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QURBONOVA SHAXLO SHUXRAT QIZI

JORJ ORUELL VA MUROD MUHAMMAD DO`ST ASARLARIDA
JAMIYAT KONSEPSIYASI VA KO`PQATLAMLI TASVIR

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligi ilg'or tajribasidan ma'lumki, inson va jamiyat munosabati, ular orasidagi ijtimoiy-ruhiy bog'liqliklar, ziddiyatlar tasviri, inson qalbi kechinmalari jamiyatning global muammolari bilan bog'liq asarlar yaratish imkoniyatlarini kengaytirganligi sababli azaldan ayricha qiziqish uyg'otib kelmoqda. Badiiy diskurs ta'minotida ijtimoiy g'oyalar, davr va siyosat vujudga keltirgan omillarni turli millat ijodiyot vakillarining asarlarini inson va jamiyat munosabatlari rakursida kuzatish, shaxsning takomili yoki tanazzulidagi ijtimoiy illatlarni yoritishning ijtimoiy qirralarini tekshirish jamiyatning madaniy taraqqiyotini, badiiy-adabiy tafakkurini, ma'naviy-axloqiy negizlarini, umuminsoniy qadriyatlarini mustahkamlashda muhim ahamiyat kasb etadi.

Dunyo adabiyotshunosligida turli janrdagi asarlar tabiati va imkoniyatidan kelib chiqib, badiiy ijod jarayonining turfa davriy bosqichlarida inson va jamiyat munosabati keng ko'lamli tadqiqotlarda atroflicha tahlil etilgan. Ingliz va o'zbek adabiyoti namunalarini qiyosiy-tipologik tadqiq etish XX asrning taniqli namoyondalaridan biri, o'zbek kitobxonlariga nomi va asarlari bilan XX asr boshlaridagina yaqindan tanishish imkoni bo'lgan adib Jorj Oruell va zabardast o'zbek adibi sifatida jahon adabiyotining eng yuksak na'munalari bilan bo'ylashadigan asarlar muallifi Murod Muhammad Do'st ijod uslubining poetik taraqqiyot xususiyatlarini, asarlaridagi o'z davrlarining badiiy tarixini, yorqin va unutilmas milliy qahramonlar obrazini, milliy hayot materialida umuminsoniy muammolarni badiiy talqini, yorqin individual uslubi, obraz tanlash va uni tasvirlash mahoratini kuzatish qiyosiy adabiyotshunoslik sohasining ilmiy talqin doirasini kengaytirish, tarixiy asarlarda badiiy zamon konsepsiyasini shakllantirish imkonini beradi.

Mamlakatimizda inson huquqi, erkinligi va qonuniy manfaatlari muhim qadriyat darajasiga ko'tarilgan yangi O'zbekiston davlatini qurish borasida jiddiy tashabbuskorlik amalga oshirilayotgan bugungi kunda badiiy adabiyot vakillari ijodi, ularning asarlarida inson fenomenini o'rganishga ilmiy muhitda alohida e'tibor qaratilmoqda. Bugungi ijtimoiy reallik, boshqa sohalarida bo'lgani kabi, adabiyotshunoslik fanida ham o'ziga xos yondashuv zaruratini keltirib chiqaradi. "... Adabiyot va san'atga, madaniyatga e'tibor – bu avvalo xalqimizga e'tibor, kelajagimizga e'tibor ekanini, buyuk shoirimiz Cho'lpon aytganidek, adabiyot, madaniyat yashasa, millat yashashi mumkinligini unutishga bizning aslo haqqimiz yo'q"¹. Shu ma'noda, XX asr adabiyotida janr tipologiyasini shartlantirgan tendensiyalarning rolini zamonaviy – antropotsentrizmga yo'naltirilgan – adabiyotshunoslik qonuniyatlari rakursida o'rganish soha rivojini ta'minlashga qaratilgan ilmiy yutuqlarni yangicha talqin qilish, dunyo ijod sivilizatsiyasida g'arb va sharq adabiy hamkorligida yuzaga kelgan tutash ildizlarni ilmiy hamjamiyatga tanitishda ko'p qirrali imkoniyatlarni ochib beruvchi yangi yo'nalish sifatida xizmat qiladi.

¹Mirziyoyev Sh. Adabiyot va san'at, madaniyatni rivojlantirish – xalqimiz ma'naviy olamini yuksaltirishning mustahkam poydevoridir. // Xalq so'zi, 2017 yil, 4 avgust.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026 yillarga mo‘ljallangan Yangi O‘zbekistonning Taraqqiyot strategiyasi to‘g‘risida”, 2019-yil 8-oktyabrdagi PF-5847-son "O‘zbekiston Respublikasida oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida", 2019-yil 21-oktyabrdagi PF-5850-son "O‘zbek tilining davlat tili sifatidagi nufuzi va mavqei tubdan oshirish chora-tadbirlari to‘g‘risida", 2020-yil 20-oktyabrdagi PF-6084-son "Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida"gi farmonlari va 2017-yil 17-fevraldagi PQ-2789-son "Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida", 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”gi qarorlari hamda mazkur sohaga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarning amaldagi ijrosiga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Asarlari tadqiqot obyekti sifatida tanlangan har ikki adib ijodi adabiyotshunoslikda turli darajalarda o‘rganilgan. Turli darajalarda deyilishining sababi shundaki, jahonshumul adib J.Oruell ijodiga oid tadqiqotlar juda ko‘p². Uning badiiy adabiyot va mustabid siyosatni o‘zida birlashtirgan ijodi ilk davrlaridayoq turli fan sohalari mutaxassisleri: adabiyotshunos va faylasuf, tarixchi va sotsiolog, siyosatshunos va psixologlarning e‘tiborini o‘ziga qaratib kelgan, qizg‘in bahsu munozaralarga sabab bo‘lgan. Jorj Oruell ijodi SSSRdagi sotsializmning tanqidchisi sifatida sobiq Sovet Ittifoqida ta‘qiqqa uchragan edi. Shuning uchun ham adib asarlari sho‘ro davlati qulagandan keyingina MDH davlatlariga kirib kela boshladi. Uning ijodiga bag‘ishlangan bir qancha dissertatsiyalar maydonga keldi.³ J.Oruell ijodini o‘rganish borasida,

² Crick B. George Orwell: A Life. Penguin books, 1982. - 655 p.; Hopkinson, T. George Orwell./Rev. ed./ London, 1953. - 40p.; Безансон А. Оруэлл или Оправдание зла // Безансон А. Извращение добра. – М.: МИК, 2002. – 207 с.; Зверев А.М. О старшем брате и чреве кита // Оруэлл Дж. 1984 и эссе разных лет. – М.: Прогресс, 1989; Зверев А. М. «Скотный Двор» Джорджа Оруэлла//Энциклопедия мировой литературы. – СПб.: Невская книга, 2000. – 656 с.; Зинкевич Н.А. Биография Джорджа Оруэлла [Текст]: / Н.А. Зинкевич. – М.: «Цитадель», 2001; Кабанова И.В. Документальное и вымышленное в автобиографии: Джордж Оруэлл и Сирилл Конуэлл. – 404 с.//Филологический класс, 2012. – № 12. – С. 107 – 112; Мосина В.Г. Антитоталитаристская тема творческой биографии Дж. Оруэла: испанская тема//Социальные и гуманитарные науки. Отечественная и зарубежная литература. Серия 11: Социология. Реферативный журнал, 1997. – № 3. С. 103 – 111; Недошивин В.М. Можно ли погасить звёзды? Проза отчаяния и надежды Джорджа Оруэлла// Оруэлл Дж. Проза отчаяния и надежды: Роман, сказка, эссе. Пер. с англ. – Л.: Лениздат, 1990. – 429 с.; Фатула В. Новояз: об источниках оруэлловского канона. – М., 2003. – 45с.; Фельштинский Ю.Г., Чернявский Г.И. Джордж Оруэлл (Эрик Блэр): Жизнь, труд, время. – М.: Книжный клуб, Книговек, 2014. – 592 с.

³ Мосина В. Проза Джорджа Оруэлла: творческая эволюция. – Дисс. ... докт.филол.наук. – М., 2000. – 619 с.; Кабанова И. Проблема жанровой типологии в английской прозе 1930-х гг. – Дисс. ... докт.филол.наук. – М., 2001. – 358 с.; Аничкина Н. Индивидуальные стилистические особенности эссе Дж.Оруэлла и проблема их сохранения при переводе на русский язык. – Дисс. ... канд.филол.наук. – М.,

ayniqsa, V.Nedoshivin⁴ hamda V.Chalikova⁵ning tadqiqotlari e'tiborga molik.

Murod Muhammad Do'st sermahsul ijodkor bo'lmasa-da, zabardast o'zbek adibi sifatida jahon adabiyotining eng yuksak na'munalari bilan bo'ylashadigan asarlar yaratdi. Adib nasrda o'z davrining badiiy tarixini, yorqin va unutilmas milliy qahramonlar obrazini yaratdi; milliy hayot materialida umuminsoniy muammolarni badiiy talqin etdi; o'zbek adabiyotida birinchilardan bo'lib polifonik tasvir usuliga qo'l urdi; yorqin individual uslub o'laroq tanildi. Umuman, Murod Muhammad Do'st asarlari jahon miqyosida o'zbek adabiyotining "tashrif qog'ozi" bo'la oladi. San'at asarining muvaffaqiyatini, albatta, son emas, sifat hal qiladi. Murod Muhammad Do'st ijodi turli xil tadqiqotlarda⁶, zamonaviy nasr muammolariga bag'ishlangan dissertatsiyalarda⁷ ma'lum darajada o'rganildi. Ammo, hech shubhasizki, Murod Muhammad Do'st asarlari alohida dissertatsiyalar doirasida o'rganilsa ham, jahon adabiyoti durdonalariga qiyosan

2002. – 189 с.; Борисенко Ю. Риторика власти и поэтика любви в романах- антиутопиях первой половины XX века (Дж.Оруэлл, О.Хаскли, Е.Замятин). – Автореф.дисс. ... канд.филол.наук. – Ижевск. 2004. – 24 с.; Окс М. Вымышленные языки в поэтике англоязычного романа XX века (на материале романов «1984» Дж.Оруэлла, «Заводной апельсин» Э.Бёрджесса и «Бледный огонь» В.Набокова). – Автореф.дисс. ... канд.филол.наук. – Воронеж, 2005. – 24 с.; Шишкина О. Пространственно-аудиальный код английского романа-антиутопии (на материале романов У.Голдинга «Повелитель мух», Дж.Оруэлла «1984», О.Хаскли «Дивный новый мир»). – Автореф.дисс. ... канд.филол.наук. – М., 2019. – 23 с.

⁴ Недошивин В. Джордж Оруэлл. Непрístupная душа. – М.: АСТ, 2019. – 344 с.; Недошивин В. Джордж Оруэлл. Проза отчаяния и надежды. Роман. Сказка. Эссе. (пер. Д.Иванова и В.недошивина, статья В.Недошивина). – Л.: Лениздат, 1990; Недошивин В.М. Джордж Оруэлл: 2013//Российская газета, 2013. – 6111 (135); Недошивин В., Чаликова В. Неизвестный Оруэлл // Иностранная литература. 1992. № 2. С. 215-225.

⁵ Чаликова В.А. «Вечный год». Послесловие к публикации романа Джорджа Оруэлла «1984»// Новый Мир. – М., 1989. – № 4. – С. 128 – 130; Чаликова В.А. Неизвестный Оруэлл//Иностранная литература. – М., 1992. – № 2. – С. 215 – 222; Чаликова В.А. Джордж Оруэлл: философия истории//Философские науки. – М.: Институт научной информации по общественным наукам АН СССР, 1989. – 12. – С. 45 – 46; Чаликова В.А. Об одной лингвистической утопии. Социокультурные утопии. – М., 1985; Чаликова В.А. Предсказания Дж. Оруэлла и современная идеологическая борьба. – М.: РАН, 1986; Чаликова В.А. Комментарии к «1984» и эссе разных лет// Оруэлл Дж. 1984. Эссе разных лет. – М.: Прогресс, 1989. – 384 с.

⁶ Расулов А. Илми ғарибани қўмсаб... – Тошкент: Маънавият, 1998.; Йўлдошев Қ. Модернизм: илдиз, моҳият ва белгилар // Ёшлик, 2014, № 9. – Б. 26-33; Содиқов С. Роман ва танқид. – Тошкент: Фан, 2008; Қуронов Д. Адабий ўйлар. – Тошкент: Турон zamin ziyo, 2016; Тўраев Д. Давр ва ижод масъулияти. – Тошкент: Янги аср авлоди, 2005; Каримов Б. Рухият алифбоси. – Тошкент: Ғафур Ғулом НМИУ, 2016; Улуғов А. Қалб қандили. – Тошкент: Akademnasg, 2013; Жўрақулов У. Худудсиз жилва. – Тошкент: Фан, 2006; Шу муаллиф. Назарий поэтика масалалари (Муаллиф. Жанр. Хронотоп). – Тошкент: Ғафур Ғулом НМИУ, 2015.

