

Khusenova Mehriniso Uktamovna

A teacher of English literature department

Bukhara State University

E-mail: m.khusenova@buxdu.uz

Abstract – *The literature of the 20th century is full of war, and this leaves its mark on those books where the war is not directly depicted. It is wrong to think that only decadents or authors of detective novels write about death and murder. Almost all realist literature of our time is filled with death. Comparing it with the great classical literature of the West, one can easily see that the modern writer more often approaches the depiction of a person from a different angle: finding out the moral character of his hero, he does not so much draw his life as he confronts him with the problem of non-existence.*

Key words: *detective novels, literature, classical literature, hero, modern writers, Western literature, historical process.*

I. Introduction

The dying, gassed Antoine Thibaut in Martin du Gard's Epilogue, writing down day after day his feelings and his thoughts about the past, present and future, is a strikingly clear example of this phenomenon, which can be traced in countless books of modern writers. In art, behind the attitude towards death, in the final analysis, there is always an attitude towards life, an understanding of man and his place in reality. K. Fedin, noting how often L. Tolstoy, in order to test the moral value of his heroes, brings them face to face with death, writes that Tolstoy chose "such a harsh path of recognizing the merits and vices of a person" because he was unusually demanding of his "moral force." This characterization could be attributed to many works of modern Western literature; The point is, of course, not that contemporary writers, following Tolstoy, write a lot about death; we are talking about the fact that in their books death becomes a means of moral testing of a person, testing his whole being, determining the true value of his life.

It is difficult to find an event in the rich and dramatic history of humankind that could be compared with the years of the Second World War in scope, in the involvement of hundreds of millions of people in the historical process, in the impact of these events on the subsequent history of human civilization. It is impossible to find something equal in grandiosity, selflessness, sacrifice, life and moral stamina, in the heroism of millions, in humanistic content, to the feat of the people during the Great Patriotic War.

II. Literature review

The people not only saved and defended themselves, defended their fate, they defended and saved in this war the most sacred human concepts of justice, honor and dignity of man. As the Adyge critic, R. Mamiy correctly writes about this: "It is hardly necessary to explain why the theme of the Great Patriotic War of 1941-1945 took such a voluminous and solid place in literature, which we called Soviet in the recent past. Among the many very important factors, obviously, not the least role is played by the fact that the war very directly and sharply affects such complex categories of social and moral life of a person as, on the one hand, courage, heroism, patriotism, the sanctity of the motherland, native land, native village, hearth, and on the other - cowardice, betrayal, lack of a sense of love and attachment to the fatherland, to the land that raised and raised you. To put it even more

5	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 07 in July-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

harshly, war, whatever it may be, touches on the problem of life and death: it is in one of these two opposites that a person exhausts himself.

Comparison with each other of books about the war, created in different conditions, in different countries, by different writers, can be very productive from a scientific point of view. Noting the similarities and differences in the construction of "military" books, in the approach to depicting the realities of military life, military operations, etc. (that is, staying within the "topic"), you must always remember that we are talking about part of a larger whole, and the reasons for these similarities and differences are rooted in the characteristics of the talent and creative path of the writer, the movement of national literature, the leading trends of the era. When literature raises the question: what was a man like in the war? - Then least of all one should expect an unequivocal answer; look for a hero reduced to some general expression. On the contrary, only in the embodiment of a variety of characters, with all their inherent features of perception and behavior, lies the answer to this question. In this, the Great Patriotic War is no different from any other period in the life of the Soviet people. In each of the heroes, however, a true correlation with that time must live, in each of them there must be that common, generic, which was the essence of character in a just war and which determined the victory of the people over fascism. Moreover, this "general" may be present in one form or another, to a greater or lesser extent.

The presence of similar "shaping" elements (generated by the reality of military and barracks "everyday life") facilitates a direct comparison of "military" books created at different times and under different conditions. This "thematic" approach is invariably of research interest, since such an ancient and universal "theme" of art as war and man in war is an infinitely wide field for comparison.

Only a comprehensive comparative study will make it possible to recreate an objective picture of the state of foreign and domestic "military" literature in the last century, to establish patterns of development, to identify and formulate its inherent features. Thus, the object of this dissertation research is the study of the artistic features of Western and Russian "military" prose, and the material is novels and stories of foreign (E. Remarque, E. Hemingway, R. Aldington, A. Barbusse), domestic (G. Baklanov, V. Bogomolov, Y. Bondarev, V. Bykov and others) and, in particular, Adyge (Y. Tlyusten, A. Keshokov, P. Koshubaev, S. Panesh and others) writers.

