

SEMANTIC AND ARTISTIC TRANSFORMATION OF THE WAR MOTIF IN UZBEK AND ENGLISH POETRY

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Abstract. This article examines the semantic and artistic transformation of the war motif in Uzbek and English poetry from a comparative theoretical perspective. Particular attention is paid to the development of the war motif as a literary concept and to changes in its semantic content, emotional connotations, and artistic functions within different historical and cultural contexts. The study focuses on the general representation of war in poetry and its connection with such concepts as human suffering, loss, memory, heroism, patriotism, peace, and the psychological consequences of conflict. Rather than analyzing individual poems, the article explores general tendencies in the interpretation and artistic transformation of the war motif in Uzbek and English poetic traditions. A comparative approach makes it possible to identify both universal semantic features and culturally specific aspects of the representation of war. The study contributes to a broader understanding of the relationship between historical experience, cultural memory, and literary representation in Uzbek and English poetry.

Keywords: war motif, semantic transformation, artistic transformation, Uzbek poetry, English poetry, comparative literature, cultural memory, literary representation, conflict, peace.

Introduction. War has always been one of the most significant and complex subjects in world literature. As a historical and social phenomenon, war has profoundly influenced human life, collective memory, cultural consciousness, and artistic expression. In poetry, the representation of war extends beyond the description of military events and often reflects broader ideas related to human suffering, loss, separation, heroism, patriotism, memory, peace, and the value of human life. Therefore, the war motif can be regarded as a dynamic literary phenomenon whose meaning and artistic functions change in accordance with historical, social, and cultural circumstances.

The war motif occupies an important position in both Uzbek and English literary traditions. In Uzbek literature, its development is particularly connected with the historical experience of the twentieth century, especially the Second World War and its consequences for individuals, families, and society. The motif of war is often associated with separation, sacrifice, homeland, family, remembrance, and the desire for peace. In English literature, war has also become a significant literary and cultural phenomenon, especially through the poetic responses to the First and Second World Wars. Over time, the representation of war in English poetry has moved from traditional ideas of heroism and national duty toward more complex interpretations emphasizing suffering, loss, disillusionment, psychological consequences, and the tragedy of conflict.

The concept of semantic transformation is particularly important in studying the war motif. A literary motif does not maintain a single, fixed meaning; rather, its semantic content may change depending on historical experience, cultural context, social consciousness, and aesthetic values. The same war motif may therefore represent heroism and patriotism in one historical context, while in another it may emphasize human suffering, trauma, loss, or the rejection of violence. Alongside semantic changes, the motif also undergoes artistic transformation, which can be reflected in changes in its emotional, symbolic, conceptual, and aesthetic functions.

A comparative study of Uzbek and English poetic traditions provides an opportunity to identify both universal and culturally specific aspects of the war motif. Despite differences in historical experience and national literary traditions, both literatures address fundamental human concerns associated with war. At the same time, the ways in which these concerns are interpreted are determined by particular cultural memories, national values, historical circumstances, and literary traditions.

The relevance of this study lies in the need to understand war not simply as a historical event represented in literature, but as a literary motif that continuously acquires new meanings and artistic functions. The present study therefore focuses on the semantic and artistic transformation of the war motif in Uzbek and English

poetry from a comparative theoretical perspective. Rather than providing detailed analyses of individual poems, the study considers general tendencies in the development, interpretation, and transformation of the motif within the two poetic traditions. This approach makes it possible to reveal the relationship between historical experience, cultural memory, literary consciousness, and the changing representation of war in Uzbek and English poetry.

Literature Review. The representation of war in literature, as well as the semantic meaning and artistic transformation of the war motif, has long been an important area of literary studies. The concept of the motif occupies a significant position in literary theory as one of the elements that contributes to the semantic and structural organization of a literary work. The theoretical approaches of scholars such as A. N. Veselovsky, V. Ya. Propp, and B. V. Tomashevsky provide important methodological foundations for understanding the nature and functions of motifs in literature. In particular, Veselovsky's theoretical views on motif and plot demonstrate that motifs can acquire new meanings and undergo transformations across different historical periods and literary traditions.

From a semantic perspective, the war motif is not limited to the concept of armed conflict or military action. In literary studies, war is frequently associated with a complex conceptual field involving death, separation, loss, fear, heroism, patriotism, memory, peace, and human suffering. Thus, the semantic content of the war motif may change depending on the historical period, cultural environment, national worldview, and aesthetic position of the author. Consequently, the same motif may acquire different semantic and emotional connotations in different literary traditions.

