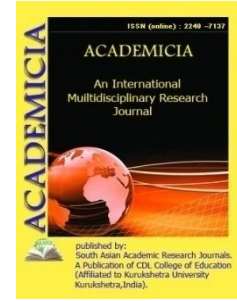




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THE IMPACT OF GEORGE ORWELL'S WORK ON WORLD AND UZBEK LITERATURE

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ABSTRACT

The article deals with the social reality of two writers (George Orwell and Murad Muhammad Dost) who lived and worked in two different historical periods, in two different national-cultural contexts, and whose creative credo and style are close to each other. Thought about the problems of originality. The concept of society, which is a very important and global problem for the development of society and fiction, as well as the dialectic of multi-layered imagery in the artistic interpretation of this topic are summarized in the example of English and Uzbek literature.

KEYWORDS: *social content, multi-layered metaphor, personality and society, artistic mode, socio-moral character, reality of social life, philosophical thinking, personality tragedy, subconscious layer, time and space, conflict. Authoritarian system, human freedom, divine truth, nature and society.*

INTRODUCTION

George Orwell's conception of the individual and society, the historical reality of the period in which he lived, the various situations and contradictions, the authoritarian regime and its oppression of human freedom, rights, prohibitions, apostasy, the dramatic shift in the balance between nature and society, in order to perceive the truths you want to express, you need to be aware of the political and social system, spiritual and moral views, different literary currents and schools, literary processes in England (in the West in general) in the first half of the twentieth century.

Naturally, a writer like George Orwell, who was able to philosophically and figuratively express universal problems in the status of art, did not appear on the ground. His life and work have been

studied, and his books have been translated into various languages. The fact that J. Orwell's non-fiction novel "1984" and the story "The Barn" were written during the most difficult period of history - the years of World War II - encourages any reader or researcher to think deeply. It can be said that the events of both works took place during the former Soviet period.

A person who reads or analyzes a work, interprets familiar scenes, the socio-political situation, ideological pressures, the violation of human rights and freedoms, authoritarianism, chaos, treachery, fraud, a group of violent people who want to change history for their own nefarious purposes. society is manifested. From the course of events described in the two plays, from the struggles to dominate each other in the form of animals, it is clear that the ultimate goal is the greed for power. This disgusting oppression is used as a tool to disguise the feeling of violence and the pursuit of freedom. It is as if in the Barn, humanity - the rescued animals - has achieved equality and freedom. In short, the play explores the dictatorship of animals (metaphor), the totalitarian, atheistic system of the former Soviet Union that has ruled for nearly 70 years.

According to the famous Romanian conservative A. Dima, the main purpose of comparative literature is to study three types of phenomena: a) direct inter-literary relations - translation, influence, assimilation; b) genetic similarities that are not in a genetic brotherhood, but are manifested in the study of a particular subject, myth, image, genre, or similar literary current; (the theoretical basis that is most important for our research is exactly this second phenomenon); c) peculiarities of national literature. [1; 121]

aspects. [1; 121]

A. The analysis and interpretation of samples of English and Uzbek literature on the basis of mutual typological similarities, which are not in the genetic brotherhood, as noted by Dima, but based on similarities in subject, myth, image, genre and idea, plot, are likely to give new conclusions for national literature. To do this, we first need to look at the history of complex literary works of the early twentieth century, which added to the treasury of world literature, the literary currents of the early twentieth century, which is a natural basis for the formation of George Orwell's worldview, philosophical concept and multi-layered style.

One of the most famous artists in the Western world in the early twentieth century was James Joyce (1882-1941). His "Ulysses" is a famous philosophical-social, psychological novel with a complex style, the fame of which was one of the beginnings of a new era in world literature, such as Marcel Proust (France), Franz Kafka (Austria-Hungary). James Joyce is also one of the pioneers of a new trend called the "stream of consciousness" with his work. J. Orwell, one of the leading intellectuals of his time, could not be without the works of these famous people.