⁷ Рахимов А. Ўзбек романи поэтикаси (сюжет ва конфликт): Филол. фан. д-ри ... дисс. – Тошкент, 1993; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси (60–80-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 1994; Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 1994; Солижонов Й. XX асрнинг 80–90-йилларида ўзбек насрида бадий нутқ поэтикаси: Филол.фан. д-ри ... дисс. – Тошкент, 2002; Пардаева З. Ҳозирги ўзбек романчилигининг тараққиёт тамойиллари: Филол. фан. д-ри ... дисс. – Тошкент, 2003; Холмуродов А. Ўзбек киссачилиги: тараққиёт муаммолари (XX аср сўнгги чораги) Филол. фан. докт ...дис. – Т.: 2008; Бобохонов М. Ҳозирги ўзбек киссачилигида психологизм: фил. фан. номз. ...дис. – Т.: 2012; Холдоров Д. Ҳозирги ўзбек киссаларида бадий услубмуаммоси (Шойим Бўтаев ва Назар Эшонкул киссалари мисолида): Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2017; Холдоров Д. Ҳозирги ўзбек киссаларида бадий услуб муаммоси (Шойим Бўтаев, Назар Эшонкул киссалари мисолида): Филол. фан. фалс. докт. ...дисс. – Тошкент, 2018; Раджабова Ф. Истиқлол даври ўзбек киссачилигида услуб ва поэтик тил: Филол. фан. фалс. докт. ...дисс. –Тошкент, 2018; Тошпўлатов А. Ўзбек адабиётида новелла жанри ва унинг бадийати (А.Қаҳҳор, Ш. Холмирзаев, Н. Эшонкул ижоди мисолида): Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Самарқанд, 2018; Ҳамраев К. Ҳозирги ўзбек ҳикоясида композиция поэтикаси: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. –Тошкент, 2018; Эшматова Ю. Истиқлол даври ўзбек киссачилигидааёл руҳиятининг бадий талқини: Филол. фан. бўйича фалсафа д-ри... дисс. автореф. – Тошкент, 2020.

o'rganilsa ham nafaqat adabiyotshunoslik, balki sotsiologiya, psixologiya, tarix, psixoanaliz kabi fan sohalari uchun ham e'tiborli xulosalar bera oladi.

Ishda V.Jirmunskiy, V.Vinogradov, R.Bart, M.Baxtin, Yu.Borev, M.Xrapchenko, L.Chernes, A.Kuzmin, G.Pospelov, V.Xalizev, J.Vudkov, P.Stanskiy, V.Avraams, B.Krik, M.Shelden, Djey Teylor, S.Lukas, G.Bovker⁸ kabi jahon, shuningdek, I.Sulton, M.Qo'shjonov, O.Sharafiddinov, U.Normatov, M.Xolbekov, B.Nazarov, H.Boltaboev, D.Quronov, B.Karimov, I.G'aniev, A.Qosimov, U.Jo'raqulov⁹ kabi o'zbek olimlarining ishlaridan nazariy asos sifatida foydalanildi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya tadqiqoti 2017-2020 yillarda mo'ljallangan ilmiy-tadqiqot ishlari rejasiga muvofiq Termiz davlat universiteti ilmiy-tadqiqot ishlari rejasining "Adabiyotshunoslikning nazariy masalalari va folklorshunoslik muammolarini tadqiq etish" mavzusidagi ilmiy-tadqiqot doirasida bajarilgan.

Tadqiqotning maqsadi ingliz adibi Jorj Oruell va o'zbek yozuvchisi Murod Muhammad Do'st asarlari asosida jamiyat konsepsiyasi va ko'pqatlamli tasvir bilan bog'liq mushtarak va o'ziga xos jihatlarni aniqlashdan iborat.

Tadqiqotning vazifalari:

Jorj Oruellning jahon nasri taraqqiyotida tutgan o'rnini ilmiy baholash va uning o'zbek madaniy muhitidagi o'rnini (tarjima, tadqiqot) va adabiy ta'sir masalasini o'rganish;

adib ijodi XX asrda yuz bergan ijtimoiy-tarixiy voqealarga ilg'or fikrli ziyoli, ijodkor shaxsning munosabati natijasi o'laroq maydonga kelganini asoslash;

Jorj Oruell ijodining jahon adabiyotiga ta'sirini o'rganish hamda yozuvchi uslubining o'ziga xosligini ochib berish;

Jorj Oruell asarlarining o'zbekcha tarjimalari, adib ijodining tahlili va milliy prozaga g'arb badiiy tafakkuri ta'siri masalalarini Murod Muhammad Do'st ijodi misolida o'rganish;

bir tarixiy voqelik – sotsialistik jamiyat voqeligining ikki adib ijodidagi badiiy tasvirini qiyoslash;

⁸ Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Наука, 1970. – 266 с.; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1979. – 85 с.; Бахтин М.М. Проблемы поэтики Достоевского. – М.: Наука, 1973. – 207 с.; Бахтин М.М. Эстетика словесного творчества. – М.: Наука, 1979. – 422 с.; Рикёр П. Герменевтика. Этика. Политика: Московские лекции и интервью. – М.: 1995. – С. 78-196; Барт Р. Введение в структурный анализ повествовательных текстов// Зарубежная эстетика и теория литературы XIX–XX вв.: Трактаты. Статьи Эссе. – М.: 1987. – 407 с.; Виноградов В.В. Поэтика русской литературы. – М.: Наука, 1976. – 484 с.; Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977. – 404 с.; Лукич Д. Теория романа. – Варшава, 1963. – 229 с.; Боров Ю. Искусство интерпретации и оценки. – М.: Советский писатель, 1981; Пospelov Г. Теория литературы. – М.: Высшая школа, 1978; Хализев В. Теория литературы. – М.: Высшая школа, 1999. Рене Уэллек, Остин Уоррен. Теория литературы. – М.: Прогресс, 1978. – 328 стр.

⁹ Сulton И. Адабиёт назарияси. – Т.: Ўқитувчи, 1986; Қўшжонов М. Сайланма. – Т.: Шарк, 2018; Шарафиддинов О. Ижодни англаш бахти. – Т.: Шарк, 2004; Normatov У. Ижод сеҳри. – Т.: Шарк, 2007; Расулов А. Танкид, талкин, баҳолаш. – Т.: Фан, 2006; Назаров Б. Ҳаётийлик – безавол мезон. – Т.: Ўқитувчи, 1983; Болтабоев Ҳ. Наҳр ва услуб. – Т.: Фан, 1992; Қуронов Д. Адабиётшуносликка кириш. – Андижон, Ҳаёт, 2002; Каримов Б. Адабиётшунослик методологияси. – Т.: Мухаррир, 2011; Жўрақулов У. Назарий поэтика масалалари: муаллиф, жанр, хронотоп. – Т.: Фафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2015.

“1984” va “Lolazor” romanlarida in’ikos topgan ikki adibning jamiyat konsepsiyasini ilmiy tadqiq qilish va mazkur romanlarda badiiy g’oya va ko’pqatlamlilik dialektikasini o’rganish;

“Molxona” rivoyat-qissasi va “Galatepaga qaytish” asarlarida voqelangan istehzoni adabiy usul sifatida asoslash hamda shu asarlarda ramziylik va komik pafos muammosini tadqiq etish;

ikki adibning olamni falsafiy idrok etish va usluban murakkab obraz yaratish prinsiplari hamda uning badiiy xronotop bilan bog’liqligini ilmiy asoslash;

Jorj Oruell va Murod Muhammad Do’st asarlarida jamiyat konsepsiyasi va ko’pqatlamli tasvir muammosini ilmiy tadqiq etish orqali ijodkorlar asarlarining ma’naviy-ma’rifiy ahamiyatini belgilash.

Tadqiqotning obyekti. Tadqiqotning obyekti sifatida Jorj Oruell hamda Murod Muhammad Do’st asarlari tanlangan.

Tadqiqotning predmetini badiiy adabiyotda jamiyat konsepsiyasi hamda ko’pqatlamli tasvir uyg’unligining turli milliy kontekstlardagi o’ziga xosligi hamda tipologik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik, analitik, germevntik, kognitiv-konseptual va psixoanalitik metodlardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

har ikkala muallif ijodi badiiy konsepsiyasining mushtarak jihati ular yashagan va ijod qilgan davrdagi ijtimoiy tuzum, mustabid mafkura, tarixiy davr voqeligining ijtimoiy hayotga, inson taqdiriga ta’siri, oila qismati, insonning ozodlik, erkka bo’lgan intilishi, inson ruhiyati mavzularining qiyoslangan asarlar markaziy chizig’ini tashkil etishida namoyon bo’lishi isbotlangan;

ikki xil tarixiy davrda, ikki xil milliy-madaniy kontekstda yashab ijod etgan, ayni vaqtda ijodiy kredosi, uslubi bir-biriga yaqin bo’lgan ikki adib Jorj Oruell va Murod Muhammad Do’stning ijtimoiy voqelikka munosabati oddiy xalq taqdiriga befarq bo’lmaslikni qahramonlarda mujassam etish tamoyilining ustivorligida voqelanishi asoslangan;

“Molxona” va “Galatepaga qaytish” asarlarida ramziylik va komik pafos o’rtasidagi o’zaro uyg’unlik, adabiy asar matnidagi ko’pqatlamlilik, ijodkor g’oyaviy-badiiy niyatining qonuniy hosilasi, ijtimoiy istehzo xunrezlik, ocharchilik, qatag’on, shaxs erkini cheklash, shaxsga sig’inish, shaxssizlik davri oqibatlarini ifodalash orqali shartlanishi aniqlangan;

turli tuzumlarda yashab bir xil ijtimoiy voqelikni tasvirlagan ikki adibning badiiy xronotop yaratish mahorati, polifonik tasvir imkoniyatlari, poetikasining transformatsiyasi, funktsionalligi va unga individual yondashuv tamoyillari dalillangan.

Tadqiqotning amaliy natijalari. Jamiyat taraqqiyoti uchun ham, badiiy adabiyot uchun ham g’oyat muhim va global muammo sanalmish jamiyat konsepsiyasini, shuningdek, shu mavzuning badiiy talqinida ko’pqatlamli tasvir dialektikasini ingliz va o’zbek adabiyoti materialida fundamental tadqiq etishga bag’ishlangan ushbu dissertasiyaning asosiy tahliliy xulosalari ushbu muammoni

qiyosiy o'rganishda o'ziga xos nazariy ahamiyat kasb etishi aniqlangan;

chiqarilgan ilmiy xulosalar o'zbek adabiyotshunosligi fanining taraqqiyot tamoyillarini belgilashda, uning o'ziga xos nazariy yo'nalishini aniqlashdagi qiymati dalillangan;

tadqiqot natijalaridan oliy o'quv yurtlarining o'zbek va ingliz filologiyasi kafedralari talabalari uchun uslubiy va tahliliy material sifatida foydalanish, adabiyotshunoslik nazariyasi, jahon adabiyoti, qiyosiy adabiyotshunoslik kabi fanlardan yaratilajak darslik va qo'llanmalarining mukammallashuviga xizmat qilishi asoslangan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot mavzusi bo'yicha chiqarilgan xulosalarning aniqligi, muammoning aniq qo'yilishi, ishda qo'llanilgan yondashuv va usullar, amalga oshirilgan tahlillarning qiyosiy-tipologik, analitik, germevtik, kognitiv-konseptual va psixoanalitik tahlil metodlar vositasida asoslanganligi, nazariy fikr, xulosa, natijalarning amaliyotga joriy etilganligi vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundan iboratki, ingliz adibi Jorj Oruell ijodi bilan o'zbek adibi Murod Muhammad Do'st ijodi qiyosiy-tipologik yo'nalishda fundamental ilmiy tadqiq etilgan hamda Jorj Oruell adabiy merosining jahon nasri taraqqiyotida, shuningdek, adibning milliy madaniy kontekstda tutgan o'rniga ilmiy baho berilganligi bilan belgilanadi.

