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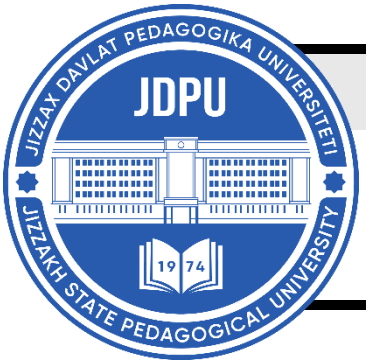

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THE FORMATION OF THE CONCEPTS OF "WAR" AND "PEACE" IN FICTION, MYTHOLOGICAL ARCHETYPES AND ARTISTIC MODELS

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ABOUT ARTICLE

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Abstract: This article analyzes the process of formation of the concepts of "war" and "peace" in fiction, their mythological archetypes and the evolution of artistic models in a comparative manner based on materials from Uzbek and English literature. The study reveals the semantic layers of the concepts of war and peace within the framework of concept theory, and highlights the manifestation of the "war-peace" opposition in fiction through structural contradictions such as life-death, order-chaos, creativity-destruction. It is based on the connection of the archetype of war in mythological thinking with the idea of cosmic struggle and restoration of order, and the archetype of peace with the symbols of the "golden age", stability and social balance. It also analyzes the comparative analysis of the fact that in English literature the theme of war is more often covered through individual tragedy and psychological analysis, and in Uzbek literature in the context of collective memory, national destiny and people's patience.

Introduction. In the history of human thought, the concepts of “war” and “peace” have been formed not only as socio-political phenomena, but also as deep philosophical, moral and

aesthetic concepts. Fiction has served as a leading tool in describing, interpreting and consolidating these concepts in the memory of generations. Each historical period, each national literature has expressed its own attitude to war and peace, enriching them with mythological archetypes, religious images and real historical experiences.

This article analyzes the process of formation of the concepts of “war” and “peace” in fiction, their mythological roots and the evolution of artistic models through Uzbek and English literature in a comparative manner. The article is based on materials from English and Uzbek literature, and theoretical views are reinforced with specific artistic examples.

Methodology. In modern humanities, the concept of “concept” is interpreted as a complex semantic and linguistic unity that arose at the intersection of human thinking, cultural experience and the language system. This concept was formed in the area where cognitive linguistics, cultural studies, philosophy and literary studies intersect, and serves to explain the processes of perception, evaluation and representation of the world in the human mind. The concept, along with its emergence in the personal consciousness, develops inextricably linked with the historical memory, social experience and national values of society.

In literary studies, the concept is considered one of the main centers of meaning that make up the internal content of a literary text. It occurs repeatedly in a particular work or literary tradition, and over time is enriched with new semantic layers. Such concepts are expressed through artistic images, symbols, plots and motifs, reflecting the individual worldview of the author, as well as the characteristics of a particular historical period and national thinking.

An important aspect of the concept is that it is not limited to only lexical meaning. On the contrary, it also includes emotional, evaluative and cultural components. Therefore, in works of art, the same word or image can have different meanings in different periods and cultural contexts. For example, concepts such as “war”, “peace”, “freedom” are constantly reinterpreted in literature under the influence of historical events, social relations and human experiences.

Thus, from the point of view of literary criticism, the concept is a central element of artistic thinking, through which the writer aesthetically perceives reality and conveys a certain spiritual and moral idea to the reader. Analysis of concepts allows us to reveal the deep layers of content of a work of art, to understand the expression of national and universal human values in literature.

The concepts of “war” and “peace” are among the oldest and most active conceptual units in human thought, which were formed inextricably linked with social consciousness, historical memory and aesthetic views. The concept of war is manifested in artistic thought not only as

an armed conflict or a historical event, but also as a multi-layered concept that embodies the most painful, complex and testing situations of human life. In literary works, war is associated, first of all, with violence and destruction, which symbolizes the disruption of the existing order in society, the decay of human relationships and the collapse of moral values. Through war scenes, writers seek to reveal the fragility of human life, the sharp boundary between death and life, as well as the deep psychological roots of tragedy and suffering. In this sense, war is interpreted in artistic thought as the most acute space where human values are tested: friendship and betrayal, courage and cowardice, conscience and self-interest are opposed.

