

Comparative Analysis of World War Ii in Russian And Uzbek Literature

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Abstract: This article presents a comparative analytical study of the representation of the Second World War in the novels "Hot snow" by the Russian writer Yury Bondarev and "Years in overcoats" by the Uzbek author Shukhrat. The research examines both the national and universal dimensions of wartime experience, foregrounding the stylistic and ideological distinctions between the two texts as well as their reflection of historical and cultural realities. Drawing upon the perspectives of I.Dustova, O.Gradinaru, and other scholars, the study undertakes a thorough exploration of the authors' narrative techniques, systems of characterization, poetic devices, and ideological frameworks. The analysis provides a comprehensive comparison of narrative structures, character systems, and the mechanisms through which each novel articulates its vision of the war.

Keywords: Second World War, war prose, Uzbek literature, Russian literature, comparative analysis, representation of war, literary style, characterization, ideological discourse.

Introduction: The theme of the Great Patriotic War traditionally occupies a central place in the literature of the USSR and post-Soviet states, serving as the most important source of national mythology and ideology. As O.Gradinaru points out, "Soviet war prose has developed various perspectives on depicting war (from heroic-romantic to psychological and "documentary"), reflecting the need for both literary myth-making and the "honest truth of the trenches" [2]. In this context, Y.Bondarev's and Shukhrat's novels are vivid examples of the second wave of war writers: war participants who strived for a realistic portrayal of wartime routines and soldiers' inner experiences. Their works are rich with details of front-line life, and in them "war appears not only as a historical event but also as a profound personal experience for everyone".

The aim of this study is to comparatively analyze the artistic interpretation of war in the novels "Hot snow" and "Years in overcoats", to identify similarities and differences in style, character system, narrative forms, and ideological emphases. Special attention is paid to the national context: since Shukhrat is an Uzbek writer and Bondarev is Russian, comparing their texts allows for the identification of both universal and local layers

of the war narrative. The analysis relies not only on the content of the novels themselves but also on the opinions of authoritative literary scholars and researchers of military themes.

METHODS

The study employs a complex of methods, including comparative literary analysis, which allows for the comparison of thematic, plot, and stylistic aspects of works; stylistic analysis aimed at identifying key artistic techniques and the poetics of texts; a historical-cultural approach that takes into account the conditions under which the works were created in their national-historical context; analysis of secondary literature to identify authors' positions and typology; as well as a systematic approach that examines the interrelationships between narrative structure, character psychology, and the ideological perspectives of the authors.

RESULTS

In both narratives, the theme of war is central, but it is realized through the lens of different national experiences. Shukhrat, an Uzbek writer and war veteran, portrays the war through the eyes of Uzbek soldiers; his novel "Years in overcoats" emphasizes the

Uzbek people's participation in heroic feats and their courage during the war years. Shukhrat's depiction of war is built on the pathos of love for the Motherland and loyalty to comrades, showcasing a collective fighting spirit. In contrast, Bondarev, in his novel "Hot snow", describes the Battle of Stalingrad from the perspective of battle participants, focusing on the trials and moral dilemmas faced by each soldier. As G.A.Isayeva notes, "Hot snow" reflects "authentic, significant events" of the war with documentary accuracy, while presenting life during wartime in "all its colors: truth and lies, good and evil, love and hatred" [4].

The nationality of the authors imparts distinct characteristics to their narratives. Shukhrat (G.Alimov) wrote during a period when the socialist realist canon was being reinforced in Uzbek literature, while Bondarev created his novel at the turn of the 1960s-1970s, during the "thaw" era of Soviet history. Uzbek war prose typically emphasizes the patriotism of Turkic peoples, their traditional values, and collectivism. "Years in overcoats" portrays not only life at the front but also the labor efforts on the home front in Uzbekistan, highlighting the international nature of the Soviet front where Uzbek soldiers fight alongside representatives of other nationalities. In contrast, "Hot snow" primarily focuses on the soldiers and officers of the Red Army on the cold, snowless front near Stalingrad. Both authors act as "witnesses" to the war, striving for truthful depictions. However, Shukhrat's work features more pronounced national motifs (such as references to homes in Uzbekistan), whereas Bondarev, according to O.Gradinaru, presents a "psychological perspective" of the war, eschewing mass idealization of heroes in favor of the harsh realities of trench warfare.