Tadqiqot ishining amaliy ahamiyati olingan natijalar va materiallardan oliy o'quv yurtlarining o'quv jarayonida "Qiyosiy adabiyotshunoslik", "Adabiyot nazariyasi", "Jahon adabiyoti" bo'yicha ma'ruzalar va seminarlarni tayyorlash va o'qitishda, maxsus kurslar o'tishda, darslik, o'quv qo'llanma va monografiyalar yaratishda, hamda o'quv jarayoniga tatbiq qilishda keng va atroflicha foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Jorj Oruell va Murod Muhammad Do'st asarlarida jamiyat konsepsiyasi va ko'pqatlamli tasvirni aniqlash jarayonida erishilgan ilmiy natijalar asosida:

har ikkala muallif ijodi badiiy kontsepsiyasining mushtarak jihati yashagan va ijod qilgan davrdagi ijtimoiy tuzum, mustabid mafkura, tarixiy davr voqeligining ijtimoiy hayotga, inson taqdiriga ta'siri, oila qismati, insonning ozodlik, erkka bo'lgan intilishi, inson ruhiyati mavzularining qiyoslangan asarlar markaziy chizig'ini tashkil etishida namoyon bo'lishiga oid nazariy xulosalardan Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017-2020 yillarda bajarilgan FA-F1-005 "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" mavzusidagi fundamental ilmiy loyihani bajarishda foydalanilgan (O'zbekiston Fanlar Akademiyasi Qoraqalpog'iston bo'limining 2023-yil 10-iyundagi №18.01/08-son ma'lumotnomasi). Natijada loyiha ishtirokchilari va mutaxassislarining ingliz va o'zbek tillarida jamiyat konsepsiyasi va ko'pqatlamli tasvir haqidagi bilimlar bazasini yanada kengaytirishga asos bo'lib xizmat qilgan;

ikki xil tarixiy davrda, ikki xil milliy-madaniy kontekstda yashab ijod etgan, ayni vaqtda ijodiy kredosi, uslubi bir-biriga yaqin bo'lgan ikki adib Jorj Oruell va Murod Muhammad Do'stning ijtimoiy voqelikka munosabati, oddiy xalq taqdiriga

befarq bo'lmaslikni qahramonlarda mujassam etish tamoyilining ustivorligida voqelanishiga oid ilmiy natijalardan O'zbekiston Yozuvchilar uyushmasi Qashqadaryo viloyat bo'limida 2018-2019 yillarda bajarilgan 54-10/104 raqamli "Mitti yulduz jilolari yoxud Abdulla Oripov izdoshlari huzurida" mavzusidagi loyiha ishini bajarishda foydalanilgan (O'zbekiston Yozuvchilar uyushmasi Qashqadaryo viloyat bo'limining 2023-yil 23-yanvardagi №8-son ma'lumotnomasi). Natijada tadqiqotchi tomonidan to'plangan materiallardan Jorj Oruell va Murod Muhammad Do'stning ijtimoiy voqelikka munosabati, uni badiiy qayta gavdalandirishdagi mushtarakligi va o'ziga xosligi tavsiflangan.

"Molxona" va "Galatepaga qaytish" asarlarida ramziylik va komik pafos o'rtasidagi o'zaro uyg'unlik, adabiy asar matnidagi ko'pqatlamlilik, ijodkor g'oyaviy-badiiy niyatining qonuniy hosilasi, ijtimoiy istehzo xunrezlik, ocharchilik, qatag'on, shaxs erkini cheklash, shaxsga sig'inish, shaxssizlik davri oqibatlarini ifodalash orqali shartlanishi bilan bog'liq xulosa va natijalardan Qashqadaryo viloyat teleradiokompaniyasi "Oltin voha" radiosining "Jahon adabiyoti" nomli radioeshittirish ssenariysini tayyorlashda foydalanilgan. (Qashqadaryo viloyat teleradiokompaniyasining 2023-yil 9-martdagi №17-05/40-son ma'lumotnomasi). Natijada mazkur teleko'rsatuvlar uchun tayyorlangan materiallarning mazmuni mukammallashtirilgan hamda ilmiy-nazariy dalillarga boy bo'lishi taminlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 7 ta, jumladan, 2 ta xalqaro va 5 ta respublika ilmiy-anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 14 ta ilmiy ish chop etilgan, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarni chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, ulardan, 2 tasi respublika va 5 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya ishi kirish, to'rt bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 168 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari, obykti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Jorj Oruell ijodi va uning jahon madaniy kontekstida tutgan o'rni**" deb nomlangan. Bobning fasllarida Jorj Oruell ijodining jahon va o'zbek adabiyotiga ta'siri va badiiy uslubining o'ziga xos xususiyatlari izohlangan.

XX asr jahon adabiyotida o'z o'rni va mavqeiga ega Jorj Oruell ijodi betakror uslub, ramziy-majoziy ifoda, yuksak poetik fikr, ilg'or ijtimoiy-siyosiy g'oyalar va ularning badiiy talqini bilan ajralib turadi. Yozuvchining 20 jildidan iborat adabiy

merosi uning nafaqat sermahsul ijodkor ekanligini, o'z davrida yuz berayotgan ijtimoiy-siyosiy o'zgarishlar va ularning oqibatlarini teran idrok qila olgan faylasuf adibligini ko'rsatadi.

Daho so'z san'atkori asarlarining mundarijasi kuzatilsa, beshta roman, satirik ertak, she'rlar to'plami va to'rt jilddan iborat tanqid va publisistik jurnal borligini ko'ramiz, shuningdek uning asarlari dunyoning 65 tiliga tarjima qilingani, ijodi Angliya va Amerikaning oliy va maktab o'quv dasturlariga kiritilgani hisobga olsak, adibning hayoti va ijodi afsonaga tenglashtirilgani behudaga emasligiga amin bo'lamiz. "Fikr politsiyasi" deb bong urgan ijodkorning o'zi vaqt o'tib, fikrlaydigan odamlarning yorqin timsoliga aylandi.

J.Oruel murakkab davrda yashadi: jahon urushi, fashistlar, ijtimoiy tengsizlik, huquqsizlik, inson sha'ni, qadri va haq-huquqlarining oyoqosti qilinishi, shaxssizlik, soxtakorlik va zulm-zo'ravonlikka asoslangan sotsialistik tuzum, hokimiyat uchun ayovsiz kurash.

Uning asarlariga yarim asr davomida SSSRda qat'iy ta'qiq qo'yilgan, u kitoblari uchun ta'qib qilingan va ularni "qo'ldan qo'lga" o'tkazish, tarqatish ta'qiqlangan. "Erkinlik - qullikdir!", "Urush - tinchlikdir!", "Bilimsizlik - kuchdir!".

Buyuk ingliz yozuvchisi asarlaridagi paradokslar atom bombadek ta'sir kuchiga ega bo'lganligi uchun sobiq xalqlar turmasida unga qarshi hujum boshlangan edi. Adib o'z ijodi bilan odamlar boshi ustida soch tolasiga bog'langan qilichdek omonat turgan mustabidlar tuzumning yuziga ko'zgu tutdi.

Birinchi bobning "Jorj Oruell badiiy uslubining o'ziga xos xususiyatlari" deb nomlanuvchi ikkinchi faslida J.Oruell va M.M.Do'st asarlarini qiyosiy- tipologik jihatdan solishtirish keng ma'nodagi sevis qobiliyati-bu inson shaxsning eng tabiiy namoyon bo'lishi ekanligi ayonlashadi, har ikki ijodkor ayni shu masalaga urg'u berganligini kuzatish mumkin. Sevgi va kuch paradoksi Jorj Oruellning "1984" romanida to'liq, chuqur ifodalangan. Har qanday distopiyada bo'lgani kabi, bu yerda sevgi va kuch tushunchalari bir xil: hukmdor va fuqarolarning o'zaro sevgisiga qarama-qarshi, bir-birini inkor qiluvchi sifatida qaraladi.

"1984", "Molxona" asarlari mustabid sovet tuzumi, mustabidlar mafkura yuziga qo'yilgan ko'zgu, bu ko'zguda trixiy-ijtimoiy voqelik, sotsialistik jamiyatning mazmun-mohiyati to'la aks etgan. M.M.Do'st Nazar Yaxshiboyev va Oshno qiyofasida o'zligini unutgan, o'zining yashashdan ma'no maqsadi nima ekanligini anglay olmagan, agar shu haqda o'ylagudek bo'lsa, hatto o'z fikrlaridan qo'rqib ketadigan, Avvalbek singari hamma narsaga tupurgan, betayin, qat'iyatsiz, Olloyor kabi kim nima desa xo'p deb ketaveradigan, irodasiz kishilar obrazini yaratdi. Ularni kommunistik mafkura, mustabid tuzum ana shunday holga keltirgan. Muhsina xonim Oshnoning nomini hayajon va ehtirom bilan tilga olishida ham chuqur ramziy ma'no yashirin. U hokimiyat, mansab, shon-shuhrat va hashamning quliga aylanib ulgurgan. Jorj Oruell asarlarida esa kelajak odamlarining shunday ahvolga tushishi bashorat qilingan.

Bu asarlar insoniyatni ogohlantiruvchi, uni erkin, ozod yashashga intilishi uchun nima qilish keraklini ko'rsatuvchi, haqiqat mangu yengilmas kuch ekanligini anlatuvchi, inson umrining mohiyati to'g'risida jiddiy o'ylab ko'rishga

undovchi sehrli qo'ng'iroqdir. Shuni qayd etish zarurki, ingliz va o'zbek yozuvchisining sevgi konsepsiyasi talqinida sezilarli farqlar mavjud, buni esa milliy o'ziga xoslik bilan izohlash mumkin.

Dissertatsiyaning ikkinchi bobi **“Jorj Oruell va Murod Muhammad Do‘st asarlarida tarixiy voqelik badiiy talqini va ko‘pqatlamlilik”** deb nomlangan. Mazkur bobning “Jorj Oruell va Murod Muhammad Do‘st: ijtimoiy-tarixiy voqelikka munosabat va badiiy talqinda mushtaraklik hamda o‘ziga xoslik” deb nomlanuvchi birinchi faslida “Molxona” va “1984” asarlarida SSSRni turli yillarda boshqargan Lenin, Stalin, Xrushchev va boshqa tarixiy shaxslarning obrazi orqali mustabidlar tuzum davrida ro‘y bergan fojialar keltirilgan. “1984” romanida esa yozuvchi masalaga biroz boshqacha yondoshadi. Bosh qahramon Uinston va uning sevgilisi Juliya jamiyatga, inson erkini cheklovchi, haq-huqularini poymol qiluvchi qonunlarga qarshi chiqadilar. Ular erkni, muhabbatni quruq, bo‘m-bo‘sh tiriklikdan afzal ko‘rishadi. Tanlagan yo‘llari halokatli ekanligini anglagan holda pinhona uchrashadilar, hatto o‘zlari uchun alohida xonani ijaraga olishadi jazolash va qatllar uyushtirish bilan shug‘ullanadigan muhabbat vazirligi tomonidan hibsga olinib, dahshatli qiynoqlarga solingan, xo‘rlangan va azoblangan ikki qalb egasi, ozod bo‘lgach yana qayta pinhona uchrashadi va qo‘lga olinib qatl etiladi. Lekin ular jismonan mahv etilsalar ham o‘zlarining haq ekanliklarini, insoniy mehr, muhabbat oldida hech qanday kuch to‘siq bo‘lolmasligini, muhabbatning qudratli kuch ekanligini o‘z o‘limlari bilan isbotlaydilar.

“Galatepaga qaytish” qissasida ijtimoiy-tarixiy voqelik faqatgina siyosat doirasidagina qolib ketmagan.

M.M.Do‘stning Toshpo‘lat G‘aybarov “1984” romanidagi Uinston singari ich-ichdan yolg‘izlanib qolgan, jamiyatdan umidini uzgan, o‘zini anglaydigan, qalbini tushunadigan hamfikr, maslakdosh axtaradi. Biroq ularning ikkalasi ham izlaganini jamiyatdan, zamondan, odamlar orasidan topolmaydi. Toshpo‘latni eng ishongan do‘sti Samad aldaydi. Qobilning uyida Toshpo‘lat Samad va Mazluma (Qobilning xotini)ni fahsh ustida ko‘rgach, do‘stini kaltaklaydi. Shunda Samad alam bilan uning barbod bo‘lgan sevgisi– Irinaning nomusiga tekkanligini aytib yuboradi. Vaholanki, Toshpo‘lat Samadni tug‘ishgan birodari kabi uzoq yillardan beri chin dildan yaxshi ko‘rar, uni hurmat qilardi. Uinstonni esa “birodarlik” a‘zosi, maslakdoshi munofiq va xoin Brayn qamoqqa oladi, og‘ir azoblarga duchor qiladi. Asar oxirida Uinstonni otib o‘ldirishsa, uning sevgilisi Juliya kalamushlarga yem bo‘ladi. Romanda Yaxshiboyev obrazi tipiklashtirilgan, unda sho‘ro amaldorlariga xos xislatlar birlashib, tom ma‘nodagi sovet kishisining, faol partiya a‘zosining qiyofasi yaratilgan badiiylikning o‘zagini “shaxs bilan unga qarama-qarshi turgan tashqi olam juftligi”¹⁰konsepsiyasi tashkil etadi.

Ikkinchi bobning “1984” va “Lolazor” romanlarida ijtimoiy konsepsiya va ko‘pqatlamlilik” deb nomlanuvchi ikkinchi faslida J.Oruell qalamiga mansub “1984” romanida ilgari surilgan mashhur uch jumla ya‘ni urush-tinchlik, erk-qullik, bilimsizlik-kuch ekanligi haqidagi g‘oya romanning asl mohiyatini kasb etishi tahlilga tortilgan. Yozuvchining ijtimoiy konsepsiyasi bu uning

dunyoqarashi, shaxsiyati bilan bog'liq bo'lib, ijodkor hech qachon o'zidan baland g'oyalar haqida qo'iy qoldiradigan darajada yoza olmaydi. Chunki har qanday adib o'zi qalamga olayotgan voqea-hodisani avvalo qalbida yashaydi, keyin qog'ozga ko'chadi. Shuning uchun badiiy asarlarning saviyasi va kitobxonga ta'siri turlicha. Yozuvchining o'zi yashamagan har qanday asar uning o'zidan uzoqroq umr ko'ra olmaydi. J.Oruell asarlarining siri ham ana shunda.

