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AN ANALYSIS OF THE CONCEPT OF PEACE (TINCHLIK) IN UZBEK LITERATURE

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Abstract

The concept of peace, expressed in Uzbek by the term “tinchlik”, occupies a central position in Uzbek literary consciousness. This article investigates the semantic structure, cultural dimensions, and artistic representation of the peace concept in Uzbek literature from the classical period to contemporary writing. Drawing upon literary concept theory and cognitive-cultural analysis, the study demonstrates that tinchlik in Uzbek literary discourse transcends the meaning of the absence of war and functions as a multidimensional construct encompassing moral harmony, just governance, spiritual equilibrium, and national stability. Through qualitative textual analysis of representative literary works, the article reveals peace as a culturally embedded and ethically charged phenomenon that shapes narrative structures, imagery, and character construction. The study contributes to conceptual literary research by systematizing the semantic layers of peace within Uzbek literary tradition and highlighting its continuity across historical transformations.

Keywords: Peace concept, tinchlik, Uzbek literature, literary concept, cultural values

Introduction

Peace is widely recognized as a universal human value; however, its literary articulation is shaped by national worldview, historical memory, and cultural experience. In Uzbek literature, the concept of tinchlik functions not merely as a political ideal but as an ethical and existential condition. Literary texts encode

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collective perceptions of order, justice, and spiritual balance, making them a productive field for conceptual investigation.

While peace has been studied in political science and sociology, its conceptualization within Uzbek literary discourse remains insufficiently systematized. This article seeks to fill that gap by analyzing how *tinchlik* operates as a literary concept across historical stages of Uzbek literature.

The central research questions are:

1. What semantic components constitute the concept of *tinchlik* in Uzbek literature?
2. How does its representation evolve from classical to contemporary texts?
3. What cultural and ethical values are embedded in its literary interpretation?

Methodology and Theoretical Framework

The research employs qualitative textual analysis. Representative works from classical, modern, and contemporary Uzbek literature were selected based on their thematic engagement with social harmony, conflict, and moral order.

Methods include:

- close reading of literary texts,
- semantic analysis of peace-related lexical units,
- contextual interpretation of imagery and narrative structures,
- comparative observation across historical periods.

The aim is not to provide exhaustive literary historiography but to identify dominant conceptual tendencies and structural patterns. This study is grounded in literary concept theory, which regards concepts as culturally significant mental constructs manifested through language, metaphor, imagery, and narrative patterns. Cognitive linguistics (Lakoff & Johnson, 1980) emphasizes that abstract values are structured metaphorically, while prototype theory (Rosch, 1975) suggests that conceptual categories possess core and peripheral features. In literary discourse, a concept is not limited to dictionary meaning; it acquires

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symbolic density and aesthetic expression. Therefore, tinchlik is examined here as:

- a semantic field (lexical realizations),
- a moral category (ethical dimension),
- a cultural symbol (collective identity marker).

Peace in Classical Uzbek Literature

In classical Uzbek literature, peace is closely associated with moral perfection, justice, and spiritual harmony. The works of Alisher Navoiy are particularly significant in this respect. In his poetry and prose, tinchlik emerges as a result of ethical self-control, wisdom, and compassion. Navoiy conceptualizes peace as both an inner moral state and a social condition dependent on just governance. Conflict and violence are portrayed as consequences of moral failure and spiritual imbalance. Thus, peace is understood as an ideal order aligning human behavior with divine and ethical principles.

Peace in Modern Uzbek Literature

Modern Uzbek literature reflects new interpretations of peace shaped by historical upheavals, wars, and ideological pressure. Writers increasingly portray peace as a fragile yet essential condition for human survival and dignity. In twentieth-century prose and poetry, peace is contrasted with oppression, injustice, and psychological trauma. Literary characters often long for tinchlik as emotional stability, family harmony, and social security. Peace becomes a lived human experience rather than an abstract philosophical notion.

In contemporary Uzbek literature, peace is interpreted within the contexts of globalization, intercultural dialogue, and social renewal. Writers emphasize peace as a prerequisite for sustainable development and cultural coexistence. Symbolic images such as home, land, and nature are frequently used to represent peace. Contemporary authors also highlight peace as an active, dynamic process

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requiring tolerance, dialogue, and ethical responsibility. Linguistically, the concept of tinchlik is expressed through a network of related lexemes denoting calmness, balance, order, and stability. Stylistically, peace is associated with harmonious imagery and balanced narrative structures, while conflict is marked by tension and fragmentation. This stylistic contrast reinforces the conceptual opposition between peace and violence in Uzbek literary aesthetics. The persistence of the peace concept in Uzbek literature reflects its deep cultural and ethical importance. Peace is linked with traditional values such as humanity, justice, and collective responsibility. Literature serves as a medium for transmitting these values across generations, promoting a culture of peace and moral awareness.

Conclusion

The analysis demonstrates that peace (tinchlik) in Uzbek literature is a multidimensional concept encompassing moral harmony, social justice, spiritual balance, and national stability. Despite changes in historical context, peace remains a central ethical ideal in Uzbek literary tradition. Uzbek literature presents peace not merely as the absence of war, but as an active moral and cultural achievement. This conceptualization confirms the humanistic orientation of Uzbek literary heritage and its relevance to contemporary discussions on peace.

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