



Article

The Issue of Conflict in Literary and Its Importance

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Abstract: This article explores the essence of the concept of artistic conflict and its connection to the plot. The function of conflict in fiction is analyzed. The manifestations of types of artistic conflict in the short story genre are explained with examples. The classifications of Uzbek, English, and Russian literary scholars by types of conflict in literary theory are compared. The differences between them are determined. The opinions of literary scholars such as Roland Barthes, Terry Eagleton, Bakhtin, Hotam Umurov, Izzat Sultan, Abdulla Ulugov, Dilmurod Kuronov on artistic conflict are cited and classified. It describes the importance of artistic conflict in illuminating the essence of stories being written today.

Keywords: Artistic Conflict, Collision, Terry Eagleton, To'xta Boboyev, Social Conflict, Psychological Conflict, Personal Conflict, Social Method, Psychological Method

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1. Introduction

Conflict is a fundamental element in literature, serving as the driving force that shapes narratives and develops characters. It refers to the struggle between opposing forces, which can be internal or external, that creates tension and engages readers. The significance of conflict lies not only in its ability to propel the plot but also in its role in revealing deeper themes and human experiences. Understanding conflict in literary works is essential to grasping how stories reflect societal issues, psychological struggles, and moral dilemmas.

Throughout literary history, conflict has served as the backbone of plot construction, determining the rise and fall of narrative action. From classical tragedies to modern psychological novels, the presence of conflict has been a consistent indicator of literary depth and thematic richness. Writers often utilize various forms of artistic conflict to depict moral ambiguity, ideological battles, and inner emotional turmoil, allowing readers to confront complex realities through fictional representation.

The artistic conflict is not a static phenomenon; it evolves along with historical, social, and philosophical paradigms. In ancient literature, conflicts were often portrayed in mythological or heroic contexts—man versus gods, man versus fate—while modern literature tends to focus more on internal dilemmas and existential struggles. With the emergence of realism, modernism, and postmodernism, the representation of conflict became more nuanced and psychologically complex, mirroring the intricacies of human consciousness and societal structures.

Scholars across cultures have attempted to classify and interpret artistic conflict according to their respective literary traditions. Uzbek literary criticism, for instance, tends

to emphasize the interplay between social environment and personal struggle, reflecting the region's unique historical and ideological context. Russian theorists like Mikhail Bakhtin introduced concepts such as dialogism and heteroglossia, which link conflict to the interaction of diverse voices and ideologies within a text. Meanwhile, Western thinkers like Terry Eagleton view conflict through a Marxist and ideological lens, exploring how literature critiques or reproduces dominant power structures.

The study of artistic conflict is essential not only for literary analysis but also for understanding the broader cultural, philosophical, and psychological functions of narrative. In today's literary landscape, where writers continue to grapple with themes of identity, alienation, and resistance, artistic conflict remains a vital tool for meaning-making. This article aims to explore the essence of artistic conflict and its integral role within the plot structure, analyze its manifestations across various types of narrative forms—especially short stories—and compare theoretical approaches among Uzbek, Russian, and English literary scholars. The study also evaluates the perspectives of notable literary theorists such as Roland Barthes, Terry Eagleton, Bakhtin, Hotam Umurov, Izzat Sultan, Abdulla Ulugov, and Dilmurod Kuronov, thereby offering a comprehensive view of how conflict operates as a central organizing principle in literature. Understanding conflict in literary works is essential to grasping how stories reflect societal issues, psychological struggles, and moral dilemmas.

2. Materials and Methods

This study analyzes a selection of literary texts spanning various genres and historical periods to identify different types of conflicts and their narrative functions. Texts were chosen based on their recognition for effective conflict portrayal, thematic depth, and critical reception within their respective literary traditions. The primary focus is on short stories, as the genre offers a condensed narrative structure that often foregrounds conflict as a key driver of plot and character development.

The methodology includes qualitative content analysis, focusing on categorizing conflicts—such as man vs. man, man vs. self, man vs. society, and man vs. nature—and evaluating their contribution to character psychology, narrative tension, and thematic expression. In particular, special attention is given to internal (psychological) and external (social and environmental) conflicts, as they represent the dominant forces in both classical and contemporary literature.

