

The Problems of Local and Substantial Conflict in English and Uzbek Stories of Somerset Maugham and Said Ahmad

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ABSTRACT

Conflict and social change are mutually influencing couples, and it can inevitably lead to social change and a number of problems. These argumentative views lead to local and substantial conflict problems. A thorough categorization of the many conflict types is provided. Such a phenomena of a literary text and its perception as conflict expectation are given special attention. It is noted that the storyline, the semantic kernel, and the conflict have an odd connection. A thorough categorization of the many conflict kinds is proposed. The literary work's phenomena like conflict anticipation receive special emphasis. This article analyzes the definition of local and substantial conflict and their specific aspects based on Somerset Maugham's "Qochqinlikpoyoni" ("The Outstation") and Said Ahmed's "Begona" ("The Stranger")

Keywords: Local, substance, conflict, contradiction, argumentative, perception, fundamental

INTRODUCTION

A conflict is a situation in which unacceptable differences in interests, expectations, values, and opinions occur in or between individuals or groups, conflict between individuals or social groups that arises due to differences in interests and actions to achieve goals by opposing side, accompanied by threats or violence. Looking at world literature, according to Webster, the

term conflict comes from the Latin word “struggle,” “war,” which means a process that manifests itself in the spirit of confrontation. Even if we analyze it lexicographically, the term “conflict” also means “dispute” in the Indonesian dictionary (Mohira 2024: 25). After all, the confrontation itself manifests itself in the form of an ideological or physical clash between two opposing sides.

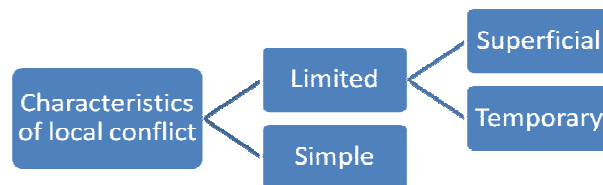
MATERIALS AND METHODS

Opposition is the basis of life, and this perspective is an expression of the depiction of the phenomenon of conflict as a fundamental fact in life. People everywhere encounter conflict. Conflict is a bright color of life that cannot be extinguished throughout the course of human civilization on earth.

Pruitt & Rubin define conflict as a perception of a perceived difference of interests or a belief that opposing parties cannot find a common ground in their aspirations. In our opinion, conflict is a process that occurs when people react to what they want, as a result of which their emotions prevail and the value of knowledge and thinking decreases. The authors define conflict as a perceived divergence of interest, or a belief that the parties’ current aspirations cannot be achieved simultaneously (Pruitt & Rubin 1986: 4). They describe the sources of conflict, identify five basic conflict strategies, and explore processes of conflict escalation and resolution. Social conflicts have both costs and benefits. Positive functions of conflict include nurturing social change, reconciling people’s interests, and ultimately fostering group unity. However, when contentious strategies cause conflicts to escalate, then they may become destructive. According to Kingsley Davis, conflicts are a component of social change, a phenomenon that occurs in social relations and a disruption of balance (Davis & Golden 1954: 6). This is important because social change means a conflict that occurs through social values, organizational behavior patterns, the structure of social institutions, social strata, power, and social interaction.

Conflict, in turn, creates various problems, including local and substantive problems that are of great importance within the country. It would be appropriate to define these problems as follows.

Local conflict is a clear and limited conflict between specific characters or groups in a work. It is usually related to personal interests, temporary situations, superficial misunderstandings, or a specific issue. We have tried to identify the specific characteristics of local conflict (Diagram 1)



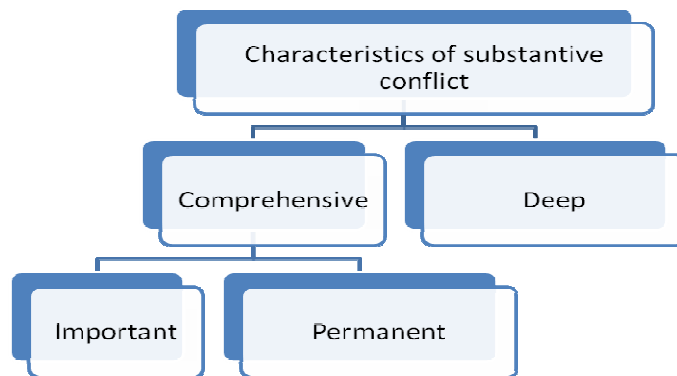
Limited conflict takes place in a specific part of the work or around specific characters. If we illustrate through example, a small quarrel between two friends. The main issues of simple conflict is extremely common, not only problems, but also solution is simple, for example, a debate between a hero and a secondary character. Superficial conflict is related to personal, temporary or external factors. For illustration, the heroes can attempt to solve a specific problem. Temporary conflict is usually resolved or disappears over the course of the work. For example, a character trying to trick another character into doing something.

Local conflicts set the stage for the story, reveal the characters' personalities and set the stage for the events to unfold. They can be the main part of the story, but they are usually secondary to the overall meaning or theme of the story. Often focuses on individual relationships, romantic entanglements, and personal ambition. The resolution of local conflict frequently leads to individual growth or social reconciliation.