III. Analysis

The penetration of war into world art has gone and is going in two ways. On the one hand, military issues, and often-military plots, saturate a wide variety of writers' ideas, no matter what sphere of life they concern. In the old days, to confront the hero with the reality of war, to send him under bullets, meant to prepare for him an unusual, exceptional fate. In the literature of the 20th century, on the contrary, if the writer does not tell how the war affected the fate of the hero, this will be perceived as a strange and incomprehensible figure of silence for the reader.

On the other hand, writers are increasingly turning to military plots as specific life material, posing on it both the problems of the war itself and the problems of morality, that is, the human essence of their heroes. Increasingly, a battlefield appears as an object of depiction in art, where a person lives and acts in conditions of constant danger and where the solution of any, the most private issue turns into a solution to the issue of life and death. Honor and dishonor, loyalty and betrayal, love and hatred, courage and cowardice - all the problems of human existence are tied into a tight knot here.

As critics admit, the metaphor of "lostness" is much broader than the theme of war as such, which was well felt by T. S. Eliot, whose poem "The Waste Land" (1922) was unusually popular in the United States. This metaphor incorporates the situation of the "decline of the West" (what E. Pound calls "rotten civilization", I. Vo - "a handful of dust"), where the slaughter on the Somme is extremely important, but not the only landmark. "I grew up with my peers to the beat of the drums of

6	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 07 in July-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

the First World War, and since then our history has not ceased to be a history of murders, injustice or violence,” A. Camus later wrote, as if seeing in the writers of the 1920s the forerunners of his artistic philosophy.

Under this statement, which brought military and post-war reality together under a common tragic sign, other French writers, as different as A. de Monterlant, A. Malraux, P. Drieu la Rochelle and J. P. Sartre, could subscribe. A return to the past by no means always leads to synthesis, to the disclosure of the “reserves” of personality activity. The position of self-elimination, repentance, or only internal resistance to social evil is characteristic of the heroes of many foreign artists, especially those who survived the horrors of fascism and became its victims.

In general, the work of foreign writers Barbusse, Hemingway, Aldington, and Remarque developed on different national grounds. Both in the manner of writing, and in destinies, and in artistic strength, and in the place they occupy in the art of the 20th century, these writers are very different, and the subsequent creative path of each of them clearly proved this. Old and current books about the war have different aspects depending on the development of specific reality. The movement of the military theme from the story of individual battles to a panoramic depiction of events is palpable. But in their first novels about the world war, which appeared almost simultaneously, ten years after the end of hostilities, there is surprisingly much in common both in design, and in construction, and in the fate of the characters. These and all other works of art about wars always, by their very essence, in terms of vital material, touch upon the most acute social problems. Therefore, these books are in the thick of the ideological disputes of our time. To do this, they do not necessarily have to be wide canvases depicting events of a large scale, revealing the social processes taking place in the world. A man on the battlefield, who, willingly or not, is faced with the need to kill his own kind and die himself, this, is the simplest “cage” of any modern book about any war, containing all the interweaving of questions, moral and political. This "cell" is never ideologically neutral, never is and cannot be purely "biological" in its meaning, but always reveals its social character.

In each of the works of the above foreign authors, from page to page, there is a growing sense of the senselessness of the massacre and the collapse of the ideals in which the heroes believed, they all have a hatred for the "high" words about "defense of the fatherland", "just cause", "heroism", etc. .d. (whatever country we are talking about); all these books are related by that hopeless despair before life, which seizes the heroes on the last pages. Also common is special attention to heroic characters, to the characters of spiritually beautiful people. This combination is far from simple: war, bitterness, incredible exertion of all forces - and spiritual beauty.

IV. Discussion

It would seem that human beauty is impossible when military life is so cruel. The books that appeared in the West after the First World War spoke a lot about the incompatibility of war and spiritual beauty. They sharply emphasized the savagery of the soldiers, the trench hopelessness and doom, the disintegration of the personality, disappointment, loss, and the loss of ideals. It was an understandable reaction to an unjust war. At times, only the thought of front-line comradeship, of individual opposition to the mad world, as expressed in the works of Remarque and in “Remarqueism”, consoled me.