The narrative structure differs between the authors. In "Years in overcoats", the author acts as a "witness": the narration is in first person or close to it, emphasizing the protagonist's personal impressions and chronicling daily combat life. This creates a documentary effect and allows the reader to "more deeply understand the terrible wartime living conditions". Bondarev's novel, in contrast, is multi-voiced and panoramically describes the course of battle: scenes shift from headquarters to artillery battery trenches, showing the war "in all its scale". The author meticulously studied historical materials, supplementing his front-line experience with documented facts. This spiral-like narrative technique (changing focus from point to point along the front) allows him to go beyond personal recollections and create a "volumetric, stereoscopic image of the battle". Both novels are rich in figurative language that enhances the emotional perception of war. The article

by I.Dustova and G.Isayeva points out that the authors "use these devices not only to describe external events but also to reflect the characters' inner world, their experiences, fears, and hopes", creating a "complete and multifaceted image of war" [1]. For Shukhrat, metaphors and similes are key. For instance, the description of a cherry tree that survived bombing: "its green leaves gleamed under the summer rays", and "ripe cherries adorned the upper branch like glowing embers" [5]. This image symbolizes the thirst for life and nature's resistance to the horrors of war, emphasizing the cycle of life and death. Bondarev also employs profound metaphors: the character Bessonov's remark about "why do we... often want to appear in the unnatural light of foolish fearlessness, throwing dust in our eyes?" [3] introduces the theme of masking emotions. Both quotes illustrate human vulnerability in war and the contrast between outward resilience and inner experiences. Shukhrat and Bondarev use metaphors and similes to show how war transforms the surrounding world and affects a person's inner world, revealing universal feelings (fear, courage, patriotism) regardless of the character's nationality.

The protagonists of both novels - primarily Soviet soldiers and commanders - are portrayed as typical representatives of their generation. In Shukhrat's work, the main character Elmurad is an Uzbek young man who voluntarily joined the Red Army, embodying the image of a "soldier of the people" with Eastern spiritual traits. In Bondarev's novel, the central character Captain Bessonov is a Russian officer, brave yet deeply reflective about war and death. The authors avoid overt ideologization: their texts lack propagandistic elements but maintain a patriotic thread. Both writers demonstrate a "witness-like" approach to the truth of war. Nevertheless, there is a discernible difference in their focus: Shukhrat emphasizes self-sacrifice and friendship among peoples, while Bondarev concentrates on the moral choices of individuals against the backdrop of collective trials. Bondarev's novel includes episodes reflecting the Soviet ideal of an exemplary soldier, but the author also depicts the cruelty and tragedy of war. In contrast, Shukhrat's heroes display courage without excessive doubt, reflecting the national tradition of loyalty and faith.

DISCUSSION

In the context of scholarly literature, the obtained results align with the conclusions of other researchers of military prose. According to O.Gradinaru, "mature Soviet military prose of the second half of the 20th century sought to strip away ideological myths and portray the "hero of the poem" in authentic frontline conditions" [2]. This aspect is also evident in "Hot

snow”, where traditional notions of “heroic deeds of socialist people” are transformed into believable depictions of soldiers with their doubts and fears. Concurrently, as I.Dustova emphasizes, “authors of documentary prose (including Shukhrat and Bondarev) adopted a “witness” stance that maintains empathy for the characters while preserving narrative objectivity” [1]. Our research confirms that this “authorial typology” is characteristic of both works: they refrain from moralizing, instead allowing readers to perceive the cost of war for themselves.

A comparative analytical approach reveals that national aspects modify the literary language and plot texture. Our findings complement the conclusions of I.Dustova and G.Isayeva, pointing to the “hybrid imagery” (a blend of documentary and artistic fiction) in both novels. Moreover, “Years in overcoats” occupies a unique place in Uzbek military prose history as one of the few widely recognized Uzbek novels about the war from the late 1950s, which explains its bold figurative constructions and exploration of lyricism within the military theme.

In a broader context, literary studies emphasize that “war inevitably becomes a personal trial for any soldier”, and that fiction should reflect this ordeal. Our analysis demonstrates that despite their differing cultural backgrounds (Russian and Uzbek), both Bondarev and Shukhrat contribute to the universal paradigm of war writing - through the hero’s inner world, internal conflict, and symbolism. Simultaneously, the stylistic differences (Bondarev’s dynamic frontline canvas versus Shukhrat’s lyricism) and the emphasis on the national character of the depicted events underscore the necessity of considering cultural context when interpreting military narratives.

CONCLUSIONS

A comparative analysis of the novels by Y.Bondarev and Shukhrat revealed that both works embody the dual nature of the war theme: universal (common to all humanity) and national. They illustrate how the experience of the Great Patriotic War is reflected in literature, taking into account cultural and historical differences. By visualizing war through vivid metaphors and detailed battle scenes, both authors strive to achieve maximum authenticity and emotional credibility. At the same time, Bondarev develops the psychological depth of personal conflict, while Shukhrat emphasizes spiritual and moral ideals and patriotic fervor. Our research highlights that reading these texts together reveals the commonality of experiences among characters of any origin, and also provides grounds for further comparative studies of

war prose from different nations.

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