Substantial conflict is a deep, pervasive and important conflict in a work. It is usually related to the main theme, idea and life values of the characters of the work. This conflict highlights the fundamental problems of the individual, society, and humanity as a whole. Frequently explores issues of social class, political injustice and moral dilemmas. The outcomes are often ambiguous, reflecting the complexity of these issues.

Examples: Highlight novels, plays and short stories with strong examples

We also tried to illustrate the characteristics of substantial conflict and their explanation through examples. (Diagram 2)



The comprehensive conflict occurs throughout the work or in its main parts and affects most of the characters. We will try to illustrate through examples: A struggle based on injustice between the individual and society. Deep conflict deals with fundamental human problems, moral dilemmas, and worldviews. For example, A person's own inner doubts and struggle for self-realization. Another type is called Important conflict which serves to reveal the central idea of the work and express the philosophical thoughts it contains. Example, a person's own inner doubts and struggle for self-realization. Permanent conflict is usually not fully resolved throughout the work or its resolution is complex. For illustration, a conflict based on deep emotions such as love, hate, betrayal, and humanity (Thomas 1979: 89-90).

RESULT AND DISCUSSION

Substantial conflict illuminates the main idea, meaning, and philosophical direction of the work. It encourages readers to think, to consider important human problems, and to question their own values and beliefs. Having distinguished between local

and substantial conflict, we attempted to analyze Somerset Maugham's story "The Outstation."

Our protagonist set out on a long journey. He knew that Chinese people resided there, and he was given instructions to the governor's house in English. Mounting a horse, he set off for the commander's house. He felt embarrassed about how he would present his letter of recommendation and how he would live there.

The host treated him warmly, telling him to live in his house freely. They drank alcohol and chatted, and after a while, they went out for a walk. Our host was very cheerful and sincere. Despite being tired from his journey, our protagonist could not refuse to converse with him (Himes 2008: 57).

The conversation was about a Dutchman. His servant suddenly entered. As they spoke about the misfortunes that the Dutchman had experienced, they couldn't quite grasp his true purpose. He had given the Dutchman a place on the ship and hired him a servant. One day, the servant went to invite him for tea, but the door was locked. Even the captain went and knocked on the door, but there was no response. Finally, when they broke down the door and entered, the Dutchman was dead, with a dagger in his neck. But there was not a scratch on him. Thus, he ended the conversation, declaring that the story had reached its end. And with that, the guest went to sleep.

We attempted to analyze Said Ahmad's story, "Begona" (The Stranger/Outsider).

The protagonist of this story was a woman named Khayri who had experienced very tragic events. Khayri was a highly qualified professional who had defended her dissertation. She rushed to the kindergarten, forgetting to pick up her child. Her son's name was Gayrat.

As she picked up her son from kindergarten, the teacher told her that a gift had been left for her. This gift was from her husband, Hasan. She had lived a very tragic life with him, and it had left an indelible mark on her life. Hasan, who had left money, chocolates, and clothes for his son, had also left a piece of paper with an apology written on it.

As Khayri walked along the road with her child, she remembered her bitter life with Hasan. Khayri had loved him and had only lived happily with him for one year. Who needs a man who spends his time drunk and disorderly in restaurants? As Khayri thought about the nights she had cried tears of blood and suffered, she recalled that she had even gone so far as to sell the silk embroidery she had inherited from her mother, her thoughts filled the road, a loud human signal made her return to her senses and continue her way. In connection with the defense of her dissertation, Khayri invited her colleagues and neighbors home. At one point, Hasan went to Khayri's house with a bouquet of flowers, as if nothing had happened. As soon as he rang the doorbell, her neighbor opened the door and invited him in. Khayri was barely able to stand when she saw him in her house, and she went inside. Hasan said that he regretted what had happened and that he had returned to be a father to his son. But Khayri refused him, saying that her son had no father. In this situation, Hasan slowly left the house (Wall Jr & Callister 1995: 77).

Khayri is portrayed as a patient, caring mother who suffered for a lifetime from her husband, who had not been there for her during her long periods of hardship. It is widely accepted that any situation or turning point can leave a deep mark on a person's life.

CONCLUSION

In conclusion, it can be said that Local conflicts reveal the relationships between the characters in the story, their daily lives and interactions. These small conflicts set the story in motion and attract the reader's attention. However, these conflicts do not have much impact on the main idea of the work and the revelation of deep social problems. Substantial conflicts, on the other hand, reveal the main idea and social criticism of the story. These conflicts show not only the struggle for the rights of the brides, but also the importance of justice, equality and human values in society. These conflicts force the reader to think about social problems, traditions and the need for change. This comparative analysis has shed light on the distinct ways in which

local and substantial conflicts are portrayed in English and Uzbek storytelling. Further research is needed to explore:

- Nuances of the individual/community dynamics
- Further investigation into cultural identity.

The differences highlight the importance of considering cultural context when interpreting literary works and underscore the power of storytelling to reflect and shape cultural values. Through careful analysis of conflict, we can gain valuable insights into the complexities of human relationships, social dynamics, and cultural identity across different literary traditions.

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