War is one of the social conditions that give rise to epic art. This is the conclusion of Hegel, who reflected on the laws of interaction between art and reality. In a genuine epic, according to Hegel, it is narrated "always about an action woven into the integrity of its time and the state of the nation." “A certain situation, in which the epic world state of a given people is revealed to us, must; in itself to conclude some kind of collision. Such a collision is war. “In the most general terms, one can point to the conflict caused by the state of war as the situation that most corresponds to the epic. For in time of war it is precisely the whole nation that is set in motion and experiences in its general state a new

7	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 07 in July-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

upsurge and activity, since the integrity as such has a reason to stand up for itself. "Such states of war, serving as the basis for epic action, open up unusually diverse material for the epic".

Everything that Hegel says, considering the features of epic conflict, is also applicable to the Great Patriotic War. Thus, domestic stories and novels about the war usually turn out to be prose of an epic plan, and here the line of psychological orientation is determined by objective factors and causes, circumstances of everyday events, the interaction of fate and historical facts, since an independent fact or independent character, which is present in itself, do not involve a professional author. The plot line is the field of activity of the character of the work, which is clearly manifested in the novels and stories of the war and the first post-war years (the period of the 40s - 50s). Here, first, the writers who addressed the significant events of the Great Patriotic War faced the problem of historical truth. This kind of creativity is determined by many factors. It also includes what can be defined as a general view, the ability to capture the whole picture of what is happening, and the ability to distinguish between the main trends, patterns, and the ability to stretch those invisible threads that connect the past and the present for the modern reader. Moreover, in this case, for the most part, not just witnesses or eyewitnesses write about the war, but its direct participants.

"We talk about what we saw, what we knew, what we admired and were proud of, what we suffered from, what we suffered from, to our children. Before us are the eyes of sons and daughters, pure youthful eyes, they will not forgive us either lies or concealment. The heroes of many works of Soviet literature about the war often find themselves in circumstances that require them to make an immediate choice and decision, and the right decision is not the most obvious one. It is often complicated, unclear, confusing, sometimes accepted in the most incredible circumstances.

A person is left alone with himself, with his conscience: "We are increasingly consistently and persistently turning to the categories of conscience, it is gaining more and more meaning and sound in the guise of a literary hero, including the hero of works about the Great Patriotic War," wrote I.Kozlov, one of the critics who has been following the development of Russian literature about the war for many years. However, in the literature of the war and the first post-war period, internal contradictions (with a few exceptions) are relegated to the background, obscured in the face of the most important task. Enemies are displayed, if not poster, then, in any case, extremely generalized. The characters and actions of Soviet people are motivated primarily by their social origin, their position in the events of the recent past.

The approach to displaying the same era in the literature of recent decades has become different. The historical distance, the different state of the world, the disappearance of formal and substantive self-restrictions that were inevitable at that time, an immeasurably deeper understanding of the complex processes of the formation of man under the conditions of the new system opened up a new, truly limitless field of research for literature in the events of the first half of the century.

The works of the 1960s and 1970s showed in the past era such a wide range of characters, such a variety of situations, circumstances, conflicts, which at that time was unimaginable. There are works entirely immersed in the past, revealing this past in its internal self-movement. The signs of modernity are in such cases, as it were, dissolved in the artistic narrative. They, these signs, are discerned in the writer's point of view, in the peculiarities of the genre and poetics of the book, in the selection of material, in the turn of the theme, in the nature of social and moral problems.

The direct correlation in works of art of the past and the present time, the reflection of reality "in two dimensions" is a characteristic feature of the literature of the 60s - 80s. We can name, for example, such books as "Cyclone" by O. Gonchar, "Wild Honey" by L. Pervomaisky, "Heart in the Palm" by I. Shamyakin, "Miles of Love" by A. Ananyev, "Khatyn Tale" by A. Adamovich, "The Shore" by Y. Bondarev, "The Old Man" by Y. Trifonov and others. One of the domestic critics G. Lomidze assesses the situation that has developed by this period as follows: "Writers do not bypass the tragic events of the war. The strengthening of dramatic pathos led to an increase in the analytical

power of the works. The rapid succession of events has given way to epic "density", an artistic study of individual facts and phenomena, taken large, in many of its intersections. This made it possible to get closer to the Soviet soldier, to explore the inexhaustible resources of his spirit. The problem of a person resisting circumstances, changing the course of their movement, creating circumstances anew, has become the main one".

The influence of time on literature is always expressed in very complex forms; causes and effects are not always found immediately. The point is not only that the time distance it determined the appearance of a retrospective look. Such a construction helps the authors to reveal the connection of times in "every minute" of the war, to show this "minute" in the context of the movement of history. "Local" design ceases to be local. However, there is no doubt that in modern research, in the movement of our literature, which tells about the distant years of the Great Patriotic War, many motives are born today. The history, social and moral experience of the people, of all humankind - these are the scales by which the artists of the 1960s and 1980s measure the ethical tasks facing them.