Second, the literature of the early twentieth century is more complex, rich in paradoxes, belonging to different national cultures, such as Germany, Austria, the Czech Republic, Switzerland. The influence of Kafka's novels such as "America" (1911-1916), "Castle" (1922), "Process" (1915-1918) on the works of J. Orwell can be felt.

One of the most famous in the Western literary world in the early twentieth century was Herman Hesse (1877-1962), who exaggerated the problem of human rights and values in intellectual novels. His novel *The Desert Wolf* became popular at the beginning of the last century. The spiritual crises of humanity are discussed. Since this also falls into the category of stylistically complex works, we observe that it is essentially close to the works of J. Orwell.

Another master of world literature of the twentieth century is the Nobel Laureate E. Hemingway (1899-1961). His "Goodbye, gun!" and *The Old Man and the Sea*, which were very popular at the time, have not lost their popularity. The author's philosophical conception of "Man can be crushed, but he cannot be defeated" is in line with the idea of J. Orwell's works.

A. Camus (1915-1960) is one of the writers who was contemporary with J. Orwell and had a worthy place in the treasury of world literature, which was close in style. Camus's philosophical work *Caligula*, known as the Drama of Ideas and the Study of the Concept of the Absurd, was also very popular in its time. If you want to be a philosopher, you have to write novels, "he said. It is impossible not to be unaware of the work of this famous contemporary of J. Orwell.

J. Orwell writes in his diaries that one of the representatives of another world literature, the French writer Jules Verne, loved his works and even read them over and over again up to eight times. It is known that J. Verne (1828-1905) was one of the founders of the science fiction novel genre. »(1867-68)," 20,000 kilometers under water "(1869-70)," Fifteen-year-old Captain "(1878)," Floating Island "(1895), more than 65 science fiction, adventure and author of socio-critical novels, short stories and short stories

In his novel *Claudius Bombarnak*, J. Verne, who has never been to Central Asia, describes his history, geographical location and climate, and the customs of the indigenous peoples in a way that is close to reality. From the language of the protagonist, the work focuses on the image of Tashkent, Samarkand, Bukhara, describes Bukhara as "Rome of Turkestan", describes the historical monuments, streets and neighborhoods of Samarkand, gardens and people [2; 436]. The author's "Mysterious Island" (1941), "Children of Captain Grant" (1957), "Wonderful and strange adventures of Uncle Antifer" (1969), "20,000 kilometers under water" (1973). While hundreds of prophecies in adventures such as Conflicts between parents and children, kinship, friendships, surrogacy, drug addiction, the technocratization of the times, authoritarianism, deprivation of the past - mancuration. The confirmation of these prophecies in the XX century can be seen in ChingizAitmatov's novel "Day of the Century". Universal problems such as the suppression of human dignity and rights, the intensification of ideological struggles, the growing threat of war, the attempt of humanity to change the wheel of history, the weakening of human relations.

J. Orwell's novel "The Barn" and "1984" novels, which are the object of our research, are ideologically similar to the English dystopian novels of his time, V. Golding's "Lord of the Flies" and O. Huxley's "Brave New World". Especially in world literature. Russian scholars have carried out fundamental work on the study of the influence and poetics of J. Orwell's works "1984", "Cattle" on world literature.

J. Orwell was a unique talent and a multifaceted activity, he worked in several jobs simultaneously until mid-1945: as a literary critic, writer, poet, screenwriter, journalist, essentist, VVS employee and reporter, I. Sylone, A. France, a skilled storyteller in radio games based on the works of H. Wells, GH He is a punctuation and punctuation commentator on the plays of Andersen and Shakespeare and O. Wilde, as well as a member of the leading poetic magazine *The Voice*, which consists of 6 parts.

