writing.

Conversation. Alex Vernon approaches the issue of war understandings in fiction based on chronicled factors, recognizing the eccentricities of works from various times. The heroes of the conflict are depicted in antiquated scholarly sources as characters with divine power, mental fortitude, and valor, while in 20th-century writing this element is lost and war members are depicted as sad fates [1,27]. This logical view is critical in that it depends on an examination of artistic periods. The above determination of A. Vernon is affirmed by the recorded improvement of the subject of

battle throughout the entire existence of writing. It is realized that brave sagas in the legends of various people groups, Homer's Iliad, Virgil's Aeneid, Ferdowsi's Shahnameh, archaic European gallant books were overwhelmed by adulating the battling ability of saints, from the Renaissance and then some. Perspectives toward battle in European writing changed and take on an unfortunate underlying meaning. I mirrored this adjustment crafted by craftsmen like M. Cervantes, J. Byron, V. Hugo, P. Merimee, G. Maupassant. Particularly in the 20th century, hostile to war feelings and pacifism won in Western writing. I portrayed conflict just in a negative light, as the reason for catastrophe and misfortune. Crafted by H. Barbusse, E. M. Comment, E. Hemingway, R. Aldington, and different authors is confirmation of this. This implies that the researcher accurately assesses the artistic improvement of the subject of war. Throughout the entire existence of Western writing, Thomas Riggs zeroed in on the statement of the subject of war. The researcher's articles break down the effect of battle on people, networks, social life, writing, and human qualities, and the socio-political meaning of chips away at universal conflicts in 20th-century Western writing, in military writing, somebody truly stressed the subject of the harmony among the real world and the mental picture. The researcher refers to the way that the depiction of the mental and natural condition of the legend is far-reaching in the tactical writing of the 20th century as a significant development of the period [2,33]. To help this view, one might say that albeit nineteenth-century military writing (particularly Russian writing) likewise had itemized portrayals of the cycles in the brain and mind of the hero, this is a scholarly practice like that of 20th-century Western writing had not ascended to the degree of. It was from the 20th century onwards that mental symbolism and the progression of awareness were broadly communicated in war-themed works in view of the impacts of universal conflicts.

David Bevan concentrated on works expounded on the universal conflicts, just as the conflicts in Spain and Vietnam. Like Riggs, Bevan approaches the issue in view of the overall circumstance in Western writing. The researcher contends that in 20th century Western writing, the picture of discouraged individuals has been fundamental to a large portion of the conflict-themed works [3,45]. To be sure, the saints made by European and American military authors and writers are continually attempting to comprehend the idea of their inclusion in the conflict, yet think that it is hard to track down a response. Tragically, disdain of war coordinators is a typical component of these saints.

While T. Riggs and D. Bevan give an outline of the subject of battle in Western writing, American researcher Kate McLaughlin intermittently harps on works expounded on battle throughout the entire existence of U.S. writing. The researcher centers on the general and various parts of the subject of battle in various times of American writing. Contrasting the gallant stories of antiquated world writing and the translations of battle in current writing, K. McLaughlin infers that the similarity among fiction and the socio-political idea is an element in forming the creative relationship to reality [4,124]. For sure, in antiquated times, battles between various nations were a fundamental piece of state strategy, and they deciphered these conflicts as a trial of gallantry. Antiquated writing, displayed on this perspective, exemplified fortitude, boldness, and extraordinary power in war-themed stories, wars, or legends. In the 20th century, the staggering impacts of war have prompted the ascent of the thoughts of harmony and the dismissal of war (pacifism). It additionally mirrored this element in the writing. All the above can uphold McLaughlin's view.

Another American researcher, Larry G., dissects the sonnets of American artists who expounded on war: U. Owen, V. Auden, K. Douglas, R. Jarrell. In contrast to the above researchers, Larry G. restricted to a particular period and artistic sort. The researcher's primary spotlight is on the creative articulation of the Vietnam War in U.S. verse. Larry G. takes note of that the elements of the writing of the "lost age", which arose affected by the First World War, additionally moved to crafted by artists of the Vietnam War [5, 116-117]. Along these lines, he stresses that the soul of contempt, madness and depression reigns in American verse.

While Larry G. concentrated on U.S. military verses, Margot Norris concentrated on the declaration of the subject of battle in 20th century American exposition. His exploration centers around the impacts of World War II, the Vietnam War, and the Arab-Israeli War on writing. The

researcher centers around deciphering 20th century battles in American exposition on the case of crafted by such authors as E. Hemingway, W. Faulkner, T. O'Brien, J. Webb, N. Tripp. As indicated by Norris, a typical component of 20th century U.S. military exposition is the power of the possibility of pacifism, which dismisses any type of war [6,98]. From the abovementioned, it very well may be inferred that the subject of war has been contemplated in American writing according to the perspective of pacifism. The U.S. government's approach of military internationalism has been censured in fiction, and it is logically based by abstract researchers.