The concept of peace appears in literature not only as a direct denial of war, but also as an artistic and philosophical concept with independent and positive layers of meaning. Peace is a symbol of harmony, stability and tranquility, and is closely related to the inner spiritual balance of a person, social justice in society and the continuous continuity of life. In literary texts, peace is often interpreted as the result of human labor, patience and spiritual maturity. It is highly valued not only as a state after the end of the war, but also as a supreme blessing that must be consciously preserved. At the same time, despite the fact that the concepts of "war" and "peace" are sharply opposed to each other, in literary thought one is often interpreted through the presence of the other. If the image of war serves to understand the value of peace more deeply, then the scenes of peace reveal the tragic consequences of war more impressively. Literature, on the basis of this opposition, warns humanity about the destructive consequences of violence and calls for the recognition of peace as the most important moral and spiritual value.

Results and Discussions. Theoretically, the opposition "war-peace" is formed as one of the central structural oppositions in artistic thought. This opposition is manifested in the literary text not only at the level of the subject, but also through the construction of the plot, the system of images, symbolic images, and the criteria of aesthetic evaluation. The concepts of "war" and "peace" are mutually contradictory and are directly related to such fundamental philosophical pairs as life-death, order-chaos, creativity-destruction. It is this opposition that serves as the main factor that creates conflict in works of art.

War is often interpreted as a symbol of chaos, destruction, and instability, representing the disruption of the existing social and moral order. Peace, on the other hand, is a concept that signifies order, balance, and stability in life, and is a symbol of harmonious relations between man and society. In artistic thought, these two concepts are interpreted in an interdependent manner: order is understood only in conditions of chaos, and life becomes more valuable against the background of the threat of death.

The roots of this opposition go back to mythological thought. In ancient myths, war is often depicted as a cosmic conflict, a struggle between divine forces, ending with the victory of order over the forces of chaos. Peace, on the other hand, is a symbol of the balance, stability, and prosperity restored after this struggle. This mythological model was later repeated repeatedly in epic poems, religious narratives, and historical legends, becoming an integral part of the literary tradition.

The opposition “war–peace” has not lost its significance in the poetics of the modern novel. On the contrary, it has become more complex and, along with external historical events, has become a means of expressing the internal spiritual struggles of man. War is now interpreted not only as an armed conflict, but also as a symbol of conflicts in the human mind, moral choices and spiritual crises. Peace, along with external tranquility, also means balance and spiritual peace in the inner world of man.

In literature, war is often depicted as a certain historical necessity or as an inevitable consequence of deep social injustices in society. Writers, seeking to illuminate the political, social and moral problems of a particular era through war scenes, interpret it not only as an armed conflict, but also as one of the most acute tests in the development of humanity. Such an approach serves to reveal the internal, often invisible consequences of war, rather than its external appearance.

In literary texts, war is not limited to battlefields, military actions or strategic victories. On the contrary, it is revealed more deeply through the internal struggles, torments of conscience, moral choices, and processes of spiritual decline that occur in the human psyche. In wartime, heroes are forced to choose between life and death, duty and benefit, loyalty and betrayal. It is these internal conflicts that make the theme of war in literature even more tragic and touching. In this regard, the concept of war is often sharply contrasted with humanitarian ideas in fiction. Writers portray war as an event that humiliates human dignity and violates the sanctity of life, and strive to protect universal human values such as peace, mercy, and justice. By showing the tragic consequences of war, literature calls on humanity to renounce violence and recognize humanitarianism and spiritual responsibility as the highest criteria.

Peace in literary thought is interpreted not only as the absence of war, but also as a state determined by the level of spiritual maturity of society. In English and Uzbek literature, peace is often illuminated in harmony with the concepts of human rights, justice, and social stability.

In mythological thought, the archetype of war is formed as a symbol of the sacred struggle for cosmic and social order. In ancient myths, war is interpreted not as an accidental act of violence, but as a necessary event aimed at maintaining or restoring the balance of the

universe. Therefore, in mythological narratives, war is often manifested in the form of a sharp conflict between good and evil, light and darkness, order and chaos. Through this opposition, the myth seeks to explain how the universe works in human thought, on which side justice and power are on.

