



THE LINGUISTIC REPRESENTATION OF THE CONCEPT OF PEACE IN MODERN UZBEK AND ENGLISH LITERATURE: A COMPARATIVE ANALYSIS

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Abstract

This article offers a comparative linguistic analysis of how peace and its opposites are represented in modern Uzbek poetry and selected works of English literature. Using a combined framework of cognitive semantics, pragmatics, and cultural linguistics, the study focuses on textual samples from Erkin Vohidov and Abdulla Oripov (Uzbek literature) and George Orwell (1984) and Ernest Hemingway (A Farewell to Arms) to examine: lexical fields and collocations associated with peace; metaphorical and image-schematic structures; evaluative language including irony, idealism, ambivalence; and the influence of cultural-historical experience on these representations.

Findings indicate that in the Uzbek sample, peace is frequently linguistically constructed as communal, spiritual, harmonized with nature and inner tranquillity, whereas in the English sample it is more often contrasted with war, oppression, or political deceit, imbued with irony or scepticism, and appearing as absence or relief rather than full presence. These differences are grounded in divergent historical and social contexts (post-independence national identity in Uzbekistan; world wars, totalitarianism, trauma in the English-speaking world). The article argues that such contrast has implications for translation, cross-cultural understanding, and the theory of literary semantics.



Keywords: peace; linguistic representation; conceptual metaphor; comparative literature; Uzbek poetry; English literature; Erkin Vohidov; Abdulla Oripov; George Orwell; Ernest Hemingway; cognitive linguistics; cultural linguistics; conceptual semantics; evaluative language; ideological discourse; war and peace; national identity; spiritual harmony; cross-cultural analysis; translation studies

Introduction

The concept of peace (“tinchlik”) occupies a multifaceted role in literature — as an ideal, critique, metaphor, and spiritual condition. In modern contexts, peace encompasses not only the absence of war but also inner harmony, political justice, and social stability. This paper compares how modern Uzbek and English literature linguistically represent peace, focusing on how lexical choice, metaphor, and evaluative language construct its meaning. Uzbek poets Erkin Vohidov and Abdulla Oripov embody national, spiritual, and humanistic aspirations in their poetry, while English writers such as George Orwell and Ernest Hemingway interrogate peace through irony, trauma, and political critique. This study seeks to identify similarities and contrasts between these linguistic expressions of peace.

Research Questions

1. What lexemes and collocations express peace and its opposites in Uzbek and English literature?
2. What metaphors and image schema’s structure these representations?
3. How do evaluative tones (idealism, irony, nostalgia) differ?
4. How do cultural-historical contexts shape the concept of peace linguistically?

Theoretical Framework

The study integrates approaches from conceptual semantics, cognitive linguistics, and cultural linguistics. Following Lakoff and Johnson (1980) and Kövecses (2005), metaphor and conceptual structure are key to understanding how “peace” operates as a mental schema. Pragmatic and lingvopoetic approaches (as used in Anglisticum and Oriens studies of Vohidov) highlight how context and authorial



intention shape meaning. Comparative literary analysis situates these linguistic representations within distinct cultural traditions.

Methodology

The research uses qualitative textual analysis and comparative semantics. Primary texts include selected poems by Erkin Vohidov and Abdulla Oripov, and excerpts from Orwell's 1984 and Hemingway's A Farewell to Arms. Steps include:

- identifying passages invoking peace or its opposites;
- mapping lexical items and metaphors;
- analyzing evaluative language and pragmatic nuances;
- contextualizing findings historically and culturally.

Analysis

Representation of Peace in Uzbek Literature

Peace in Uzbek poetry is expressed through lexemes such as tinchlik, osoyishtalik, harmoniya, and baxt, often collocated with ruh (soul), vatan (homeland), and tabiat (nature). Metaphors of dawn, calm seas, and gardens convey balance and renewal. Peace frequently appears as an internal and spiritual state, grounded in moral idealism and national consciousness. Contrasts such as urush (war), azob (pain), and yig'lama (weeping) reinforce peace as a moral and emotional ideal rather than mere political absence of war.

Representation of Peace in English Literature

In Orwell's 1984, peace becomes a paradoxical construct — "War is Peace" — revealing ideological manipulation and semantic inversion. In Hemingway, peace represents longing and reprieve from conflict rather than harmony. Lexical items such as calm, rest, home, silence signify fragile moments of peace amid trauma. Irony and minimalism dominate the tone, emphasizing peace as absence rather than fulfillment.



Comparative Findings

Aspect	Uzbek Literature	English Literature
Lexical framing	Spiritual, communal, and natural imagery; positive idealism	Political, ideological, contrastive; often ironic
Metaphor	Nature, inner harmony, dawn, renewal	Paradox, dystopia, minimalism
Contrast	War/conflict vs peace; moral ideal	War/oppression vs peace; ideological manipulation
Evaluative tone	Hopeful, normative, idealistic	Critical, sceptical, disillusioned

Discussion

Cultural and historical experiences shape these linguistic patterns. Uzbek poets, writing during post-Soviet national revival, link peace with moral order, identity, and spirituality. English writers of the twentieth century, shaped by global wars and ideological disillusionment, portray peace as fragile or politically corrupted. These distinct experiences inform differing metaphorical and evaluative structures.

Conclusion

This comparative linguistic analysis reveals that while peace serves as a universal ideal, its literary constructions differ: Uzbek literature frames peace as communal harmony and spiritual stability, whereas English literature foregrounds its absence or distortion. These differences underline the importance of cultural context in conceptual semantics and provide implications for translation and cross-cultural literary studies. Future research should expand the corpus, include quantitative data, and explore reader perception of peace across cultures.

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