Sevmagan va nafratlanmaydigan odamlar jamiyat va atrofdagilar uchun juda xavfli, bunday odamlarda hayotiy pozitsiya, chin e'tiqod, maslak bo'lishi ehtimoldan uzoq. Negaki, bu toifadagilar hech nimani rad etmaydi, kim qayoqqa yetaklasa ergashib ketaveradi. Mutaassib, o'z fikriga ega bo'lmagan, qalbi bo'm-bo'sh odamdan yorug'lik chiqmasligi tayin. Bu toifadagilar istalgan paytda xiyonat qilishi ham mumkin. Tayini va tuturig'i bo'lmagan odamlar bilan biror ish bitirish, maqsadga erishish nihoyatda mushkul, ular o'zining huzur-halovatidan bo'lak hech nima haqida bosh qotirmaydi, hatto o'zining qilmishlarini oqlashga, kirdikorlarini vaziyat bilan bog'lab, turli bahonayu vajlar keltirishga urinishadi. Har bir narsaning ziddi bilan yaratilishida inson uchun ulug' ibrat bor. Halol va harom, yaxshi va yomon, sadoqat va xiyonat, do'st va dushmani bir xil ko'radiganlar, duch kelgan to'daga qo'shilib ketadiganlar jamiyat uchun xatarli, chunki ular istalgan paytda pand berishlari mumkin. J.Oruellning "1984" romanidagi Parkinson xuddi shu toifaga mansub bo'lsa, Uinston uning tamomila teskarisi, o'z maqsadi yo'lida hatto o'limdan ham hayiqmaydi. Hatto qachondir qo'lga tushishi muqarrarligini bilsa ham, o'z maslagi, o'z sevgisidan yuz o'girib ketmaydi va shu bilan o'zini kuchli, g'olib his qiladi. Agar e'tiqod chin bo'lsa, u hech qachon mag'lub bo'lmaydi, ehtimol jismoniy jihatdan yengilishi mumkin, halok bo'lishi mumkin, ammo uning ruhida o'sha surur, zavq, hayajon, taassurot, g'oya baribir tirik qoladi.

Tamagir odam xorlanadi va uning topgani yo'qotgani oldida hech nimaga arzimadir. Ta'magirlik insonni pastkashlikka boshlar ekan, uning ruhidagi eng go'zal hislarni o'ldiradi. Har bir narsa o'zidan keyin iz qoldirgani singari biz bilan muloqotga kirishadigan kishilarning ruhiyatidagi yaxshi-yomon hislar bizga ham yuqadi. Xushbo'y va sassiq hidlardan qochib qutulib bo'lmagani kabi yaqinlashayotgan odamlar ziynatidagi ufunatdan qochib qutilishning iloji yo'q.

Biror joyga borish, biror ishni bajarish uchun ma'lum bir istak, muayyan bir xohish, ya'ni sabab kerak. Ochiqqan odamgina ovqatga qo'l uzatadi. Bir joydagi narsalarga bir-biriga munosib va bir-birini taqozo qiladi, odamlar ham. Tasodifan hech narsa yuz bermaydi, chunki dunyoda tasodif yo'q, sabab va oqibat bor, xolos. Ehtiyoj va zarurat bo'lmagan narsalar odamning diqqatini tortmaydi va inson o'zi qiziqmagan narsalar uchun vaqt sarflamaydi.

Nimagadir fido bo'lish uchun unga ishonish shart. Ishonmagan narsasi uchun odam harakat qilmaydi, sevmagan narsasiga intilmaydi. Qattiq sevmagan narsasi uchun hech qachon tavakkal qilmaydi va o'zini qurbon qilmaydi. Inson o'zini bag'ishlashi, fido bo'lishi uchun o'sha narsani hayotidan qattiqroq sevishi lozim. Qimmat buyum undan arzonroq buyumga almashtirilmaydi. Agar almashtirilsa, demak ularning qiymati teng.

Muhabbat qudratli kuch, u insonni yuksaltiradi va qolgan hamma narsani unuttiradi, ammo sevishganlar bu kuch haqida o'ylashmaydi, chunki bu sehr ularning ruhida yashaydi. Sevishmaganlar ham hech qachon uni his qila olishmaydi, negaki sevgi o'zini tanimaydiganlarga begona, ularga ta'sir o'tkazmaydi.

J. Oruellning mashhur "1984" romanida ilgari surilgan yozuvchi konsepsiyasi mana shundan iborat. Urush-tinchlikdir, erk-qullikdir, bilimsizlik– kuchdir. Mana shu uch jumlada adib qalamiga mansub romanining mohiyati o'z aksini topgan.

"Lolazor" romanida ko'pqatlamlilik asarning eng katta yutug'i, deyish mumkin. Romanni badiiy jihatdan yuksalikka ko'tarilishida bu usul o'zini oqlabgina qolmay, uni durdona asarlar qatoriga olib chiqa olgan. Hayot ziddiyatlari keng ko'lamda aks ettirilgan romanda axloqiy-psixologik izlanishlar ham ko'zga tashlanadi. Yaxshiboyevning Zohid bilan birga Oshnoning uyiga borishi, Yaxshiboyev va Oshnoning xonimi o'rtasidagi munozara va ko'chaga chiqqandagi holati ham ramziylik kasb etgan. Nazar Yaxshiboyev ko'chaga chiqqanida Zohid allaqachon samolyotga chiqib, uchib ketgandi. Natijada u yo'ldan taksi ushlab, yana kasalxonaga qaytishga majbur bo'ladi, kelganidan so'ng zambilda olib ketilayotgan jasad Qurbonoyniki ekanligini o'z ko'zi bilan ko'radi. Bularning barchasi jamiyatning tuzalmas kasalga yo'liqqani va umri tugaganligini ko'rsatuvchi ishoralardir.

"Lolazor" romanida Oshno ijod ahlini o'ziga yaqin tutadi, ularga moddiy-ma'naviy jihatdan yordam beradi. Buning sababini bir paytlar Oshnoning o'zi ham badiiy ijod kishisi bo'lganligi bilan izohlash balki to'g'riroqdir. Masalaning ikkinchi bir tomoni ham borki, qadimdan hukmdorlar qalam ahlini o'zlariga yaqin olishgan, bu ular uchun yaxshi, ammo ijodkor uchun aksariyat hollarda fojia bilan yakun topgan. Yaxshiboyev Oshnoni tanimaganida zo'r yozuvchi bo'lishi ham mumkin edi, ammo u o'zidagi iste'dodni shamolga sovuradi. Shon-Shuhrat, martaba, siyosat tufayli iqtidorini barbod qiladi. Bulduruqda barpo etilayotgan bog'ida faqat mevasiz daraxtlarning o'stirilishida uning umr mazmuni hosilsiz ekanligi, faqat soyadan iboratligiga urg'u berilgan.

Ishning **"Molxona" rivoyat-qissasi va "Galatepaga qaytish" asarlarida ijtimoiy istehzo–badiiy uslub sifatida** deb nomlangan uchinchi faslida milliy adabiyotshunoslikda istehzo badiiy uslubning muhim omili sifatida XX asrning so'nggi choragida jiddiy tekshirila boshlanganligi, uning badiiy asardagi o'rni va bajaradigan vazifasi, mazmun-mohiyati, uni yuzaga keltiruvchi omillarni o'rganish badiiy asarni tadqiq etishda muhim ahamiyatga ega ekanligi xususida fikr yuritilgan.

"Molxona" rivoyat-qissasi va "Galatepaga qaytish" asarlarida ijtimoiy istehzo yozuvchining g'oyaviy-badiiy maqsadini aniqlashda muhim ahamiyat kasb etadi. "Gohida molxona boyib borayotganday tuyulardi, holbuki, bu farovonlikning cho'chqalar va ko'ppaklardan boshqa hayvonlarga aloqasi yo'qday edi. Ehtimol, shunday tasavvur ham mavjud ediki, molxonada cho'chqalar va itlar ko'payib ketgan. Albatta, ular ham mehnat qilardi. Ular juda band, tinmay tushuntirardi qichqiroq, ularda molxona ishlarini nazorat qilish va tashkillashtirish

sohasida cheksiz majburiyatlarga ega edi. Ular qilayotgan juda ko'p ishlarni hayvonlar tushunib yetolmas edilar"¹⁰. J.Oruel jamiyatdagi turli ijtimoiy qatlamga mansub odamlarni majoz yo'li bilan tasvirlaydi. Hayvonlar fermasida eng nufuzli sanalgan va alohida imtiyozlarga ega bo'lgan jonivorlar bor, ular: cho'chqalar va itlar. Cho'chqalar – partiyaning vijdotsiz, ikkiyuzlamachi, munofiq, yebto'ymas, hech narsadan hazar qilmaydigan, har qanday tubanlikka tayyor, qorni och qolganda hatto o'z farzandini ham yiydigan vahshiy to'da timsoli. Ular qo'zg'olon ko'tarib, hokimiyatni qo'lga kiritgach qashshoqlik yanada kuchayadi, ish soati ortadi, so'z, fikr erkinligi batamom taqiqlanadi, qarshi chiqqan hayvonlarni itlar burdalab tashlaydi. Mustabidlar tuzum, undagi boshqaruv tizimi va undagi dabdabozlik, soxtakorlik, aldov va zulm-zo'ravonlik bilan hokimiyatni qo'lda saqlab turishda cho'chqalar juda ayyor va shafqatsiz. Ularning shiori: "hamma hayvonlar tengdirlar, biroq ayrim hayvonlar boshqalardan ko'proq tengdirlar".¹¹ Molxona devoriga ilib qo'yilgan tamoyilga kiritilgan bu o'zgartish hech kimni ajablantirmaydi. Negaki, amalda bu narsa allaqachon amalga oshgan edi. Bu ertak emas, bizning 30-40 yil oldingi hayotimiz, xalqimizning kundalik turmush tarzi. Ota-onalarimiz o'z ko'zi bilan ko'rgan, ular yashagan ijtimoiy-siyosiy muhit.

Xalqlar turmasi deb nom olgan sobiq ittifoq aslida molxona. Undagi barcha haq-huquqlaridan ajralgan, cho'chqalarga bo'ysunib yashashga majbur hayvonlar esa qaramlikda yashayotgan turli millatga mansub erksiz xalqlar. Ular "katta og'a"ning ko'rsatmalariga so'zsiz amal qilishga majbur. Bu millatimiz boshdan kechirgan fojia, milliy mustaqillikka qadar bo'lgan hayot. Xalqni biror fikr bildirishga, biror narsadan norozi bo'lishga, shaxsiy qarashini aytishi mumkin emas. Mabodo haftada bir marta bo'ladigan yig'ilishda kimdir o'z fikrini aytmoqchi bo'lsa, qo'ylar birgalikda jo'rovoz bo'lib to'xtovsiz ma'rab, uni gapirishga, gaplarini boshqalar eshitishga qo'yishmaydi. Qo'ylar– partiyaning malaylari, yugurdaklari, hech narsa haqida o'ylamaydigan, chuqurroq mulohaza yuritmaydigan toifa. Ch.Aytmatovning "Asrga tatigulik kun" asaridagi Sobitjon, Sario'zak dashtida o'z onasiga kamondan o'q uzgan manqurt Jo'lomon. Jangda asirlikka tushgach, xotirasidan judo qilingan Jo'lomon xo'jayinidan boshqa hech kimning gapiga quloq solmaydi, hech kimni, hatto onasini ham tanimaydi. Xo'jayinining birov senga yaqinlashsa, uni o'ldir, degan so'ziga amal qilib, uni qutqarish uchun kelgan onasini o'ldiradi. Qo'ylar xuddi mana shunday o'z xotirasidan ajralgan, o'tmishsiz va kelajaksiz yashaga mahkum olomon.

"There was, as Squealer was never tired of explaining, endless work in the supervision and organization of the farm. Much of this work was of a kind that the other animals were too ignorant to understand. For example, Squealer told them that the pigs had to expend enormous labors every day upon mysterious things called "files," "reports," "minutes," and "memoranda". These were large sheets of paper which had to be closely covered with writing, and as soon as they were so covered, they were burnt in the furnace. This was of the highest importance for the welfare of the farm, Squealer said. But still, neither pigs nor dogs produced any

¹⁰ Оруэл Жорж. Молхона. таржимон К.Баҳриев. Т.: НИХОЛ, 2020.90-б

¹¹ Оруэл Жорж. Молхона. Таржимон К.Баҳриев. Т.: НИХОЛ, 2020.94-б

food by their own labor'¹² "Qichqiroq tushuntirardiki, cho'chqalar har kuni statistika, hisobot, qaydnoma va eslatma singari sirli hujjatlar ustida ter to'kadilar. Bu juda katta, zich yozilgan va yozib tugallanganidan so'ng, olovda yoqib yuboriladigan qog'oz varaqlari edi. Molxonaning ishlari shunga bog'liq, deb tushuntirardi qichqiroq. Biroq na cho'chqalar, na ko'ppaklar o'z mehnatlari bilan biror narsa yaratmasdilar; lekin bu jamoaning ishtahasi yuhoday edi'¹³.