For example, in the work of Beowulf, belonging to the Anglo-Germanic mythological tradition, the archetype of war is expressed in the form of a struggle against evil forces. Beowulf's battles with Grendel and the dragon are interpreted not as simple heroism, but as a cosmic mission aimed at destroying the forces of chaos that destroy order. Here, war, while being a destructive force, is also a factor in restoring the stability of society and the universe. The hero's death is also associated with the idea of sacrifice and renewal in mythological thought.

A similar approach is observed in ancient Greek mythology. In the epic poem Iliad, the Trojan War is depicted not as a personal enmity or political interest, but as a clash of divine will and human destiny. Through the image of Achilles, the archetype of war is revealed in two ways: on the one hand, it is a destructive, bloody tragedy, and on the other hand, it is interpreted as a necessary stage for the hero to achieve glory and strive for eternity. This situation shows the complex, paradoxical essence of war in mythological thought.

In Uzbek folklore, the archetype of war is also formed mainly in connection with the idea of protecting the homeland and people. In the epic poem Alpomish, war and battles are depicted not as personal aggression, but as a means of restoring national honor, freedom, and justice. Alpomish's struggle with enemies ends with the mythological hero passing the test, proving his strength and moral superiority. Here, the archetype of war has become an artistic model as an important stage that determines the fate of the people. Mythological heroes - gods, demigods, or legendary warriors - demonstrate not only their physical strength, but also their moral superiority in the process of war. It is this feature that has led to the repeated appearance of the archetype of war in epic poems, historical novels, and modern works of art. As a result, the mythological model of war has been preserved in the depiction of real historical wars, forming a tradition in literature of interpreting war not only as a force of destruction, but also as a force that transforms society and human consciousness.

In the English epic tradition, war is depicted, first of all, in close connection with the hero's personal courage, individual choice and inner moral position. The epic hero often enters the battle not on behalf of society, but out of personal duty, glory and the desire to leave his name in history. In such works, the battlefield is a place that tests the hero's inner world, revealing courage, fear, loyalty and attitude to death at an individual level. War is interpreted

here as a decisive choice that determines the hero's identity. For example, in the epic Beowulf, Beowulf's battles with Grendel and the dragon are the result of personal courage and voluntary choice. He enters the battle not out of obligation or order, but because he feels a sense of confidence in his own strength and a sense of heroic duty. Both Beowulf's victory and tragic death are interpreted as the logical conclusion of the ideal of individual heroism. Therefore, in the English epic thought, war is valued, first of all, as a platform for the manifestation of personal qualities.

In the Uzbek folk epic, the concept of war is based on a completely different spiritual basis. Here, battles and conflicts are combined not with individual glory, but with the idea of protecting the homeland, people and honor. The hero enters the war not for his own interests, but for the fate of the people, national honor and social justice. Therefore, the Uzbek epic hero appears more as a symbol of collective consciousness and common responsibility.

This can be clearly seen in the example of the Alpomish epic. Alpomish's battles are not aimed at personal anger or ambition, but at restoring the unity of the people, the freedom of the country and honor. He demonstrates not only his physical strength, but also his moral superiority in the fight against the enemy. Through the image of Alpomish, war is interpreted as a historical test of the people, and the hero as a defender of national values.

Thus, while in the English epic tradition war is associated with individual courage and personal choice, in the Uzbek folk epic it is combined with the idea of collective responsibility, protection of the interests of the country and people. This difference clearly shows how the archetype of war in the two literary traditions was formed by national thinking, historical experience and cultural values.

The archetype of peace is closely connected in mythological thought with the image of the “golden age” and is imagined as the most perfect and harmonious model of life in human history. In ancient myths, this era is described as a time free from war, hostility and violence, when balance reigned between man and nature. The idea of the “golden age” is seen in the mythological mind not only as a nostalgia for the past, but also as a symbol of an ideal state to which humanity should aspire. Therefore, the archetype of peace is inextricably linked in myths with stability, justice and prosperity. For example, in ancient Greek mythology, the reign of Kronos is described as a “golden age”, during which people lived a life without war, without labor and in peace. Later, the outbreak of wars during the reign of Zeus is interpreted as a violation of this harmony. This mythological model formed the basis for the tradition of presenting peace in literature as a supreme blessing that humanity has lost, but which it always yearns for.