The impact of war on human consciousness and cultural memory has been extensively studied in English literary scholarship. Paul Fussell's *The Great War and Modern Memory* is particularly significant in examining the influence of the First World War on English literature and cultural memory. Fussell demonstrates how the experience of war influenced literary consciousness and the ways in which historical events were transformed into forms of cultural memory. Similarly, Samuel

Hynes, in *A War Imagined: The First World War and English Culture*, explores the representation of the First World War in English culture and literature. These studies provide an important theoretical basis for understanding the transformation of war from a historical reality into a literary and cultural phenomenon.

The study of war poetry in English literary scholarship has largely focused on the poetic tradition associated with the First and Second World Wars. Researchers have identified significant changes between early representations of war, which were frequently characterized by heroism, patriotism, and national duty, and later representations that increasingly emphasized suffering, disillusionment, psychological trauma, and anti-war attitudes. Such changes demonstrate that the war motif is not static but undergoes continuous semantic transformation in response to historical and cultural changes.

In Uzbek literature, the war motif has been closely associated with the historical experience of the Second World War, the defense of the homeland, life at the front and home front, separation, loss, motherhood, family, loyalty, and the value of peace. Studies of wartime Uzbek literature indicate that the representation of war is closely connected with national historical memory and social consciousness. The war motif in Uzbek literary tradition therefore functions not merely as a representation of military events but also as an artistic means of expressing human destiny, separation, sacrifice, collective memory, and the aspiration for peace.

From the perspective of comparative literature, examining the war motif in Uzbek and English poetry makes it possible to identify both universal and culturally specific features of its representation. In both traditions, war can be understood as a tragic experience that affects human life, memory, and psychological consciousness. However, its artistic interpretation is shaped by historical experience, national mentality, cultural memory, and particular literary and aesthetic traditions.

Therefore, the existing scholarship demonstrates that the war motif should be regarded not as a static literary element but as a dynamic category whose semantic and artistic characteristics change according to historical and cultural circumstances. At the same time, a systematic comparative examination of the semantic and artistic

transformation of the war motif in Uzbek and English poetry from a theoretical perspective, without focusing on the detailed analysis of individual poems, remains a relevant area for further research. This provides the theoretical and scholarly basis for the present study.

Research Methods. The study employed comparative-typological, semantic, historical-cultural, and contextual methods to examine the semantic and artistic transformation of the war motif in Uzbek and English poetry. The methodological framework of the research is based primarily on the principles of comparative literary studies and focuses on identifying both common and distinctive features in the formation and transformation of the war motif within the two literary traditions.

The comparative-typological method was used to identify universal and national-cultural characteristics of the war motif in Uzbek and English poetry. This method made it possible to determine both the similarities in the representation of war and the specific interpretations shaped by different historical and cultural contexts.

The semantic analysis method was applied to identify the principal semantic components associated with the war motif. In particular, the study examined the theoretical relationship between the war motif and such concepts as loss, separation, death, heroism, patriotism, memory, peace, suffering, and humanity.

The historical-cultural approach was used to interpret changes in the meaning of the war motif in relation to particular historical events, social consciousness, and cultural memory. This approach made it possible to determine how the meaning of the motif may change under different historical circumstances.

The contextual method was employed to examine the artistic functions of the war motif in relation to its historical, social, and cultural context. The study does not focus on detailed linguistic or poetic analysis of individual poems; rather, it concentrates on general tendencies identified through theoretical research and existing scholarly literature on Uzbek and English poetic traditions.

The results of the study demonstrate that the war motif in Uzbek and English poetry represents a dynamic semantic and artistic category that undergoes

continuous transformation under the influence of historical and cultural circumstances. Its meaning is closely connected with the social experience, collective memory, and aesthetic perspectives of a particular historical period.

The study identified several major semantic dimensions of the war motif, including human loss, separation, death, patriotism, heroism, memory, peace, and the psychological consequences of war. Although these semantic dimensions can be observed in both literary traditions, their artistic interpretation is significantly influenced by national historical experience and cultural memory.

In Uzbek poetic tradition, the war motif is predominantly associated with concepts such as homeland, nation, family, separation, sacrifice, remembrance, and peace. In English poetic tradition, the representation of war demonstrates a stronger emphasis on human loss, psychological suffering, the meaninglessness of war, disillusionment, memory, and anti-war attitudes, particularly in relation to twentieth-century war poetry.

The research also demonstrates that the artistic transformation of the war motif is not limited to changes in its semantic content. In different historical periods, the motif may transform from a symbol of heroism and patriotism into a representation of human tragedy, collective memory, and the aspiration for peace. Thus, the transformation of the war motif is determined not only by changes in historical reality but also by changing social attitudes toward war and the development of literary and aesthetic consciousness.