In addition to primary text analysis, the study also relies on theoretical frameworks proposed by influential literary critics and scholars such as Roland Barthes, Terry Eagleton, and Mikhail Bakhtin, as well as Uzbek theorists including Hotam Umurov, Abdulla Ulugov, and Dilmurod Kuronov. Their classifications and interpretations of conflict were critically compared and synthesized. Secondary sources such as journal articles, academic monographs, and previously published research on literary conflict were reviewed to provide scholarly context and support analytical interpretations.

Furthermore, a comparative approach was employed to examine how different literary traditions—Uzbek, Russian, and English—conceptualize and apply artistic conflict within fictional narratives. This enabled the identification of culturally specific perspectives and universal patterns. By combining textual analysis with comparative literary theory, the study seeks to present a comprehensive understanding of the multifaceted role of conflict in literature.

3. Results

The analysis revealed that conflict is universally present across all examined literary works, with internal and external conflicts often intertwined to enhance complexity. Man vs. self conflict was found to be crucial in psychological character exploration, while man vs. society highlighted social critiques. Stories utilizing man vs. nature conflicts often

emphasized human vulnerability and resilience. Furthermore, the presence of conflict consistently enhanced readers' emotional engagement and offered deeper insights into the human condition. The findings affirm the importance of conflict not only as a plot mechanic but as a vital tool for thematic depth and literary significance. The analysis further substantiates that artistic conflict functions not merely as a narrative catalyst but as an indispensable tool for the profound revelation of character psychology and thematic complexity. The typologies of conflict identified—ranging from interpersonal, intrapersonal, social, to familial—are instrumental in enriching literary discourse and fostering deeper reader engagement. The perspectives of prominent scholars, including Roland Barthes and Mikhail Bakhtin, elucidate that conflict transcends traditional plot mechanics, embodying multifaceted interactions between language, ideology, and cultural signifiers within the text.

Moreover, Terry Eagleton's critique highlights the ideological underpinnings embedded within conflicts, positioning them as arenas where social contradictions and power dynamics are interrogated. Uzbek scholars such as Hotam Umurov and Abdulla Ulugov further delineate conflict as a complex, often hybrid phenomenon manifesting in psychological and social dimensions, which collectively enhance narrative depth. Dilmurod Kuronov's observations on the interpenetration of conflict types underscore the fluidity and dynamism inherent in literary representations of struggle. Ultimately, the results affirm that artistic conflict remains central to literary creativity, serving both as a structural necessity and a means of articulating the multifarious tensions inherent in human experience.

4. Discussion

Conflict is a term in sociology and psychology that encompasses everything from conflicts between social groups to disagreements related to work or family relationships. In sociology, conflictology studies social conflicts [1]. The word "conflict" comes from the Latin word "conflictus," which means "clash." This concept has also entered literature [2]. Conflict is the totality of events and the struggle of heroes. Artistic conflict, which is one of the main elements of the plot, reflects the ideology of the work, the relationships and struggles of the characters. Through the plot, writers express existing social conflicts and their attitude towards them, expressing their aesthetic ideal. When writing a literary work, he uses various artistic devices within the plot. In particular, the artistic conflict, which is an integral part of the plot and the driving force of the characters, is widely used. The great German poet I. Behr emphasized that conflict is the factor that creates the necessary tension in a work of art, arouses interest in it, and moves us forward both in life and in literature [3]. The conflict must have a deep meaning. Then the creator's skill will be repeatedly recognized. The term conflict (contradiction) is the contradiction that lies in the essence of a work of art, the psychological clash and conflict of characters with each other, with the environment, with their inner world. Conflict is applied to epic works, and in detective novels, it manifests itself in the form of conflict, experience, and stream of thought [4]. According to Academician Izzat Sultan, "A work without conflict in its plot is not effective, because it does not fully and consistently express life's truth. Only as a result of the collision of phenomena is their inner world most fully revealed" [5]. In 19th-century literary studies, including the literary works of K. Marx and F. Engels, the term "collision" is used instead of "conflict." Conflict manifests itself in two ways: one in the inner face, the other in the outer face [6]. External conflict is depicted in the form of open struggle, while internal conflict occurs in the psyche of the characters and causes internal conflicts. When the heroes struggle with conflicts, their strengths, weaknesses, motives, and values are revealed [7].