Dissertatsiyaning uchinchi bobi "**Olamni falsafiy idrok etish va usluban murakkab romanlarda mushtaraklik**" deb nomlangan. Urush, ichkilik, muhabbat, oila, shaxs erki, uning haq-huquqlari, razillik, sotqinlik, ikkiyuzlamachilik, pastkashlik– insonga xos bo'lgan oliyjanob va eng tuban sifatlarning barchasi umumlashib roman nomiga ko'chadi– "1984". Asar nomining o'ziyoq ko'pma'noli. U nafaqat tarixiy sana, balki butun boshli jamiyatning tamg'asi. Bu tamg'a ostida ulkan haqiqat mavjud. "Lolazor" romaning nomlanishida ham shunday ko'pma'nolilik bor. Oshno o'zi tug'ilib, voyaga etgan joyga –Bulduruqqa tashrif buyuradi. Biyday dala o'rtasida baland teraklar bir necha soat davomida uni olqishlab, chapak chalib turadi. Shundoqqina minbar atrofida qip-qizil lolalar barq urib turganligi odamning dilini yayratadi. Qalbiga go'zal hislar uyg'otadi, shirin orzular qanot qoqadi. Biroq bularning hammasi yolg'on, soxta, yasama. Teraklarning ildizi yo'q, chunki ular boshqa bir joydan kesib keltirilib, yerga chuqur qazib, joyidan yiqilmaydigan qilib ko'mib qo'yilgan. Ular uzog'i bilan ikki-uch kundan so'ng, qurib-qovjirab qoladi. Lolalar esa tuman markazidan gultuvakda keltirilib, tuvagi bilan birga ustiga tuproq tortilgan. Uchrashuv tugagach bitta-bitta tuvaklar qazib olinadi va olib kelingan joyiga qaytarib olib boriladi. Bularning barchasi sosialistik jamiyatning ramzi, sovet davlatining, partiyanging ertasi, kelajagi yo'q, chunki u yolg'on, ko'zbo'yamachilik asosiga qurilgan. Muallif o'zining g'oyaviy maqsadini juda tabiiy, hayot haqiqatiga mos tarzda ko'rsata olgan. Lolazor aslida lolazor emas, sahro, qurib-qaqshab yotgan kimsasiz biyday dala.

J.Oruell va M.M.Do'stning asarlarida ilgari surilgan inson va jamiyat konsepsiyasi qiyosiy-tipologik jihatdan qaralsa, J.Oruelning "ular toki ongli bo'lmaganlaricha isyon qilmaydilar, toki isyon qilmaganlaricha ongli bo'lolmaydilar", degan g'oyani ilgari surganligini, o'zbek adibi esa shaxsning yemirilishida jamiyatning o'rni mavjud, ammo ilohiy haqiqatlar baridan ustun va inson o'zligini tanisa, unga hech qanday kuch qarshi chiqolmaydi, u ruhiy jihatdan ozodlikka erishishi mumkin, degan xulosa kelib chiqadi.

Uchinchi bobning "Molxona" va "Galatepaga qaytish"da majoz hamda komik pafos" deb nomlangan ikkinchi faslida J.Oruelning "Molxona" qissasida majoz bilan birga kinoya va komik pafos parallel tarzda qo'llanganligi tahlil qilingan. Sobiq Sovet Ittifoqi davri, 80- yillardagi ijtimoiy hayotni yozuvchi yarim asr oldin xuddi o'z ko'zi bilan kelajakni yaqqol ko'rib turgandek tasvirlaydi. "Endi uning to'g'risida hech kim shunchaki "Napoleon" deb gapira olmasdi. Unga murojaat qilganda rasmiy unvonini:

¹² <http://noor-book.com/en/5opdvm> George Orwell. Animal farm. Koursatilgan manba. -B.38

¹³ Оруэлл Жорж. Молхона. таржимон К.Бахриев. Т.: НИХОЛ, 2020.90-6

"Bizning dohiymiz o'rtoq Napoleon" deb aytish shart qilindi va cho'chqalar bu unvonga yana boshqalarini qo'shishni talab qilishdi – "Hamma hayvonlarning otasi, odamzodning sho'rishi, qo'ylarning himoyachisi, o'rdaklar homiysi" va hokazo". Napoleon (Stalin), cho'chqalar (partiya a'zolari), qo'ylar (mute, laganbardor, mustaqil fikri bo'lmagan olomon) obrazlari orqali mustabid tuzum majoz vositasida fosh qilingan.

"Galatepaga qaytish" qissasida yozuvchi haqiqatni pardoqlamay, kinoya yo'li bilan ifodalaydi. "Opa yig'ladi. Xo'rsiniq, aralash, go'yoki arzanda o'g'lini koyib solayolgan onadek past ovozda yig'ladi... G'aybarovning rahmi keldi. ...kunduzi boshqacha yig'lagan bo'lardi. Tashqarida esa hamon tun. Xo'rozlar uxlab yotibdi — hali tun. ...tonggacha sabri chidamagan. Tongda yig'lasa yaxshiroq bo'lardi. Lekin u ham farzand, bir zamonlar shu ro'zg'orga sherik edi, otani yo'qlamasa bo'lmaydi, yo'qlaganda guvoh bo'lgani tuzuk. ...Opa yig'layverdi. ...muhimi — ovoz chiqarish, ishqilib, seni toshbag'ir deyishmasa bo'ldi".¹⁴ M.M.Do'st opa va uka o'rtasidagi dialog orqali ularning ichki dunyosini ochib berishda, juda g'alati bir yo'l tanlaydi. Otasi o'lgan odam shu og'ir dard ichida latifani esga oladi, ikki kundosh erlari o'lib beva qolganlarida, murdaning belidan bir shoda kalitni yechib olib, qaznoqni ochadilar, xaltadan un va yog' olib chalpak pishiradilar. Qorinlarini to'ygach, tong otmasdanoq ikkovi bor ovozda voy to'ramlab yig'ini boshlab yuborishadi. G'aybarovning kutilmaganda latifani eslab qolishida sun'iylik yo'q. Aslida insonning fikrlash tarziga e'tibor berilsa, u hech qachon bir tartibda, ketma-ketlikda fikr yuritmaydi. Toshpo'latning latifani esga olishi ham uning ong osti tasavvuri bilan bog'liq g'ayrixtiyoriy holat. Yoki opasi to'g'risidagi fikrlari kitobxonga g'alati tuyulishi mumkin.

Lekin uning tabiatiga diqqat qilinsa, og'ir-bosiq, olamning, hayotning, o'limning mohiyatini bir qadar anglagan xuddi shunday fikr yuritishi mumkinligi e'tiroz uyg'otmaydi.

G'aybarovning o'y-fikrlarida uning xarakteri ochiladi. G'aybarov Qur'onni yetti qiroat bilan o'qiy oladigan, dunyoning baland-pastini ko'rgan, xushomadgo'ylikdan, yolg'ondan, haromdan hazar qiladigan, haqiqatni hech kim tan olishni istamagan dunyoda ich-ichdan yolg'izlanib qolgan olim odam. Odamlardan, ularning soxta mulozamatlaridan, johil va ma'rifatsizligi, andishasizligi, tubanligi (opasining uyiga borganda mulla bilan bo'lgan suhbat; do'sti Samadning o'ziga va Qobilga qilgan xiyonati)dan charchagan, na shaharda, na qishloqda o'z o'rnini topa olgan Toshpo'lat G'aybarov obrazi xuddi shu qiyofada "Lolazor" romanida ham, "Iste'fo" hikoyasida ham mavjud. U adibning barcha asarlarida ko'chib yuruvchi sayyor obraz bo'lib, Toshpo'lat har doim olchoqlik, maqtanish, muttahamlik, xiyonat, yolg'onni uddalay olmaydigan, shuning uchun sevgisidan, do'stlaridan ayrilib qolgan, xilvatnishin, beg'araz, oqko'ngil inson, kamgap, kamtarin, bilimdon olim qiyofasida namoyon bo'ladi. G'aybarov yozuvchining barcha asarlarida insonning iste'dodi, mehnati, halolligi, samimiyligi munosib qadrlanmaydigan jamiyatning qurboniga aylanadi. Qahramon

¹⁴ Murod Muhammad Do'st/ Galatepaga qaytish yoxud saodatmand G'aybarov rivoyati. T.: G'. G'ulom NMIU, 2009. 36-6

"yashayotgan ijtimoiy muhit shundayki, unda har qanday tanlovshaxs erksizligi asosida ro'y beradi. Hatto hech narsani tanlamaslik, erksiz tanlovdan voz kechish ham pirovardida tuzum mohiyatiga xizmat qiladigan tanlov bo'lib qolaveradi".¹⁵ Toshpo'latning achchiq kinoyalari, hatto o'ziga qaratilgan istehzosining ildizlari ana shunda.

"Galatepaga qaytish" qissasidagi kinoya o'z hayotiy pozitsiyasidagi elegizmdan qoniqmayotgan, ayni damda dramatik faol pozitsiyaga uzil-kesil qadam qo'ya olmayotgan qahramonning voqelikka va o'z-o'ziga munosabati o'laroq namoyon bo'ladi"¹⁶

Uchinchi bobning "J.Oruell va M.M.Do'st romanlarida shaxs fojeasi sabab va oqibatlarini" deb nomlangan uchinchi faslida shaxs voqeliklarni idrok eta oladigan, umuminsoniy qadriyatlarga amal qiladigan, o'zining mustaqil fikriga ega bo'lgan, o'z-o'zini boshqara olish layoqati mavjud inson, u jamiyatni harakatlantiruvchi, taraqqiyotni ta'minlaydigan, islohotlarni amalga oshirishda faol ishtirok etadigan, ijtimoiy-tarixiy an'analarga sadoqatli faol fuqaro ekanligi Jorj Oruell va Murod Muhammad Do'st qahramonlari misolida talqin etilgan. Jahon adabiyoti negizida, turli xalqlari romanchiligini kuzatsak, unda inson taqdiri nihoyatda murkkab ichki "men"i, jamiyat va olamni anglash mezoniga ko'ra badiiy tahlil etilishini ko'ramiz. Romanda tabiatan o'zi va o'zgaralar bilan oshkor yoki pinhona doimiy kurashuvchan insonning mavjudligi va o'zgaruvchan olamning yaxlitligi asl mohiyatini anglash va anglatishga intilish kuzatiladi. Roman qahramoni nafaqat o'zini namoyon qiladi, bioijtimoiy va ilohiy mavjudot sifatida voqelik, jamiyat, o'z-o'zi bilan ziddiyatli munosabatlarga kirishadi. Shu tariqa ijodkor yo'qotilgan epik butunlikni qayta tiklaydi.

J.Oruell va M.M.Do'st romanlarida shaxs fojiasi, uning sabab va oqibatlarini tadqiq etish badiiy psixologizm bilan bog'liq bo'lib, psixologizm "yozuvchi shaxsini tip va betakror individuallik sifatidagi psixologik tahlili ijodiy jarayoni bo'lib, u yoki bu badiiy asarning yaratilish qonuniyatlari va tipologiyasi, nihoyat, adabiyotning o'quvchiga ta'sirini o'rganadi"¹⁷.

Milliy adabiyotimizda shaxs fojiasining kirib kelishi bevosita ijtimoiy sharoit, siyosiy tuzum, hukmron mafkura va yozuvchining shaxsiyati bilan bog'liq. Mustaqillik arafasidagi o'zbek nasrga kirib kelgan va so'nggi yillarda ancha chuqurlashgan shaxs fojiasi adabiyotimizni ma'lum ma'noda yangilanishga olib keldi. Buning bir qancha ijtimoiy, badiiy-falsafiy hamda psixologik omillari mavjud. J.Oruell va M.M.Do'st yashagan davr, mentalitet, siyosiy tuzum turlicha bo'lsa-da ularning asarlarida qalamga olingan mavzu bir xil. Har ikkala adibning asarlarida ham mustabidlar tuzumning inson haq-huquqdarini cheklashi, uning kamsitilishi, qadr-qimmatining oyoqosti qilinishing oqibatlarini ko'rsatilgan. Har bir e'tiqodli inson o'zining ichki "men"iga, o'z qiyofasiga ega bo'ladi. Agar ana shu e'tiqodga daxl qilinsa, u isyon ko'tarishga majbur bo'ladi. To'g'ri, bu isyon, ochiq yoki yashirin tarzda bo'lishi mumkin. Jamiyat va shaxs o'rtasida kechadigan bunday murosasiz olishuvning yakuni ko'pincha shaxsning barbod bo'lishi yoki

¹⁵ Шералиева М. hozirgi ўзбек насрида киноя.Т.: Академнашр, 2016. 52-б.

¹⁶ Шералиева М. hozirgi ўзбек насрида киноя.Т.: Академнашр, 2016. 106-б.