In literature, the archetype of peace is often manifested in the form of a happy ending, spiritual purification, or the restoration of social balance. Especially in epic and dramatic works, peace, established after long conflicts and tragedies, is interpreted as the most important peak of the artistic idea. This situation encourages us to understand peace not as an ordinary state, but as a high value achieved at the cost of great sacrifices.

The epic poem Iliad is a vivid example of this. Although the work depicts the Trojan War, the overall pathos of the epic is not to glorify war, but to show its tragic consequences. The peace expected after the war is perceived as an even more valuable and nostalgic state against the background of lost lives and broken destinies. Thus, the archetype of peace becomes an artistic tool that serves to deepen the understanding of the tragedy of war. In fiction, peace is often associated with the post-war state of mind, the inner peace of a person, and stability in society. For heroes who have survived the war, peace is interpreted not only as external peace, but also as a process of restoring internal spiritual balance. This situation acquires a particularly strong psychological content in modern novels and stories.

The archetype of peace also plays an important role in the Uzbek folk epic. The restoration of the unity of the people, the establishment of justice and the re-establishment of peace at the end of the Alpomish epic are a vivid expression of the archetype of peace. Here, peace is interpreted not as a personal victory of the hero, but as a positive solution to the fate of the entire people. Peace serves as a symbol of the future of the people, the continuity of generations and national stability.

At the same time, the archetype of peace is also used in fiction as a means of contrast to more effectively show the tragic consequences of war. The more destructive the scenes of war are, the more valuable and meaningful the peace depicted against their background seems. Through this contrast, literature invites the reader to think about the destructive nature of violence and to understand the idea of preserving peace.

In English literature, the theme of war has been formed as an important artistic means of historical memory and understanding of national identity. In works created in different periods, war has been one of the central themes reflecting the political, moral and cultural experience of English society. Through literature, English society has perceived war not only as a historical event, but also as a test of national character, responsibility and moral choices.

In classical English literature, war is often interpreted inextricably linked to issues of human tragedy, moral dilemmas and social responsibility. For example, in the work of Beowulf, belonging to the ancient English epic tradition, battles glorify heroism, but also show the inevitability of violence and sacrifice. Although Beowulf's struggle with evil forces is aimed at

protecting society, the hero's death at the end of the work reveals the tragic nature of war. This situation began the tradition in English literature of interpreting war as both a necessity and a tragedy at the same time.

In historical novels and dramas, war is depicted not only through battle scenes, but also through its spiritual and moral impact on ordinary human life. For example, in Shakespeare's historical dramas, war is interpreted as the responsibility of rulers and a test of human conscience. Victory on the battlefield is often depicted along with moral losses, revealing the dual nature of war. Although war is a force that determines the fate of a nation in these works, its wounds to the human psyche are also not ignored.

In 20th-century English literature, especially after the First and Second World Wars, the theme of war acquires a deeper psychological meaning. War is no longer depicted as a symbol of glory or victory, but as a tragedy that destroys the human psyche. In works of poetry and prose written in this direction, the wounds left by war in the human mind take center stage rather than the battles on the front. The memory of war is repeatedly recalled in literature as a traumatic experience.

In modern English literature, peace is often depicted against the backdrop of these war memories. Peace in these works is not absolute tranquility, but a fragile, vulnerable state. For example, in Ian McEwan's Atonement, war is depicted as a force that destroys human destiny, while peace is intricately linked to guilt, memory, and forgiveness. Although the war is over in the work, its psychological consequences continue to haunt the characters. In this way, peace is interpreted not as an external state, but as a process of restoring internal balance. In postmodern English and Anglo-American literature, peace is often viewed as a relative concept. In works of this direction, the traditional boundaries between war and peace are blurred, and even peaceful times are depicted as a state of violence, information pressure, and spiritual crisis. For example, in Kurt Vonnegut's Slaughterhouse-Five, war memories blur the boundaries of time and space, turning peaceful life itself into an unstable state. In this work, peace is presented as a post-war void, a state that calls humanity to constant vigilance and moral responsibility.