While concentrating on British social life, including writing, during the First World War, the English researcher Samuel Haynes centers around the effect of the conflict on British writing. Samuel Haynes resolves the issue of style in the conflict's portrayal, noticing that affected by the First World War, new structures came to the front in military writing: picture started to lead the pack. Since the outside impacts of the conflict on the legend couldn't clarify the quintessence of the issue. Presently, to depict the battle in a conventional way is confound it, to extol it "[7,21]. Through the above contemplations, the researcher accepts that the picture of the saint's brain science filled in as the fundamental device in the imaginative articulation of the negative disposition to the conflict. In any case, it would be a slip-up to apply this view to all Western writing. Since in many works of Western writing of this period, for example, "Fire" (H. Barbusse), "No change on the Western Front" (E. M. Comment), "Farewell, weapon!" In works, for example, (E. Hemingway), the truth of the front, the repulsiveness of the conflict is communicated through blasts, obliterated towns, demise of warriors. The hero's reaction to these occasions, and their effect on the confidence of the troopers, is a guide to denying war. S. Haynes accepts that the primary errand is performed by the picture of the brain and mind. Indeed, these pictures fill in as an extra instrument to all the more precisely portray the revulsions of war.

Virginia Woolf and Susanna Wright likewise remarked on the mentality to battle in English writing. Specifically, Wolff moved toward the issue with the case of Siegfried Sassoon, a British military lyricist who composed on the topic of the First World War. [8,120]. A comparative end can be drawn from Sassoon's 1918 assortment of sonnets, *The Counter-Attack*. Wolfe guarantees that the artist uncovered political promulgation by precisely depicting the repulsions of war [9,271]. Many deals with the subject of the First World War have a long practice of uncovering the financial and political violations of the decision circles through war, which affirms Woolf's decision.

Wolff depends on crafted by the writer S. Sassoon, while Wright depends on crafted by the English essayist May Sinclair. As indicated by Wright, Sinclair, as an immediate observer to the conflict, made the book *The Tree of Heaven and Romance* and enunciated his decisions about the conflict. Sinclair likewise identifies with the casualties of the conflict, and his books don't have a courageous understanding. The accentuation is on misfortune and war is viewed as a wellspring of catastrophe [10,75]. These perspectives on S. Wright are critical in that they are reflected in the case of a female craftsman. We've seen military-themed works, generally by war veterans. However, Wright's article demonstrates that crafted by ladies journalists likewise assumed a significant part in the imaginative portrayal of the misfortunes of war.

In her monograph, Elizabeth Krimmer depicts the translation of the subject of battle in German writing. The review analyzes crafted by German authors like Frederick Schiller, Ernst J., Erich Maria Remark, Heinrich B., Günter Grass, Peter H., and others. J. E. Krimmer contends that in the German Enlightenment writing of the XVIII-XIX hundreds of years, war was deciphered for of doing a social upheaval, in view of crafted by F. Schiller's "Privateers". For sure, the battle to end political breaking down and join Germany shaped the premise of the thoughts set forward by the German Enlightenment. In this sense, in nineteenth-century German writing, war was not a horrendous occasion, but rather a battle to join the country. In pre-World War I German writing, the thoughts of pacifism and harmony were practically non-existent. It was not until the main portion of the 20th century that this disposition changed. The justification for this was the loss of the German Empire in the First World War and its grave outcomes, just as the troublesome destiny of the members in the conflict. The way that pacifism was overwhelming in German writing during the Weimar Republic (1919-1933) makes our statement. Crafted by Ernst J. and E. M. Comment hangs out in such a manner. Notwithstanding, during the Third Reich, a fundamentalist tyranny,

German writing was enslaved to Hitler's political objectives and started to communicate bigotry and requires another conflict. In any case, works of this nature were forgotten after the conflict. The impacts of dictatorship and the loss of World War II additionally made German writing somewhat forceful. In German writing, the thoughts of humankind, harmony, and the judgment of war have come to the front. The perspectives in E. Krimmer's exploration affirm the above focuses.

End. In Western writing, there are two ways to deal with the translation of war:

- 1) The translation of battle as a gallant and moral test;
- 2) To assess battle as a barbaric reality, a course of grievous nature.

The main sort incorporates brave legends, sees on old-style writing, in which the conflict is deciphered based on a crude perspective. The subsequent sort remembers research for the conflict writing of the nineteenth and twentieth hundreds of years in Western writing, just as logical investigation of crafted by the "lost age." They zeroed in on the adverse consequence of battle on the human mind and its future.

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