Orwell's work had a very strong influence on the literature of the twentieth century. Although his work was banned in the former USSR for not conforming to Soviet ideology, it also had a major

impact on Russian literature. The most influential writers of Western literature, who had a significant impact on the work of M. Bulgakov, E. Zamyatin, A. Platonov, A. Akhmatova, who were persecuted by the Red Censorship, were J. Joyce, F. Kafka, T. Literary influence plays an important role in the work of word artists such as Mann M. Proust.

“I am convinced,” wrote A. Coestler in an article published in *The Observer* on January 29, 1950, that future literary scholars see Orwell as the connecting link between Swift and Kafka. Life in the context of super-totalitarianism — Orwell’s horror. Life itself is the horror of Kafka. So, perhaps (I hope), in the twentieth century, people read Kafka, and Orwell is left to literary critics. But today he is more important than Kafka. ” Indeed, true writers have been with humanity for thousands of years because in their works there are more eternal problems than time, conflicts between the individual and society, human dignity and rights, the eternal paradox between right and wrong, oppression, betrayal and hypocrisy, faith. and the struggle between unbelief, goodness, and hatred is fully reflected in philosophy and wisdom in high art.

Half a century after the death of George Orwell's books, it took third place in world rankings: the Bible, Marx, Orwell's works. Orwell chief expert Victoria Chalikova said six months before her death: "Honestly, I wouldn't want us to understand Orwell to the end. This can only happen when society believes in alternative, an alternative to totalitarianism that society's ideological vanguard offers today, it is not humanistic, it does not give the common man what he wants ... ”[3; 4]. It is difficult to fully comprehend the bitter bitter truth of life hidden in the core of these words of a selfless scholar who has devoted his entire life to the study of the life and work of the writer, to the study of his works. The reason is that Orwell’s work is brutal, a reflection of a totalitarian face that considers itself an absolute ruler, the most powerful of all, and can almost convince others of it as well.

This mirror reflects the truth, the most abominable, black deeds of tyranny, the masks are completely exposed. One can see the original image of the Red Empire, which deceived the peoples with the slogans of freedom, peace, equality, friendship, separated them from themselves, and enslaved the working people with endless sweet promises.

In the works of Orwell and M.M. Dost, the theme of war, the complications he left behind, and the losses he suffered as a result are widely covered. The fate of the heroes depends on the war or the policy of the Communist Party, which is the case in all their works. The incurable wound left in the human heart due to war, the suppression of human freedom by totalitarian ideology, the violation of human rights are manifested in a variety of situations. Wars are usually either for the homeland, or for the wealth, territory, wealth of other people. Orwell predicted the threat of war as early as 1931, and by 1936 he had predicted the inevitability of war. “It was a strange war. When the first bullets were heard in 1936, all the anti-fascists in Europe breathed hope. Finally, a country emerged that was at war with fascism. The Japanese ruled over Manchuria, Hitler wiped out his rivals in Germany, Mussolini bombed the Abyssinians ... But when the Franco coup against the moderate left government in Spain began, the world shook. Moreover, the war against Franco almost turned into a revolution. The people rose up both to be free from it and against the legitimate government capitalism that Franco defended. The world in Spain is not divided into two - into four. ” [3; 4]. Political unrest led to the outbreak of war. As mentioned above, many countries of the world are on fire, the lives of nations have been disrupted, causing the deaths of so many innocent people, young people, minors. Orwell's predictions were

confirmed in practice, but the writer resisted the war as much as possible, highlighting the tragedies caused by the war in his works. These were the first moves on the eve of the start of the next World War II. The movement soon spread throughout the world.

World War II also brought together volunteers from all over the world: intellectuals, artists, philosophers. In the trenches of bloody battles, patriotic writers such as Exupery and M. Sholokhov fought side by side for the freedom of mankind. Among them was J. Orwell. He saw with his own eyes all the horrors of war, and bitterly cursed those who aspired to domination.