Thus, while in English literature the theme of war is a means of historical memory and national identity, the concept of peace is often re-evaluated through the experience of war. While in classical literature war is interpreted as a field of moral choice, in modern and postmodern literature it is presented as an endless process in the human mind. Peace, on the other hand, is interpreted in literature as the highest value requiring constant effort, vigilance, and moral responsibility.

In Uzbek literature, war is primarily depicted as a great test and tragedy that befell not an individual, but an entire nation. In works of fiction, war is interpreted as a social catastrophe that derailed the fate of the people, tore apart thousands of families, and shook the spiritual foundations of society, rather than glorifying individual heroism. Therefore, in the Uzbek literary tradition, war scenes are often expressed through the image of destroyed villages, orphaned children, bereaved mothers, and a people facing difficult trials. This is especially evident in 20th-century Uzbek literature, in works dedicated to the theme of World War II. For example, in Abdulla Qahhor's stories reflecting the spirit of the war years, life behind the front, the patience and spiritual fortitude of ordinary people occupy a central place. The writer depicts war not as a source of glory, but as a severe tragedy that tests human values. In the works, hunger, deprivation, separation, and internal suffering are shown as the most tragic consequences of war.

Also, in Oybek's work, war and its consequences are closely related to the fate of the people. In Oybek's works, war is interpreted through the blows it inflicts on the human psyche, the spiritual losses it causes, and the deep imprint it leaves on the consciousness of society. In these works, the impact of war on life in the rear - the theme of responsibility, labor, and patience that falls on women, the elderly, and children - is more prominent than the battles at the front.

One of the important aspects of the theme of war in Uzbek literature is the parallel depiction of life at the front and in the rear. Through this method, writers show that war disrupts human life not only on the battlefield, but also in peaceful areas. The resilience, unity, and patience of the people are revealed against the backdrop of the contrast between these two spaces - life at the front and in the rear. Thus, the concept of war is inextricably linked with collective memory and national tragedy in Uzbek literature.

The concept of peace is interpreted in Uzbek literature in close harmony with the ideas of independence, stability and national development. Peace here is seen not only as the absence of war, but also as the opportunity for the people to live freely, determine their own destiny and build their future. Especially in the literature of the independence period, the idea of peace is highlighted in connection with the awareness of national identity and the restoration of historical memory. This aspect continues consistently from the tradition of the Alpomish epic to modern literature. The peace established at the end of the epic is interpreted as a symbol of national unity, justice and the well-being of future generations. Peace here is not a temporary state, but rather a supreme social value that must be constantly preserved.

In English and Uzbek literature, the concepts of war and peace are based on common human values - respect for life, the ideas of justice and humanity. However, their artistic interpretation is determined by national history, mentality and cultural traditions. In English literature, war is often depicted through the prism of individual tragedy, personal moral choice and spiritual crisis. In this, the inner world of the hero, the torment of conscience and psychological experiences come to the fore. In Uzbek literature, war is interpreted mainly in connection with the issue of collective memory and national destiny. Here, the main attention is paid not to an individual person, but to the misfortune that befell the people, to general patience and solidarity. Therefore, in Uzbek literary thought, the concepts of war and peace appear as an important artistic tool that illuminates the understanding of national identity, the preservation of historical memory and spiritual responsibility to future generations.

Conclusion. The concepts of “war” and “peace” in fiction are constantly updated and enriched with new meanings and interpretations, in line with the change of historical periods, social experience and the development of human thought. A comparative analysis conducted on the example of English and Uzbek literature shows the universality of these concepts, that is, their reliance on human values common to all peoples. At the same time, this analysis also clearly demonstrates that the artistic interpretation of war and peace is closely related to the historical fate, mentality and cultural traditions of each nation. If in English literature war is interpreted more from the point of view of individual tragedy and psychological suffering, then in Uzbek literature it is described in connection with the collective ordeal and national memory that befell the people. In general, literature plays an important spiritual role in remembering the tragic consequences of war, conveying how destructive violence is to humanity, and instilling a deep sense of the invaluable value of peace.

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