¹⁷ Рене Уэллек, Остин Уоррен. Теория литературы. – М.: Прогресс, 1978. – С.95 (328 стр.).

jismoniy o'limi bilan yakun topadi. "1984" romanida Uinston, Juliya (shaxs) va O' Brayn (jamiyat), "Lolazor" romanida Nazar Yaxshiboyev, Muhsina xonim, Qurbonoy (shaxs) va Oshno (jamiyat), "Molxona"da Snouboll, Benjamin, Boksyor, Klover, boshqa hayvonlar (shaxs) va Jons, Napoleon, qichqiroq, cho'chqalar, Pilkington, Frederik, Blyubell, Jessi, pincher (jamiyat), "Galatepaga qaytish"da G'aybarov, Qobil, shoir, soqol, Raim oqsoqol (shaxs) va haykal G'aniyevich, Samad (jamiyat). Mana shu ikki shartli qarama-qarshi qutb o'rtasida kechadigan jang tafsilotidan asarning mohiyati anglashiladi.

Jorj Oruellning tahlilga tortilgan romanida ham, qissasida ham shaxs fojiasi, uning sababi va oqibati juda keskin, ayovsiz fosh qilingan. Asardagi voqealar po'rtanali Ummon kabi chayqalib-chayqalib, kemadagilarni o'z domiga tortadi. M.M.Do'stning asarlarida esa voqealar birmuncha sokin kechadi, sekin-astalik bilan rivojlanadi. "1984" romanida Uinston, Juliya, shoir Amplfort o'zining shaxs maqomiga sodiq qola olishgan bo'lsa, Parsons va farzandlari, Ketrin mustabidlar tuzum mafkuraning quliga aylanishadi.

Uinston mavjud voqelikka chiday olmaydi, chunki undan fikrlamaslikni, partiyadan boshqa narsani sevmaslikni, hech qanday orzusiz, maqsadsiz yashashni, hech kimni- ota-ona, aka-uka, ayol, farzandiga mehr bermaslikni, xususiy mulk ni esdan chiqarishni, xotirasida nimaiki bor barchasini unutishni talab qilishayotgandi. Tarix o'zgartiralayotgan, yolg'on-yashiqlarga to'la yangi tarix yaratilayotgan, odamlar partiyani sevish, faqat partiya sadoqat ko'rsatishga o'rgatilayotgan zamonda yashash mumkinmi? Axir, bularning barchasi hayvonga xos instinkt. Uinstonning jinoyati shundaki, u hayotni, yana bir ayolni sevadi, onasini va singlisini xotirasida saqlaydi, ustiga-ustak uning o'z fikri bor, u fikrlaydi. Fikrlaydigan odam esa – partiyaning eng ashaddiy dushmani.

“Pratiya ideali – qandaydir mahobatli, hashamatli, yarqiroq narsa – po'lat va beton, dahshatli mashinalar va dahshatli qurol-yarog'lar dunyosi, bir safda olg'a intiladigan jangchi xalq va faqat bir fikrni o'ylaydigan, bir shiorni qichqiradigan, tinimsiz mehnat qiladigan, urushadigan, tantana qiladigan, jazolaydigan mutaassiblar – bir-biridan farq qilmaydigan uch yuz million odam. Voqelik esa chirib boryapti, och odamlar yirtiq kalishlarda tentiraydigan xonavayron shaharlar...”¹⁸ J.Oruell Uinston ichki dunyosini, uning tuyg'u, his, fikrlari harakatini, ongli va impulsiv to'lg'anishlarini ochib berish uchun qahramon hayotiga Juliyani olib kiradi. Shu tariqa har qanday vaziyatda insonning mehrga, darddoshga, fikrdoshga muhtojligi, inson yolg'izlikda yashay olmasligi, olamning asosi muhabbat ekanligi oydinlashadi. Psixologik tavsifda shaxsning individuallashtirilgan qirralari ustunlik qiladi va asar bosh qahramoni Uinston shaxs bo'lib harakatlanadi.

Yozuvchi syujet qismlarini shartli va teran mohiyat sari yo'naltirish orqali insoniyat turmush tarzi haqqoniyligini yaxlitlashtiradi. Shu nuqtai nazardan, "1984" romanida qahramon shaxsiyatiga yuksak falsafiy-ijtimoiy umumlashma singdirilganligini ko'rish mumkin. Bunday mazmuniy va shakliy hamda uslubiy

¹⁸ Оруэлл Жорж. 1984.Таржимон: Карим Бахриев. Т.: ООО «Asaxiy Books», 2020. 221-6

butunlik asar badiiylik darajasini oshirishga xizmat qiladi.

Yozuvchi romanda mustabid tuzumning va uning g'ayrinsoniy talablarining inson fe'l-atvoriga ta'sirini alohida shaxsning inqirozi, ya'ni kuchli va ojiz tomonlari tasvirida ko'rsatishni maqsad qiladi. Bu esa, shubhasiz tabiiy chiqqan va buni Uinston va Juliyaning hayoti misolida ko'rishimiz mumkin. Mustabidlar mafkuraning jirkanch talablariga, aniqrog'i manqurtlashtirishga chiday olmagan, rozi bo'lmagan, qalbida isyon hissi uyg'ongan Uinston shaxs sifatida o'ziga yaqinlashib kelayotgan fojiaga qarshi chiqadi.

XULOSA

"Jorj Oruell va Murod Muhammad Do'st asarlarida jamiyat konsepsiyasi va ko'p qatlamli tasvir" mavzuidagi dissertatsiya yuzasidan olib borilgan ilmiy kuzatishlar natijasida quyidagi xulosaga kelindi:

1. J.Oruell va M.M.Do'stning bevosita va chuqur ijtimoiy mazmundagi "1984", "Molxona", "Lolazor" va "Galatepaga qaytish" asarlari orqali davrning haqqoniy badiiy tarixi yaratilgan. Bu asarlarda tarixiy davr voqeligining ijtimoiy hayotga, inson taqdiriga ta'siri bir inson, bir oila qismati misolida ko'rsatib berilgan.

2. J.Oruell asarlarida qo'llangan neologizmlar, yangitil va eskitilga oid so'zlar yagona g'oyaviy maqsadni bajarishga yo'naltirilgan. yangitilga tegishli so'zlar sobiq sho'ro davlati, kommunistik partiyaning qiyofasini gavdalantirishga xizmat qilgan.

3. Ingliz va o'zbek nasri eng sara asarlari qiyosiy-tipologik tadqiqi misolida tekshirilgan ikki adib: Jorj Oruell va M.M.Do'st asarlari XX asr tarixiy-ijtimoiy voqeligining hosilasi sifatida vujudga kelgan va buning sababi o'sha tarixiy-ijtimoiy voqelik va ijodkor konsepsiyasi bilan bevosita bog'liq.

4. Jorj Oruell badiiy uslubining o'ziga xos xususiyatlari va yozuvchi adabiy merosi jahon nasri taraqqiyotida kuchli ta'sir ko'rsatish bilan bir qatorda, bilvosita M.M.Do'st qalamiga mansub "Lolazor", "Galatepaga qaytish" asarlarining milliy madaniy kontekstda tutgan o'rnini belgilashda mezon vazifasini o'taydi.

5. Murod Muhammad Do'stning tahlilga tortilgan ikki asari o'zbek adibi sifatida jahon adabiyotining eng yuksak namunalari bilan bo'ylashadigan asarlar yaratganligini dalillaydi. Yozuvchi bunga nasrda o'z davrining badiiy tarixini, yorqin va unutilmas milliy qahramonlar obrazini yaratganligi, milliy hayot materialida umuminsony muammolarni badiiy talqin etish orqali erishgan.

6. M.M.Do'st asarlari milliy adabiyotimizda birinchilardan bo'lib polifonik tasvir usuli qo'llanganligi, yorqin individual uslubi bilan ijodiy maktab vazifasini bajara oladi.

7. Jorj Oruell va Murod Muhammad Do'st: ijtimoiy-tarixiy voqelikka munosabat va badiiy talqinda mushtaraklik hamda o'ziga xoslik ular yashagan va ijod qilgan davrdagi ijtimoiy tuzum, mustabid mafkura bilan bog'liq bo'lib, ular tasvirlagan voqealardagi qahramonlar xarakterida bo'rtib ko'rinadi. Buning sababi insonning ozodlik, erkka bo'lgan intilishi har qanday qonundan kuchligililigi ko'rsatadi va inson ruhiyati hech qanday mafkuraga bo'ysunmasligini tasdiqlaydi.

8. "1984" va "Lolazor" romanlarida ijtimoiy konsepsiya va ko'pqatlamlilik orqali yuzaga chiqqan g'oya kommunistik partiya tomonidan arosatda ushlab turilgan siyosiy tuzumga qarshi qo'yilgan.

9. "Molxona" rivoyat-qissasi va "Galatepaga qaytish" asarlarida ijtimoiy istehzo – badiiy uslub sifatida qo'llangan bo'lib, inson har qanday vaziyatda inson bo'lib qolishi kerak degan g'oya ilgari surilgan. Sho'rolar tomonidan kommunistik jamiyatni rivojlantirish uchun qilinayotgan xunrezliklar, ocharchilik, qatag'on, shaxs erkini cheklash, shaxsga sig'inish, shaxssizlik davrining mohiyati ochib berilgan va uning ijtimoiy sabablari ko'rsatilgan.

10. Bir tarixiy voqelik - socialistik jamiyat voqeligining ikki adib ijodidagi badiiy tasvirini qiyoslash Uinston, Juliya, G'aybarov, Mahanboy, Irina, shoir, soqol talqinida badiiy istak deyarli bir xil. Inson erki va uning qalbi eng muqaddas qadriyat sifatida sovet partiyasiga zidlantirilgan.

11. "1984" va "Lolazor" romanlarida in'ikos topgan ikki adibning jamiyat konsepsiyasini ilmiy tadqiq qilish sof insoniylikning ramzi sanalgan erk, ozodlik, sevgi, oila, inson haq-huquqlari tushunchalari bevosita xarakter bilan emas, inson shax siyatiga aloqadorligini ko'rsatadi. Jamiyatdagi ijtimoiy o'zgarishlarni kuzatish, undagi jarayonlar qonuniyatiga nazar solish mualliflar uchun qahramonlar xarakterini to'laqonli va mukammal ochishga yo'naltirilgan.

12. "1984" va "Lolazor" romanlarda qahramonlarning nutqlarida ongosti qatlamlarida kechayotgan o'y-mulohazalar tez-tez namoyon bo'lib turadi. Badiiy g'oya va ko'pqatlamlilik dialektikasini o'rganish J.Oruell va M.M.Do'st asarlari uchun sho'ro ijtimoiy-siyosiy tuzumi asosiy manbaa bo'lib xizmat qilganligini, ularning kelajakka bo'lgan orzu-umidlari yakka shaxs orqali emas, balki asl insoniy hislar, kechinmalar, fikrlar, qarashlar vositasida ifoda etilganligini ko'rsatadi.

13. "Molxona" rivoyat-qissasi va "Galatepaga qaytish" asarlarida voqelangan istehzo inson "men"ini tadqiq etishga yo'naltirilgan va unda insonni o'ziga xos olam sifatida kashf etishga e'tibor qaratilgan.

**SCIENTIFIC COUNCIL DSc.03/04.06.2021.Fil.72.03 AWARDING
SCIENTIFIC DEGREES AT BUKHARA STATE UNIVERSITY**

TERMEZ STATE UNIVERSITY

KURBONOVA SHAKHLO SHUKHRATOVNA

**THE CONCEPT OF SOCIETY AND MULTI-LAYERED IMAGE IN
THE WORKS OF GEORGE ORWELL AND MURAD MUHAMMAD
DOST**

10.00.06 – Comparative literary criticism, contrastive linguistics and translation studies

**DISSERTATION ABSTRACT
for a Doctor of Philosophy scientific degree (PhD) in PHILOLOGY**

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The dissertation is available at the Information-resource center of Bukhara State University, (registration number 380). Address: 200118, Bukhara, M.Iqbol street, 11. Phone: (0365) 221-25-87.

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INTRODUCTION (PhD thesis annotation)

Topicality and necessity of the thesis. It is known from the advanced experience of world literature that the relationship between man and society, socio-spiritual connections between them, the depiction of conflicts, the experiences of the human soul have been attracting special interest since time immemorial, as they expand the possibilities of creating works related to the global problems of society. Observing the factors that created social ideas, period and politics in the provision of artistic discourse, the works of artists of different nationalities from the perspective of human and social relations, examining the social aspects of highlighting social evils in the improvement or decline of the individual, the cultural development of society, artistic and literary thinking, spiritual thinking - play an important role in strengthening moral principles and universal human values.

Based on the nature and potential of works of different genres in world literature, the relationship between man and society at various periodic stages of the artistic creation process has been thoroughly analyzed in large-scale studies. Comparative-typological study of examples of English and Uzbek literature George Orwell, one of the well-known representatives of the 20th century, whose name and works became familiar to Uzbek readers only at the beginning of the 20th century. Murad Muhammad Dost as a great Uzbek writer, whose works that are full of features, describes the features of poetic development of the creative style, the artistic history of his times in his works, the image of bright and unforgettable national heroes, the artistic interpretation of universal problems in the material of national life, the bright individual style, the choice of image and its observing the skill of description allows to expand the scope of scientific interpretation of the field of comparative literature, to form the concept of artistic time in historical works.