Any artist, first of all, is a child of his time. During Orwell's time, the British Empire was losing one of its colonies and losing its dominance in the world. The writer understood the situation in the country very well, and the reasons for this are unique. Firstly, his ancestors were Indian missionaries, secondly his profession was a journalist and finally the third writer was educated at the famous Ketono Science Furnace where he grew up with over 50 ministers. The national idea and mission needed to be reconsidered at a time when mistakes in Britain's foreign and domestic policies were leading to the country's loss of its former dominance in the world. These issues were discussed directly in journalism, and Orwell, Priestley, Auden, and McNeys led the debate. It is natural that this problem is indirectly reflected in the literature of that period. An artistic interpretation of the same problem can be seen in the works of Huxley, Green, Powell, Isherwood, Orwell, and Vo Lewis. In the USSR, when the Red Empire began to stand on its own two feet and began to exert its influence on the world, unrest reigned in Britain, Italy, and a number of other Western countries. Orwell's work has kept pace with the times, leading other writers to become more interested in his work. This reason has two bases, both negative and positive. On the downside, the working people in Europe believed in an equal and free life in the USSR, more precisely, they were convinced that Orwell's works seemed ideologically wrong to some artists of the same profession.

One of the problems facing fiction and the state was to reconstruct public consciousness, how to act in a dangerous situation, how to react to news. It is a historical fact that socialist ideas have influenced Western countries. Remember M. Bulgakov's "Seeds of Kasofat". As shown in *The Barn*, Orwell was able to see the truth as the animals outside the farm began to acknowledge the violence of life, and revealed to the world the mystery and details of those horrific crimes described in the story. This is the reason why his books have not been published for some time, even in England and America.

In the typology of English prose of the thirties there is an interrelationship between genres, an internal balance. Essays, travels, autobiographies, biographies, and inter-genre typologies of the novel typical of English literature have shown that genres develop under the influence of the general spiritual and intellectual climate of the period, a climate of traditional European liberalism in the 1930s closely related to the processes of deep thinking about the danger of the onset of totalitarianism. In English literature, classical genres gave way to new literary forms and ideas. At the same time, Uzbek literature, more precisely for 30 years, our national literature took a completely new path. Classical literary genres have been replaced by entirely different forms. The emergence of the dramatic genre, the reflection of the most important socio-political problems in the novel genre, instead of didactic, intimate, religious literature, modern literature developed rapidly, fiction was reformed in both form and content. The occurrence of this phenomenon, of course, has a certain internal and external basis. Based on the above, it can be

concluded that the main reason for the change in form and content in English and Uzbek literature is related to the socio-political system, the dominant ideology.

It is acknowledged in world literature that Orwell's work has influenced many representatives of world literature, and the views, ideas, and imagery methods he has put forward have inspired writers of different nationalities. X. Norburn, U Lamberts, R. Bradbury, C. Vonnegut, T. (USA); Lynchon, I. Vough, K. Fitzgibbon, L. Hartley, K. Segal, E. Vergess, A. and T. Clarkov, in England, M. Kunder (Czech Republic, Slovakia, Poland) T. Konwicki (Hungary); The influence of J. Orwell is clearly felt in the works of D. Dalos, B. Pekic (Yugoslavia).

In addition, among the representatives of various spheres of cultural and social life (animators, film and television cinematographers, artists, musicians, historians, psychologists, political scientists, sociologists, cultural scientists) there is a lot of work dedicated to the works of J. Orwell. Also, the author's works have been studied by philosophers, literary critics, linguists, critics, writers, while translators have translated the author's works of various genres into 65 languages of the world. All this is the basis for determining the place of Orwell's work in world literature, proving once again that his works are widely popular.

