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Название публикации: «DYSTOPIAN GENRE IN THE ENGLISH AND UZBEK LITERATURE WITH THE EXAMPLES OF “1984” BY GEORGE ORWELL AND “RO’YO YOXUD G’ULISTONGA SAFAR” BY AHMAD A’ZAM»

Annotation. The following article is devoted to defining dystopian literature; it dwells upon the appearance and development of this genre both in English and Uzbek literary traditions. The authors probably refer to the main features of this kind of fiction, its critical look at oppressive societies, mechanisms of control, and human struggle for freedom.

The central argument will most likely involve the influence that George Orwell—an authoritative figure in establishing dystopian literature in the English language—had on the formation of Uzbek dystopian literature. The article could bring into sharp relief Uzbek writer A'zam, a key figure who borrowed from and transformed Orwell's themes and techniques into his work to create an Uzbek dystopian tradition.

It is worth noting that the annotation indicates the following about the article:

- Defining the notion of dystopian literature, which includes core constituent elements, themes, and literary devices.
- Outlining the historical development of the two dystopian traditions in the English and Uzbek literatures, indicating key authors and works which flowed within the shaping currents of these literary movements.
- Identifying the importance of Orwell and A'zam in light of establishing and shaping the genre of dystopian within their respective traditions.
- Comparative analysis: Themes, Motifs in Context, and Literary Techniques.

Key terms: dystopia, utopia, totalitarianism, surveillance, propaganda, resistance, themes, motifs, symbols, literary techniques, English and Uzbek traditions.

Dystopian literature is a genre that plunges into the dark side of human existence, generally in futures oppressed by totalitarianism and decaying social levels. Such kinds of narratives, while entertaining, are actually warnings as to what could happen with current political and social and technological trends. This article will follow the history of dystopian genre in the English and Uzbek literature and focus on two major authors contributing to this genre: George Orwell and Axmad A'zam.

Concept of Dystopian Literature

Definition and Characteristics

Dystopian literature is a genre of fiction that depicts an imaginary society in which an underlying oppressive social control creates an appearance of utopia. Some common features include:

1. Authoritarian Governments: Most dystopian literature contains governments portrayed as having high levels of control in the lives of their people, often under the guise of protection or social decorum.

2. Surveillance: The omnipresence of surveillance technologies installs a sense of fear and lack of trust in the population.

3. Loss of Individuality: The characters often tend to fight out for personal identity amidst a highly conformist society that in itself stands as evidence of the dehumanizing impacts brought about by such a society.

4. Manipulation of Truth: Most dystopian narratives have demonstrated propaganda where truth has been distorted to keep the reins of power.

5. Technological Control: A number of works reflect apprehension of the role of technology in societal oppression, discussing how a society can use it to control its human subjects by other means, stripping them of their humanity.

Historical Context

Dystopian literature has roots in the ancient texts, but in the 20th century, its impulse grew to respond critically in several ways, especially with World War I, the rise of fascism, and World War II. The awareness was growing with regard to ideal fragility of democratic ideals and government overreaches.

Rise of Dystopian literature in English tradition and Uzbek tradition:

The English tradition of dystopian literature began to coalesce during the early to mid-20th century with considerable contributions by authors such as Aldous Huxley, Ray Bradbury, and most notably, George Orwell.

1. Early Influences: Works like H.G. Wells' "The Time Machine" and Yevgeny Zamyatin's "We" laid the groundwork for later dystopian narratives through an examination of contemporary societal structures along with themes of individuality versus collectivism.

2. George Orwell: Probably the most important figure in this tradition, Orwell's "1984" (1949) is one of those supreme examples of dystopian fiction. George Orwell unfolds his scenario of a watchful state and simultaneously rising notorious entities like Thought Police and Newspeak against totalitarianism's horrors. The themes run deep-propaganda, censorship, and manipulation of truth-are highly relevant even in contemporary times in any form of political climate.

3. The Post-War Period: Huxley's Brave New World (1932) and Bradbury's Fahrenheit 451 (1953), among others, expanded the scope of dystopia by discussing dangers of consumerism and suppression of intellectual freedom.