Today, in our country, serious initiative is being taken to build a new state of Uzbekistan, where human rights, freedom and legal interests are raised to the level of important values, and in the scientific environment, special attention is paid to the creativity of representatives of fiction and the study of the human phenomenon in their works. Today's social reality, as in other fields, creates the need for a unique approach in the science of literature. "We have no right to forget that attention to literature, art, and culture is first of all attention to our people, attention to our future, as our great poet Cholpon said, if literature and culture live, the nation can live"ю In this sense, the role of the tendencies that determined the genre typology in the literature of the 20th century from the perspective of the modern anthropocentrism oriented to the laws of literary studies, a new interpretation of the scientific achievements aimed at ensuring the development of the field, the literary cooperation of the West and the East in the world creative civilization serves as a new direction that opens up versatile possibilities in the introduction of related roots to the scientific community.

The present scientific study serves to a certain degree to achieve the objectives set out in the following legal documents: the Decree of the President PF-

4947 "On the strategy of actions for further development of the Republic of Uzbekistan" from February 7, 2017, the Decree of the President PF-5847 "On Approval of the Concept of Development of the Higher Education System of the Republic of Uzbekistan until 2030" from October 8, 2019, the Decree of the President PF-6084 "On measures to further develop the Uzbek language and improve the language policy in our country" from October 20, 2020 the Resolution of the President PQ-2789 "On measures to further improve the activity of the Academy of Sciences, organization, management and financing of scientific research" from February 17, 2017, the Resolution of the President PQ-5117 "On measures to bring the activities of popularization of foreign languages in the Republic of Uzbekistan to a qualitatively new level" from May 19, 2021 and other regulations related to this field. The dissertation research serves to a certain extent the actual performance of the tasks specified in the documents.

Relevant research priority areas of science and developing technology of the Republic. Dissertation research was carried out in accordance with the priority direction of the republican science and technology development I. "Formation of the system of innovative ideas and their implementation in the social, legal, cultural, spiritual and educational development of the information society and the democratic state".

Problem development status. The works of both authors, whose works were selected as research objects, have been studied at different levels in literary studies. The reason why it is said at different levels is that there are many studies on the work of the international writer J. Orwell¹⁹. His work, which combines fiction and authoritarian politics, attracted the attention of specialists in various fields of science: literary critic and philosopher, historian and sociologist, political scientist and psychologist, and caused heated debates. George Orwell's work was banned in the former Soviet Union as a critic of socialism in the USSR. That is why literary works began to enter the Soviet Union countries only after the fall of the Soviet State. Several dissertations devoted to his work have appeared. The²⁰ studies of V.

¹⁹Crick B. George Orwell: A Life. Penguin books, 1982. - 655 p. ; Hopkinson, T. George Orwell./Rev. ed./ London , 1953. - 40 p. ; Bezanson A. Orwell ili Opravdanie zla // Bezanson A. Izvrashchenie dobra. - M.: MIK, 2002. - 207 p. ; Zverev A.M. O starshem brate i chreve kita // Orwell Dj. 1984 i esse raznyx let. - Moscow: Progress, 1989 ; Zverev A. M. "Skotnyi Dvor" by George Orwell//Entsiklopediya mirovoy literatury. - SPb.: Nevskaya kniga, 2000. - 656 p. ; Zinkevich N.A. Biography George Orwell [Text]: / N.A. Zinkevich. - M.: "Citadel", 2001 ; Kabanova I.V. Documentary and imaginative and autobiographical: George Orwell and Cyril Conwell . - 404 p.//Filological class, 2012. - No. 12. - S. 107-112 ; Mosina V.G. Antitotalitarian theme tvorcheskoy biography Dj. Oruela: Spanish theme//Social and humanitarian science. Native and foreign literature. Series 11: Sociology. Reference magazine, 1997. - No. 3. S. 103-111 ; Nedoshivin V.M. Mojno li pogasit zvezdy? Prose otchayaniya i nadejdy Djordja Orwell// Orwell Dj. Prose otchayaniya i nadejdy: Novel, short story, essay. Per. English - L.: Lenizdat, 1990. - 429 p. ; Fatula V. Novoyaz: ob istochnikakh oruellovskogo canon. - M., 2003. - 45p. ; Felshtinsky Yu.G., Chernyavsky G.I. George Orwell (Eric Blair): Life, work, time. - M.: Knizhnyy klub, Knigovek, 2014. - 592 p.

²⁰ Mosina V. George Orwell's Prose: Creative Evolution. - Diss. ... Doctor of Philology. - M., 2000. - 619 p. ; Kabanova I. The problem of genre typology and English prose in the 1930s. - Diss. ... Doctor of Philology. - M., 2001. - 358 p. ; Anichkina N. Individual stylistic peculiarities essay Dj. Orwell a i problema ix sokhraneniya pri prevode na russkiy zzyk. - Diss. ... kand.philol.nauk. - M., 2002. - 189 p. ; Borisenko Yu. Rhetoric vlasti i poetica lyubvi v romanax- antiutopiya pervoy polvoy XX veka (Dj. Orwell, O. Haskli, E. Zamyatin). - Autoref. diss. ... kand.philol.nauk. - Izhevsk. 2004. - 24 p. ; Oks M. Vymyshlennyye yazyki v poetike angloyazychnogo romana 20 veka (na materiale romanov "1984" Dj. Oruellya, "Zavodnoy apelsin" E. Byordjessa i "Blednyy ogon" V. Nabokova). - Autoref. diss. ... kand.philol.nauk. - Voronezh, 2005. - 24 p. ; Shishkina O. Prostranstvenno-audialnyy

Nedoshivin and V. Chalikova are ²¹particularly ²²noteworthy in the study of J. Orwell's work.

Although Murad Muhammad Dost was not a prolific creator, as a great Uzbek writer, he created works that are among the highest examples of world literature. In prose, the writer created the artistic history of his time, the image of bright and unforgettable national heroes; artistic interpretation of universal problems in the material of national life; he was one of the first in Uzbek literature to use the method of polyphonic imagery known as a bright individual style. In general, Murad Muhammad Dost's works can be a "visiting card" of Uzbek literature on a global scale. Of course, quality, not quantity, determines the success of a work of art. Murad Muhammad Dost's work has been studied to a certain extent in various studies ²³and dissertations devoted to the problems of modern prose ²⁴. However, there is no doubt that Murad Muhammad Dost's works, even if they are studied in the framework of separate dissertations or compared to the masterpieces of world literature, can give important conclusions not only for literary studies, but also for the fields of science such as sociology, psychology, history, psychoanalysis.

kod angliyskogo romana-antiutopii (na materiale romanov U. Goldinga "Povelitel mux", Dj. Oruellya "1984", O. Huxley "Dyvnyy novyy mir"). - Autoref. diss. ... kand.philol.nauk. - M., 2019. - 23 p.

²¹Chalikova V.A. "Eternal God". Posleslovie k publikatsii novel George Orwell «1984»// Novyy Mir. - M., 1989. - No. 4. - S. 128-130 ; Chalikova V.A. Neizvestnyy Orwell//Inostrannaya literatura. - M., 1992. - No. 2. - S. 215-222 ; Chalikova V.A. George Orwell: history of philosophy//Filosofskie nauki. - M.: Institut nauchnoy informatsii po obshchestvennym naukam AN SSSR, 1989. - 12. - S. 45-46 ; Chalikova V.A. A single linguistic utopia. Sotsiokulturnye utopia. - M., 1985 ; Chalikova V.A. Predskazania Dj. Orvell i sovremennaya ideologicheskaya borba. - M.: RAN, 1986 ; Chalikova V.A. Kommentarii k "1984" i essay raznyx let// Orvell Dj. 1984. Esse raznyx let. - M.: Progress, 1989. - 384 p.

²²Nedoshivin V. George Orwell. Nepristupnaya shower . - M.: AST, 2019. - 344 p.; Nedoshivin V. George Orwell. Prose otchayaniya i nadejdy. Roman. A fairy tale. Essay. (per. D. Ivanova and V. Nedoshivina, article V. Nedoshivina). - L.: Lenizdat, 1990; Nedoshivin V.M. George Orwell: 2013//Rossiyskaya gazeta, 2013. - 6111 (135) ; Nedoshivin V. , Chalikova V. Unknown Orwell // Inostrannaya literatura. 1992. No. 2. S. 215-225 .

²³Rasulov A. Illi garibana komsab... - Tashkent: Ma'naviyat, 1998.; Yoldoshev Q. Modernism: root, essence and symbols // Yoshlik, 2014, No. 9. - B. 26-33; Sadikov S. Novel and criticism. - Tashkent: Science, 2008; Kuronov D. Literary thoughts. - Tashkent: Turon zamin ziya, 2016; Toraev D. Time and creative responsibility. - Tashkent: New century generation, 2005; Karimov B. The alphabet of the soul. - Tashkent: Gafur Ghulam NMIU, 2016; Ulugov A. The heart is sweet. - Tashkent: Akademnasr, 2013; Dzhorakulov U. Boundless jingle. - Tashkent: Science, 2006; This is the author. Issues of theoretical poetics (Author. Genre. Chronotope). - Tashkent: Gafur Ghulam NMIU, 2015 .

²⁴Rahimov A. Poetics of the Uzbek novel (plot and conflict): Filol. science. d-ri ... diss. - Tashkent, 1993; Toraev D. The problem of artistic thinking and skill in contemporary Uzbek novels (60s-80s): Filol. science. d-ri ... diss. - Tashkent, 1994; Karimov H. The reality of life and human concept in contemporary Uzbek prose (70-80s): Filol. science. d-ri ... diss. - Tashkent, 1994; Solijonov Y. Poetics of artistic speech in Uzbek prose in the 80s-90s of the 20th century: Filol.fan. d-ri ... diss. - Tashkent, 2002; Pardaeva Z. Development principles of modern Uzbek novel: Filol. science. d-ri ... diss. - Tashkent, 2003; Kholmurodov A. Uzbek short story: problems of development (last quarter of XX century) Filol. science. doctor ... dis. - T.: 2008; Bobokhanov M. Psychologism in contemporary Uzbek short stories: Phil. science. name ...dis. - T.: 2012; Khaldorov D. The problem of artistic style in contemporary Uzbek short stories (in the case of Shoyim Botaev and Nazar Eshonqul short stories): Philol. science. Doctor of Philosophy... diss. autoref. - Tashkent, 2017; Khaldorov D. The problem of artistic style in modern Uzbek short stories (in the case of stories of Shoyim Botaev, Nazar Eshonqul): Philol. science. fake dr. ... diss. -Tashkent, 2018; Radjabova F. Style and poetic language in Uzbek short stories of the period of independence: Philol. science. fake dr. ..diss. -Tashkent, 2018; Toshpolatov A. The genre of novella and its art in Uzbek literature (in the case of works of A. Qahhor, Sh. Kholmiraev, N. Eshonqul): Philol. science. Doctor of Philosophy... diss. autoref. - Samarkand, 2018; Hamraev K. Poetics of composition in contemporary Uzbek narrative: Philol. science. Doctor of Philosophy... diss. autoref. -Tashkent, 2018; Eshmatova Yu. The artistic interpretation of the female psyche in Uzbek short stories of the period of independence: Filol. science. Doctor of Philosophy... diss. autoref. - Tashkent, 2020.

In the work V. Zhirmunsky, V. Vinogradov, R. Barth, M. Bakhtin, Yu. Borev, M. Khrapchenko, L. Chernes, A. Kuzmin, G. Pospelov, V. Khalizev, J. Vudkov, P. Stansky, V Avraams, B. Crick, M. Shelden, Jay Taylor, S. Lucas, G. Bowker, ²⁵as well as I. Sultan, M. Q Oshjanov, O. Sharafiddinov, U. Normatov, M. Holbekov, B. Nazarov , H. Boltaboev, D. Kuronov, B. Karimov, I. Ganiev, A. Kasimov, U. Jorakulov, ²⁶etc., were used as a theoretical basis.

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. Dissertation research in accordance with the research plan for 2017-2020 was carried out within the framework of scientific research on the topic "Research of theoretical issues of literary studies and problems of folklore studies" of the scientific research plan of Termiz State University.

The aim of the research work is to present the concept of society and multi-layered image and the common and unique aspects associated with the works of George Orwell and Murad Muhammad Dost.