While Orwell's works became popular in the West in the 1940s, in the former USSR, despite pressure and persecution, they began to spread secretly among the free-thinking intelligentsia only after the 1980s. In our country, only after independence, or more precisely in the 20s of the new century, the work of J. Orwell spread. Thanks to the hard work of translator Karim Bahriev, the author's novel "1984" and the story "Molxhona" were published in Uzbek for the first time in book form. For almost 80 years since the creation of these works, our nation has been unaware of these masterpieces of art related to its past and destiny. Repressed with accusations of being an enemy of the Soviet government, an opposition writer, and anti-party, these works synthesized sciences such as philosophy, ethics, aesthetics, religion, science, and politics that enhanced human intellectual and political potential. Oruel's works in the field of science play an important role in building a free civil society and educating the younger generation in the spirit of national ideology.

As we noted above in this chapter, when we observe similar (close or common) literary currents that are not genetically related, but similar in subject, idea, image, genre, metaphor, the multi-layered imagery characteristic of J. Orwell's complex style is also seen in Uzbek national literature.

For example, in OmonMukhtor's works such as "Man in the Mirror", "A Thousand and One Images", "Plato", "Fuu", "Ruin on the Hill" KhurshidDostmuhammad's novels Bazar and Donishmand Sisyphus, short stories such as Nigoh, Panoh, Oromkursi, Chayongul, and the story of Jajman are mythological. and artistic synthesis in the context of metaphors. One of the main principles of the writer's work is the strengthening of the plot dynamics of the play's drama and the wrapping of its philosophical concept into symbolism, various myths in the synthesis of social allusions, and the problems of Islamic spirituality are expressed symbolically. This reminds us of the qualities characteristic of George Orwell's intricate style.

In UlugbekHamdam's novels "Balance", "Rebellion and Obedience", "Sabo and Samandar" divine truths, Islamic values are described in the context of social philosophical, moral content of the time and the bitter truths of the hero. In this sense, it can be observed that in the work of the

writer there is an artistic synthesis of world literature. Wrapped in symbolism and metaphor, the writer's ruthless approach to aggression against human freedom is reminiscent of the spirit and style of J. Orwell's works, a rebellious spirit against injustice and injustice.

People's writer of Uzbekistan ErkinAzam's works such as "Mother's apple", "Father's birthday", "Poet's wedding", "Days other than holidays", "Guli-Guli", "Noise", "Country of applause and applause" Looking through the eyes of the protagonists, social satire predominates. E.Azam pays special attention to the diversity of characters and the image of the psyche, depicts the changing image of the period through the fate of socio-moral problems of the heroes, instills in their minds, actions, basic ideas of character and worldview. In short, the ironic attitude to the reality of E.Azam's work is extremely strong.

Another modern Uzbek writer, ShoyimButaev, described the tragedies of the time and personality, the atrocities of the atheist and dictatorial regimes, and the ideological pressures in his short stories "Garden in the Sunflower", "Old Carriage", "People from the Soviet Union", and "One Day Guest". describes the abominable consequences of the totalitarian regime that gave rise to the psychology of muteness in the minds of our people. From this point of view, the works of Sh. Butaev are close to the works of M. Bulgakov, J. Orwell.

The story of the "Gift of Gift" takes place in the place where he was born and grew up, as in other works of the writer [4; 8-21]. A film based on this story was made and it is still one of the favorite films of our people. There is definitely a slight difference between the story in the story and the film script.

The end of MM Dost's novel "Lolazor" is a serious event in the new Uzbek literature, which is an important stage in the development of our national novel. This work has proved the limitless possibilities of the novel's thinking - the diversity of images and interpretations, the approach to man, the ways of its artistic rediscovery, "- said the literary critic RahmonKochkor in his concluding remarks [5; 559].

It can be said that while J. Orwell is the link that connects J. Swift and Kafka, the work of M. M. Dost is the bridge that connects the pre-independence and post-independence periods. Like the English writer, he reveals the realities of the time, the essence of the socio-political system, the evil purpose of totalitarian ideology, and the complications of the people's psyche left by the dictatorship through irony and metaphor. Where the divine criteria are violated, everything is derailed, the human psyche is tarnished, man is in decline, the state is in crisis.

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