Uzbek Tradition

The Uzbek dystopian literature grew due to the unique historical and cultural setting of the region, especially during the Soviet era.

1. Historical Background: The repressive regime of the Soviet Union created an arena in which the dystopian context would be able to show up. Writers were censored and repressed, which influenced their creative expression.

2. Axmad A'zam: As one of the most popular Uzbek writers, A'zam had written "**Ro'yo yoxud G'ulistonga safar**" (**Dream or Journey to G'ulistan**), which expressed a person's life with pain in a repressive state. His story is more about criticism of social and political conditions in Uzbekistan and a key to understand how lives have been taken away by authoritarianism.

3. Cultural Specificity: A'zam integrates local cultural elements and identity concerns into the global dystopian narrative in his own unique way, reflecting how local experiences can provide insight into universal themes.

Orwell's influence on dystopian literature is immense and multifaceted in nature:

1. Language and Power: Orwell, in "1984," discusses the relation between language and power; he introduces terms like "Newspeak" to show how language can be manipulated with the purpose of thought control.

2. Relevance to Contemporary Society: Many of the elements in Orwell's work are remarkably relevant and pop up constantly in discourses on surveillance, misinformation, and the loss of civil liberties. Words like "Orwellian" have become synonymous with government overreach and manipulation.

3. Influence on Future Writers: Orwell's manner of narration and thematic preoccupations have influenced a host of authors and have been an influence on the direction taken by dystopian literature both in the English-speaking context and worldwide.

Comparative Analysis:

Themes and Motifs

Both Orwell and A'zam have similar themes in their respective dystopian novels, but from very different cultural and political standpoints:

1. Surveillance and Control: The element of an unforgettable surveillance state by Orwell finds its parallel in the work of A'zam as authoritarian control over the state of Uzbekistan mirrors a universal fear of people losing their personal freedoms.

2. Manipulation of Truth: Propaganda is the stuff that works most for both these authors, as one sees Orwell's "doublethink" and A'zam's critique of the state narratives showing how dangerously truth can be manipulated.

3. Human Resilience: The two authors project individual forces of resistance against oppressive regimes that hint at an indomitable human spirit in the face of adversity.

Surveillance and Control:

Orwells "1984": The name "**Big Brother**" stands for the extreme surveillance state in which citizens are closely watched. Telescreens broadcast propaganda while watching individuals in an invasive type of government control.

A'zam's "Ro'yo yoxud G'ulistonga safar": A'zam describes a society where one is always watched with informants at every corner, creating such a paranoia atmosphere. Quite often, characters second-guess what they say and do for fear of some consequences that an omnipresent authority might do to them.

Playing with the Truth:

Orwell: "Newspeak" is how the language manipulates and controls people to reduce freedom of thought. Phrases like "War is Peace" were created as a contradiction, in order to keep control over mass psychology.

A'zam: In A'zam's story, the state-controlled media promotes one version, distorting any semblance of reality into the dissipation of maintaining power for a

particular ruling party. This manipulation has the characters further doubting their memories and questioning what truly happened; it is very psychological in depicting the aftermath of living under such regimes.

Human Resilience:

Orwell: The tragedy of Winston Smith is much emblematic of humanity's yearning for freedom and truth. The illicit love affair and the search for knowledge innately record the acts of resistance against dehumanization.

A'zam: A'zam depicts resistance against the oppression created by specific situations through minor acts of defiance. For example, the underground gatherings and the secret conversations actually depict how the spirit of people survives to connect and seek truth despite repression.

Literary Devices. Orwell and A'zam employ different literary devices to deliver their messages. In this regard, what is commonly critical in comparing the two works between Orwell and A'zam is the following:

Symbolism and Allegory:

Orwell: O'Brien portrays a character that personifies the manipulative nature of power whereby he plays a double role—a mentor and a tormentor to Winston. His betrayal is symbolic of the last loss of faith in institutions and relations.

A'zam: As such, the journey to G'ulistan was, in fact, symbolic—the achievement of freedom and understanding. The landscape of G'ulistan, a place associated with beauty and harmony, contrasted powerfully with the oppressive environment endured by the characters, thereby voicing their longing for a world much more ideal.