In the literature, various opinions and classifications have been made by theoretical scholars regarding the theory of artistic conflict and its forms. In particular, the famous French literary theorist and semiotician Roland Barthes [8], unlike other theorists, did not

divide the types of conflicts in literature into specific categories. However, his work provides valuable insights into how conflict can be understood through the lens of narrative structure, language, and cultural codes. In his scientific analysis of the "S/Z essay," Barthes identifies various story codes that can cause tension and conflict within the text. These include the pro-aerial code. This refers to actions that involve subsequent actions. The hermeneutic code contains secrets and riddles [9]. The interaction of these codes can cause doubt and uncertainty. The scholar stated that the author's creative goal should not require the interpretation of the text. However, this idea can lead to contradictions in understanding the meaning of the work. Because readers bring their own point of view and interpretations to the work. Barthes's structuralistic background suggests his understanding of how stories are structured. He considered that conflicts arise not only from the interaction of characters, but also from the basic structures of language and meaning. Although Barthes does not indicate specific types of conflict, his theories help readers understand the complexities of meaning, interpretation, and cultural context. He discusses the relationship between the reader and the text in his book *The Joy of the Text*. Different readings explore how they can create contradictions in interpretation and meaning. "Fragments of a Lover's Conversation" illuminates the tension and contradictions inherent in romantic relationships and communication, explaining love and desire through fragmentary reflections.

In the views of the English literary critic Terry Eagleton on literary conflict, artistic conflict is seen as the center of literature, the main element of the structure of the story. In his book "Theory of Literature: Introduction" (1983), he studied the role of conflict in the work. In his opinion, the realities in a work of art revolve around tensions that stimulate the development of character. In this process, the types of conflicts also play an important role. Regarding the types of conflicts, he made the following judgments: he stated that the confrontation between character and character is the most traditional form, in which the heroes are opposed to each other and cause dramatic tension. Another type is the conflict between character and society, which reflects the struggle between personal desires and social norms or expectations. Internal contradictions, that is, personal conflict against oneself, represent the themes of moral and psychological struggle. This type of conflict illuminates existential themes and explores people and their relationships with the environment. In addition, he said that there are also ideological contradictions. The scholar often emphasizes the ideological aspects of conflict in literature. According to Terry Eagleton, literary works can reflect and criticize social conflicts such as class struggle, colonialism, and gender dynamics. He advocates for a deeper understanding of how conflicts reflect larger social problems. He noted that literature should become a place where ideological struggles are played and interrogated. Eagleton attaches great importance to the cultural and historical context of literary conflicts. He criticizes traditional literary analysis. This can simplify the conflict as a plot tool, without taking into account deep ideological influences. Terry Eagleton encourages readers and critics to consider not only superficial tensions between characters but also broader ideological battles that shape the stories. Her work suggests a deeper study of how literature works as a reflection and criticism of the contradictions in society. The conflict discusses how it shapes artistic expression. It highlights the tensions and contradictions that arise within the texts.

The prominent Russian philosopher and literary critic Mikhail Bakhtin made a great contribution to the understanding of literary conflict through the concepts of dialogism, heteroglossia[10], and carnivalism[11]. According to Bakhtin, these are some of the main ideas related to literary conflict and its types. Dialogism As Bakhtin emphasizes, all language and meaning are dialogic in themselves. That is, they exist in relation to other voices and points of view. This causes a clash of meanings when different signs or points of view interact within the text. The tension between these sounds can lead to conflict. This leads to richer interpretations. Heteroglossia is the concept of the coexistence of several