The prose of these decades, developing the problem of the correlation of modernity with history - near and far, - listens with special attention to the words of the great educator of the 19th century. AI Herzen: "Consistently looking back, we look at the past a little differently; each time we look at a new side in it, each time we add to the understanding of it all the experience of the path traveled. Time began to invade the composition of stories and stories about the war; writers increasingly began to use their copyright to look from "today's far away", without hiding behind the scenes of action. In itself, this technique is not new and is used not only to build works of a small genre; Without going far for examples, we can name the novel by K. Simonov "The Living and the Dead", in which the author often resorts to today's knowledge, which allows him to introduce another point of view - as if "from above", illuminating the personal, transient with the light of the final verdict of history. On this occasion, G. Lomidze notes the following: "From the height of the present, the essence of the past is more clearly revealed, not distorted in any way, authentic. This is not about the need for a long distance for the correct knowledge of facts and events, human characters. It is just that over time, human memory is freed from unnecessary, secondary, and fleeting. The water leaves, the sand remains. Such is the law of history. It is not just about growing up and clearing historical memory. Literature itself, along with the life of the people, matures and grows wiser, armed with new ideological and artistic acquisitions.

Soviet literature of the 1960s and 1980s grew up on two thematic pillars, the past and the present, and it is impossible to say which of these pillars is more important. It is indisputable, in any case, that the historical theme has retained and retains a strong leadership in terms of the richness of social content, the number of works of major epic form.

The deepening of historical vision leads to an intense search for such compositional solutions that would combine the dynamics of action with the breadth and depth of capture; at the same time, the desire to avoid the chronicle type of narration in its purely traditional forms and types is noticeable. One of the achievements of prose in recent decades is manifested in a freer attitude towards artistic time than before. Saturation of the action is achieved by the free reduction of times: the hero often begins to live, as it were, in several time dimensions. Such complex types of temporary structures require a special effort of the author's thought; they can lead to full-fledged success only on condition that the author is fluent in all the most complex means of modern artistic culture. In addition, sometimes this part of literature turns out to be the absolute leader in winning the readership. This happened in the second third of the last century, for example, with books about the Great Patriotic War.

V. Conclusion

9	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 07 in July-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

Over the years, more and more new works about the war are being born. The literary and critical understanding of the military theme has become much more complicated: not only books are added, but also discussions are being held, certain points of view on events and historical figures are being considered, different artistic styles, genres, and techniques are being tested. Thus, the artistic comprehension of the heroism of the people in the Second World War is one of the main tasks that multinational Russian literature, including Adyge, has been solving for more than fifty years. In the natural and necessary concentration on the depiction of popular heroism, new motives also arise. One of them is connected with the development of high human qualities of a person in a heroic struggle. However, at one time (20-40s of the 20th century), the epic direction clearly prevailed in the reconstruction of the events of the revolution, socialist construction, war. His much less influential rival was the "prosaic" direction, which largely tends to display the everyday, everyday life of people. One can recall only a few books from this series, for example, "The White Guard" by M. Bulgakov, "Days and Nights" by K. Simonov, "Companions" by V. Panova.

References:

1. Baker C. Ernest Hemingway. A life story. N.Y.: Charles Scribner's Sons, 1969.
2. Renn L. Erich Maria Remarque. Berlin: Volk und Wissen Verlag, 1965.
3. Thun N. Der Mensch im Krieg. Berlin: Akademie-Verlag, 1969.
4. Abramov A. Lyrics and epic of the Great Patriotic War: Issues, style, poetics. 2nd ed. - M.: Sov. writer, 1975. - 599 p.
5. Adamovich A. The triumph of man // Vopr. lit. 1973. - No. 5. - p. 117.
6. Akimov V. Man and time: "Travel prose", "Village prose": Discoveries and lessons. L.: Owls. writer, 1986. - 245 p.
7. Aleksanyan E. The deepening of psychologism in modern Soviet prose // Vopr. lit. 1983. - No. 12. - pp. 31-61.
8. Alekseev M. Word in the ranks. M.: Sovremennik, 1975. - 639 p.
9. Alekseev M. Sobr. op. in 6 vols. M.: Sov. writer, 1975.
10. Allen W. Traditions and dreams. M.: Progress, 1970. - 424 p.
11. Andric I. Favorites. M.: Izd-vo inostr. lit., 1957. - 389 p.