Structure of the Novel:

Orwell: The novel "1984" is built upon Winston's progressive disappointment and his ultimate defeat, guiding readers through a logically unfolding development of hopelessness reflective of totalitarian control.

A'zam: Besides, A'zam uses an even more episodic structure; personal stories intertwine with the greater critique of society. The technique enables a genuinely multilayered look at life under oppression and points out the kaleidoscopic panorama of individual experiences under a repressive regime.

Character Development:

Orwell: The struggle for individuality is portrayed when Winston, an obedient member of the Party, is transformed into a rebellious thinker. His relationships with Julia and O'Brien enforce his learning about love and betrayal, adding depth to the emotional intensity of the story.

A'zam: In A'zam's works, characters-like the protagonist, the author himself, in the journey to Gulistan-develop through experience. Interactions between them showcase fear, hope, and resistance with subtlety, which made their struggles both poignant and real.

Additional examples:**Psychological Manipulation:**

Orwell: The concept of "doublethink," that is, the ability to hold two contradictory beliefs simultaneously-all of this reflects the type of psychological manipulation totalitarian governments employ. Like with everything else, it permeates every level of life and requires that human beings treat untruth as reality.

A'zam: Still, A'zam's work is equally fraught with such psychological battles, his dramatis personae torn asunder by the state's conflicting messages of loyalty versus truth. It is this tension inside, between the everyday and the official, that births such a dense psychological topography.

«Qoyil senga, yuksal, ey G'uliston, ota makon,
G'ullaring biz bilan, hamisha, har on,
Zanjiring baxsh etar buyuk intizom,
Tartibni kuylaymiz har yonda, har tong...»

They sing this song proudly and The G'uliy people feel proud to be chained and they say they wear chains not just because they are G'uliy but the country itself called "G'uliston" since they wear chains. The idea behind the chains they feel the importance of strict control and discipline and nobody is allowed to break the chain.

Dystopian Settings:

Orwell: The hopeless and oppressive tone of Airstrip One-represented by decay and disintegration-mirrors the hopelessness of its citizens. The telescreens everywhere, along with continuous propaganda, make one feel claustrophobic.

A'zam: Grimy urban backdrop and the utopian vision of Gulistan are two contrasting scenes in A'zam's work. This day-to-night contrast is to highlight the fall between the hard fact of life under a dictatorship and the dream of freedom and beauty.

Rebellion and Conformity:

Orwell: This underground resistance, as represented in groups like the Brotherhood, is a flicker of hope against the overwhelming force of the Party. Winston's urge to join this rebellion epitomizes his struggle between a want for conformity and an urge to resist oppression.

A'zam: A'zam reflects rebellion even in trivial acts of disobedience, such as distributing forbidden literature or attending some clandestine meeting. The sum of such minute individual acts translates into a larger revolution against the repressive regime, reflecting resilience on a large scale.

Comparing George Orwell with Axmad A'zam shows that both these authors adopt dystopian literature in discussing a manifold set of issues, power and truth, and human resilience. Though they are usually created within different cultural contexts,

they nonetheless reveal common themes that transcend borders, reflecting the universal struggle against oppression and an enduring quest for freedom. Their works provide not only breadth to the genre of dystopia but also form significant comments on the political landscapes of their time, calling readers to be vigilant against tyranny and to hold dear the truths of individual experience.

Conclusion

The comparison between George Orwell and Axmad A'zam finds both authors concerned with articulating these complicated processes of power, truth, and human resilience through dystopian literature. Stemmed from different cultural contexts, there are common themes across borders depicting the universal struggle against oppression and the continuous desire to be free. Both works enrich the dystopian genre but simultaneously provide critical comments on the political situation of their times, so that people would be awake and not let tyranny get hold of them and would respect the truths of individual experience. Dystopian literature is a significantly important comment on human society, reflecting our fears and anxieties about the future. The rise of this genre in both the English and Uzbek traditions not only testifies to the universality of such cares but also constitutes a peculiar cultural context in which they arise. In this landscape, George Orwell and Axmad A'zam are towering figures, each contributing something profound to the exploration of motives related to power, freedom, and the human condition.

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