voices, languages, and perspectives within a single text. Bakhtin argues that literature reflects the diversity of social speech, and that this multiplicity can lead to conflicts between different ideologies, social classes, or cultural origins. Carnavalesque creates conflict by breaking the established order, allowing for parody, humor, and the mixing of high and low culture. This disorder can lead to a temporary suspension of power and create space for alternative voices. Clash of Characters Bakhtin also analyzed the conflict between characters in literature, in particular, in the context of differences in their worldview and social positions. In his opinion, characters often embody specific ideologies. This leads to conflicts that push the story forward. Different chronotopes [12] can create specific contexts for conflicts. This affects the interaction of the characters and how the tension of the story develops. Polyphony In the analysis of Dostoevsky's works, Bakhtin introduced the idea of polyphony. In this case, several independent voices live together, not subordinate to one author's voice. Bakhtin's thoughts on literary conflict emphasize the dynamic interaction of voices, points of view, and social contexts within texts, noting that conflict is not only a means of plot development but also a key aspect of creating meaning in literature. Mikhail Bakhtin's basic concepts of literary conflict can be found in several of his major works. Problems of Dostoevsky's Poetics 1929 Bakhtin introduces the concept of polyphony in this work and analyzes how Dostoevsky's characters express different voices and perspectives that lead to complex interactions and clashes. Rabelais and Her World 1965, in this book, explores the concept of a carnivalist and its role in disrupting social norms and hierarchies. Dialogic Imagination 1981 is a collection of essays that includes Bakhtin's discussions of dialogism and heteroglossia. It explores how the interaction of different voices within the text creates meaning and leads to conflicts between ideologies.

The renowned Uzbek literary scholar Hotam Umurov stated that conflict is the driving force of the plot, an element that determines its impact, interest, and scope. He classified its types as follows:

1. Psychological (spiritual) conflict is the struggle of feelings, concepts (weak and strong sides) in the hero's heart.
2. Social conflict - the struggle between the characters of the work and the conditions in which they live.
3. Personal-intimate conflict - a struggle between opposing characters, groups. These three types of conflict are found in all novels, but in works where psychological conflict prevails ("Mirage" - A. Kahhar; "Ulugbek's Treasure" - O. Yakubov) have always been a quality indicator of literature, leaving a bright mark [13].

Another theoretical scholar, Abdulla Ulugov, divided artistic conflict into such groups as inter-character, hero and environment, and internal conflict. They are used in a mixed form in the work. Internal psychological conflict (struggles in the hero's soul, clashes of emotions), social conflict (conflicts between different groups), family conflict (conflicts between family members), personal-intimate conflict (struggle between the interests of the individual and others) [14]. Literary critic D.Kuronov cites such types as inter-character conflict, conflict between the hero and the environment, internal (psychological) conflict. He emphasized that they appear in a mixed form in a work of art, one passing into the other. He expressed the opinion that writers depict life conflicts more exaggeratedly. Both the conflict between the characters and the internal conflicts of the characters are revealed due to some event. They can be conditionally divided into the following groups: internal psychological conflict (struggles in the hero's soul, clashes of emotions), social conflict (conflicts between different groups), family conflict (conflicts between family members), personal-intimate conflict (struggle between the individual and others' interests) [15]. In conclusion, artistic conflict is an integral part of the plot, the main means of revealing the goals and objectives of the characters, the development of events, the exacerbation of the culmination, and can be divided into such types as personal-intimate conflict, social conflict, family conflict.

5. Conclusion

This study has demonstrated that artistic conflict is not merely a structural component of fiction but a central mechanism through which authors convey ideological positions, emotional depth, and narrative tension. By analyzing various literary texts and theoretical approaches, it becomes evident that conflicts—whether internal or external—serve as critical tools for character development and thematic articulation.

The comparative review of scholarly views across Uzbek, Russian, and Western literary traditions reveals a shared recognition of conflict's essential role, while also highlighting methodological and cultural differences in its categorization and interpretation. Scholars like Barthes and Bakhtin offer structural and dialogic perspectives, whereas Eagleton foregrounds the socio-ideological functions of conflict. Uzbek theorists such as Hotam Umurov and Abdulla Ulugov contribute nuanced typologies that reflect localized literary values and traditions.

Ultimately, artistic conflict remains a dynamic and multifaceted element in literature, allowing writers to explore the complexities of human nature and social reality. Its presence continues to define the emotional power, philosophical scope, and aesthetic richness of storytelling, confirming its enduring significance in both classical and contemporary narratives.

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