Overall, the findings indicate that the war motif in Uzbek and English poetry possesses universal semantic foundations, while its artistic representation and semantic emphasis are shaped by national historical experience and cultural memory. A comparative approach therefore makes it possible to identify both common human values and distinctive features of national literary consciousness in the representation of war.

Discussion

The findings of the study demonstrate that the meaning and artistic functions of the war motif in Uzbek and English poetry are shaped by historical, social, and

cultural factors and undergo significant transformation over time. In this respect, the war motif should not be regarded merely as a literary representation of military events, but rather as a complex literary category that reflects historical experience, psychological states, collective memory, and attitudes toward peace.

A comparative examination of the war motif in Uzbek and English poetry reveals, first of all, its **universal semantic foundations**. Concepts such as loss, separation, death, suffering, memory, homeland, and peace constitute important semantic dimensions of the war motif in both literary traditions. This commonality demonstrates that, regardless of geographical or national boundaries, war is represented as a profound human experience with universal consequences.

At the same time, significant **national and cultural differences** can be observed in the artistic interpretation of the motif. In Uzbek literary consciousness, the war motif is frequently associated with the fate of the homeland and the nation, separation from family and loved ones, sacrifice, and the value of peace. Collective memory and historical experience play an important role in shaping these representations. In English poetic tradition, particularly in relation to the wars of the twentieth century, the interpretation of war demonstrates a movement from traditional representations of heroism and patriotism toward greater emphasis on human suffering, psychological distress, disillusionment, and anti-war perspectives.

An important finding of the discussion is that **semantic transformation and artistic transformation are closely interconnected**. Changes in social and cultural perceptions of war inevitably influence its artistic representation. Thus, while earlier representations may emphasize heroism, courage, national duty, and the defense of the homeland, later interpretations tend to foreground human loss, psychological suffering, fear, trauma, and the need for peace. The transformation of the war motif can therefore be considered an important indicator of changes in literary consciousness and aesthetic perception.

Another significant aspect is the role of **cultural memory** in the artistic transformation of the war motif. Historical memories of war are transmitted from one generation to another and may acquire new meanings within changing social

and cultural contexts. Consequently, the war motif does not simply preserve memories of past events; it can also function as a means of expressing contemporary concerns about peace, humanity, reconciliation, and the value of human life.

However, the similarities between Uzbek and English representations of war should not be interpreted as evidence of identical historical experiences. Rather, the relationship between **universal meaning and national interpretation** constitutes one of the essential characteristics of the war motif. On the one hand, war represents universal human experiences such as suffering, loss, and separation; on the other hand, its artistic interpretation is shaped by the historical memory, cultural values, and literary traditions of each society.

Overall, the discussion confirms that the war motif in Uzbek and English poetry represents a **multilayered and dynamic semantic and artistic phenomenon**. Its transformation is closely connected with historical events, social consciousness, cultural memory, and changing aesthetic perspectives. Therefore, a comparative examination of the war motif is important not only for identifying the specific characteristics of the two literary traditions but also for understanding how literature conceptualizes the relationship between war, humanity, memory, and peace.

Conclusion

The study demonstrates that the war motif in Uzbek and English poetry is a dynamic literary phenomenon whose semantic and artistic characteristics have undergone significant transformation under the influence of historical, social, and cultural changes. Although the motif has universal semantic foundations, including loss, separation, death, suffering, memory, patriotism, and peace, its artistic interpretation varies according to the historical experience and cultural consciousness of each literary tradition.

In Uzbek poetry, the war motif is closely connected with homeland, family, sacrifice, collective memory, and the value of peace. In English poetry, particularly within the context of twentieth-century war literature, the motif increasingly incorporates ideas of human suffering, psychological consequences,

disillusionment, and the rejection of violence. These differences demonstrate the influence of national historical experience and cultural memory on the transformation of literary motifs.

The study also confirms that semantic and artistic transformation are interconnected processes. Changes in the social perception of war contribute to changes in its literary representation, allowing the motif to move from conventional ideas of heroism and patriotism toward more complex interpretations of human tragedy, memory, trauma, and peace. Thus, the war motif functions not only as a representation of historical events but also as a means of expressing universal human values.

Overall, the comparative perspective demonstrates that Uzbek and English poetry share common humanistic concerns in their representation of war while maintaining distinctive national and cultural features. The study contributes to a broader understanding of the relationship between historical experience, cultural memory, literary consciousness, and the transformation of literary motifs.

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