The tasks of the research work:

scientific assessment of George Orwell's place in the development of world prose and study of his place in the Uzbek cultural environment (translation, research) and literary influence;

justifying the fact that the creative work of a writer came to the field as a result of the reaction of a forward-thinking intellectual, creative person to the socio-historical events of the 20th century;

studying the influence of George Orwell's work on world literature and reveal the uniqueness of the writer's style;

studying the issues of Uzbek translations of George Orwell's works, the analysis of the writer's creativity and the influence of Western artistic thinking on the national prose on the example of Murad Muhammad Dost's work;

comparing the artistic representation of one historical reality - the reality of the socialist society in the works of two writers;

scientific research of the concept of society of two writers, which is reflected in the novels "1984" and "Tulip bed" and the study of the dialectic of artistic idea and multi-layeredness in these novels;

²⁵ Khrapchenko M.B. *Tvorcheskaya individualnost pisatelya i razvitie literatury*. - M.: Nauka, 1970. - 266 p.; Bakhtin M.M. *Problemy poetiki Dostoevsky*. - M.: Nauka, 1979. - 85 p.; Bakhtin M.M. *Problemy poetiki Dostoevsky*. - M.: Nauka, 1973. - 207 p.; Bakhtin M.M. *Aesthetics of verbal creation*. - M.: Nauka, 1979. - 422 p.; Ricoeur P. *Hermeneutics. Ethics. Politika: Moskovskie leksii i interview*. - M.: 1995. - S. 78-196; Bart R. *Vvedenie v strukturnyi analiz povestvovatelnykh tekstov// Zarubezhnaya esthetika i teoriya literatury XIX-XX vv.: Tractaty. State Essay*. - M.: 1987. - 407 p.; Vinogradov V.V. *Poetics of Russian literature*. - M.: Nauka, 1976. - 484 p.; Zhirmunsky V.M. *Theory literature. Poetics. Stylistics*. - L.: Nauka, 1977. - 404 p.; Lukich D. *The theory is a novel*. - Warsaw, 1963. - 229 p. ; Borev Yu. *Art interpretation i otsenki*. - M.: Sovetsky pisatel, 1981; Pospelov G. *Theory literature*. - M.: Vysshaya school, 1978; Khalizev V. *Theory literature*. - M.: Vysshaya shkola, 1999. Renee Welleck, Austin Warren. *Theory literature*. - Moscow: Progress, 1978. - 328 pages.

²⁶ Sultan I. *Literary theory*. - T.: Teacher, 1986; Koshjanov M. *Don't be elected*. - T.: Sharq, 2018; Sharafiddinov O. *The happiness of realizing creativity*. -T.: Sharq, 2004; Normatov U. *The magic of creation*. - T.: Sharq, 2007; Rasulov A. *Criticism, interpretation, assessment*. - T.: Science, 2006; Nazarov B. *Vitality is a simple criterion*. - T.: Teacher, 1983; Boltaboev H. *Prose and style*. - T.: Science, 1992; Kuronov D. *Introduction to literary studies*. - Andijan, Hayot, 2002; Karimov B. *Methodology of literary studies*. - T.: Muharrir, 2011; Dzhorakulov U. *Issues of theoretical poetics: author, genre, chronotope*. - T.: Gafur Ghulam publishing house, 2015.

justifying the study of the problem of symbolism and comic pathos in the works "Animal Farm" and "Returning to Galatepa";

scientific substantiation of the philosophical perception of the world and the principles of creating a complex image by the two writers, as well as its connection with the artistic chronotope;

determining the spiritual and educational significance of the artists' works through the scientific research of the concept of society and the multi-layered image problem in the works of George Orwell and Murad Muhammad Dost.

The object of the research work. The works of George Orwell and Murad Muhammad Dost were selected as the object of the research.

The subject of the research work is the uniqueness and typological features of the concept of society and the harmony of multi-layered images in different national contexts in fiction.

Methods of the research. Based on the purpose of the dissertation, comparative-typological, analytical, hermeneutic and psychoanalytical methods are used in the work.

Scientific novelty of the research work includes the following:

it has been proved the common aspect of the artistic concept of both authors' work is the social system of the period in which they lived and created, the dominant ideology, the influence of the reality of the historical period on social life, human destiny, the fate of the family, human desire for freedom, manhood of the human psyche manifested in the central line of their works;

it has been identified the attitude of two writers (George Orwell and Murad Muhammad Dost) who lived and created works in two different historical periods, in two different national-cultural contexts, and at the same time were close to each other in their creative credo and style, to the social reality, the commonality in its artistic re-embodiment and identity problems, the realization of the principle of indifference to the fate of ordinary people based on the priority of embodying in heroes;

it has been stated that in the works "Animal farm" and "Returning to Galatepa", it is determined that the harmony between symbolism and comic pathos, the multi-layered nature of the text of the literary work, the legal derivative of the creator's ideological and artistic intention, social irony, bloodshed, famine, repression conditioned by limiting freedom, worshiping the individual, expressing the consequences of the period of impersonality.

it has been determined the skills of creating an artistic chronotope, the possibilities of polyphonic images, the transformation of poetics, functionality and the principles of individual approach to the two writers who described the same social reality while living in different regimes.

Practical results of the research work are as follows:

the main analytical conclusions of this dissertation, dedicated to the fundamental research of the concept of society, which is considered an extremely important and global problem both for the development of society and for fiction, as well as the dialectic of multi-layered images in the artistic interpretation of this

topic in the material of English and Uzbek literature. It is explained by the fact that it acquires its own theoretical importance in the comparative study of the problem;

the issued scientific conclusions were of great importance in determining the principles of development of the science of Uzbek literary studies, in determining its unique theoretical direction;

it is based on the use of the research results as methodological and analytical material for students of the departments of Uzbek and English philology of higher educational institutions, for the improvement of textbooks and manuals to be created in such subjects as the theory of literary studies, world literature, and comparative literature.

Authenticity of the research results. The accuracy of the conclusions drawn on the topic of the research, the precise setting of the problem, the approach and methods used in the work, the basis of the comparative-typological, analytical, hermeneutic, cognitive-conceptual and psychoanalytical analysis methods, the theoretical opinion, conclusion, results its introduction into practice is explained by the approval of authorized structures.

Scientific and practical value of the research results. The scientific significance of research results that is, the work of the English writer George Orwell and the work of the Uzbek writer Murad Muhammad Dost were fundamentally and scientifically researched in a comparative-typological direction, and the place of the writer in the national cultural context of the literary heritage of George Orwell was scientifically evaluated.

The practical significance of the results and materials obtained from the research work in the preparation and holding of lectures and seminars on "Comparative Literature Studies", "Literary Theory", "World Literature", it is determined by the possibility of use in writing textbooks, training manuals and it is explained by the possibility of wide and comprehensive use in teaching, taking special courses, creating textbooks, training manuals and monographs, as well as applying it to the educational process of higher educational institutions;

Implementation of the research results. On the basis of the scientific results and conclusions of the dissertation on the topic "Concept of society and multi-layered image in the works of George Orwell and Murad Muhammad Dost":

the common aspect of the artistic concept of both authors' works is the social system of the period in which they lived and created the dominant ideology, the influence of the reality of the historical period on social life, human destiny, the fate of the family, human desire for freedom, manhood, and the central line of the works have been used in the fundamental project FA-F1-005 for 2017-2020 of the Karakalpak humanitarian Research Institute of the Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan "Research of the history of Karakalpak folklore and literary studies" (Reference No.18.01/08 of Academy of Sciences of the Republic of Uzbekistan Karakalpakistan Branch, dated June 10, 2023). As a result, it served as a basis for further expanding the knowledge base of the project participants and specialists in English and Uzbek languages about the concept of society and the multi-layered image;

the two writers, George Orwell and Murad Muhammad Dost, who lived and

created in two different historical periods, in two different national-cultural contexts, and at the same time had similar creative creeds and styles, showed the attitude of George Orwell and Murad Muhammad Dost to the social reality, not to be indifferent to the fate of ordinary people in the heroes. The scientific results related to the realization of the principle of embodiment as a priority were used in the implementation of the project work on the topic "Glows of a dwarf star or in the presence of the followers of Abdulla Oripov" carried out in 2018-2019 in the Kashkadarya regional branch of the Writers' Union of Uzbekistan (Reference No.8 of Writers' Union of Uzbekistan of the Kashkadarya regional department, dated January 23, 2023). As a result, from the materials collected by the researcher, George Orwell and Murad Muhammad Dost's attitude to social reality, their commonality and uniqueness in their artistic re-embodiment are described.

In the works "Animal farm" and "Returning to Galatepa", the harmony between symbolism and comic pathos, the multi-layered nature of the text of the literary work, the legal derivative of the creator's ideological and artistic intention, social irony, bloodshed, famine, repression, conclusions and results related to limitation of personal freedom, cult of personality, conditioning by expressing the consequences of the period of impersonality were used in the preparation of the radio broadcast script "World Literature" of Kashkadarya Regional Television and Radio Company "Golden Oasis" (Reference No. 17-05/40 of Kashkadarya Regional television, dated March 9, 2023). As a result, the content of the materials prepared for these TV shows was perfected and it was ensured that they would be rich in scientific and theoretical evidence.

Approbation of the research results. The results of the research were discussed at 7, including 2 international and 5 national scientific conferences.

Publication of the research results. A total of 14 scientific works were published on the subject of the dissertation, among them, 7 articles were published in scientific publications recommended to publish the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan, 2 of them were published in national and 5 foreign journals.

The outline of the thesis. The dissertation consists of an introduction, four chapters, a conclusion and a list of references, the total volume is 168 pages.

THE MAIN CONTENT OF THE DISSERTATION

In introduction the relevance and necessity of the research is based, the purpose and tasks, the object and the subject are described, the compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific innovation and practical results are described, the scientific and practical significance of the obtained results is revealed, the research results are presented. Information on implementation, published works and the structure of the dissertation is provided.

The first chapter of the dissertation is called "**George Orwell' creativity and his role in the world cultural context**". In the first season of the chapter, the influence of George Orwell's works and his artistic style in the world and Uzbek

literature have been specially explained.

In the 20th century George Orwell had his own place and position, creativity unique style, symbolic expression, high poetic thought, advanced socio-political ideas and their artistic interpretation differ from other writers in the world literature. The writer's literary legacy which consists of 20 volumes is not only prolific creative but also shows how this philosopher perceived socio-political changes and their consequences in the world.

If the content of genius word artist's is observed, five novels, satirical fairy tales, poems collection and four volumes of critical works and publicist journals can be found. If we consider the fact that his works are translated into 65 world languages, and included in England and America's higher and school study programs, literary life and creativity to the legend is not equalized in vain. "Thought police" uttering the writer himself at the time passing became deep-thinking peoples' iconic person.

J. Orwell lived in the complex period during the world war, fascism, social inequality, injustice, violating human honor, value and rights, a socialist system based on oppression, impersonality, falsity and violence, a fierce struggle for power.

His works were strictly banned in the USSR for half a century, he was persecuted for his books, and it was forbidden to transfer and distribute them. "Freedom is slavery!", "War is peace!", "Ignorance is power!"

Because the paradoxes in the works of the great English writer had the power of an atomic bomb, an attack was launched against him in the prison of former nations. With his creativity, the writer held a mirror to the face of the autocratic regime, which hangs over people's heads like a sword tied to a strand of hair.

In the second part of the first chapter, known as "Characteristics of George Orwell's artistic style", comparing the works of J. Orwell and M. M. Dost in a comparative-typological way, it becomes clear that the ability to love in a broad sense is the most natural manifestation of the human personality. It can be observed that both creators emphasized the same issue. The paradox of love and power is fully and profoundly expressed in George Orwell's novel "1984". As in any dystopia, the concepts of love and power are the same here: the mutual love of the ruler and the subjects is seen as opposite and mutually exclusive. The works "1984" and "Animal farm" are a mirror placed on the face of the autocratic Soviet system and the ideology of autocrats, and this mirror fully reflects the social reality and the essence of the socialist society.

M.M. Dost Nazar Yaxshiboyev, who forgot his identity in the form of Oshno, who could not understand what is the meaning of his life, if he thinks about it, he is even afraid of his own thoughts, everyone like Avvalbek he created the image of people who spit on things, are indecisive, like Olloyor, who are willing to do whatever anyone says. The communist ideology and authoritarian system made them like this. The name of Mrs. Muhsina and Oshno there is a deep symbolic meaning hidden in its mention with excitement and reverence. He has become a

slave of power, position, fame and luxury. George Orwell and in his works, it is predicted that the people of the future will fall into such a situation. These works are a magical call that warns mankind, shows them what they need to do in order to live freely, tells them that the truth is an invincible force, and urges them to think seriously about the essence of human life. It should be noted that there are significant differences in the interpretation of the concept of love by English and Uzbek writers, which can be explained by national identity.

The second chapter of the dissertation is entitled "**Artistic interpretation and multi-layeredness of historical reality in the works of George Orwell and Murad Muhammad Dost.**" In the first part of this chapter, known as "George Orwell and Murad Muhammad Dost: commonality and originality in the attitude to socio-historical reality and artistic interpretation", in the works "Animal farm" and "1984" Lenin, Stalin, Khrushchev and others who ruled the USSR in different years through the image of historical figures, the tragedies that happened during the authoritarian regime are presented. In the novel "1984", the author approaches the issue a little differently. The main character Winston and his lover Julia oppose the society, the laws that limit human freedom and violate their rights. They prefer freedom and love to a dry, empty life. Realizing that their chosen path is fatal, they meet in secret, even rent a separate room for themselves. Later, they meet again in secret and are captured and executed. But even if they are physically destroyed, they prove with their deaths that they are right, that no force can be an obstacle in the face of human kindness and love, that love is a powerful force. In the story "Returning to Galatepa", the socio-historical reality did not remain only within the political sphere.

M.M.Dost's Tashpolat Gaybarov, like Winston in the novel "1984", is lonely from the inside, has lost hope in society, is looking for a like-minded friend who understands himself and understands his soul. However, both of them cannot find what they are looking for in society, time, and people. Tashpolat is deceived by his most trusted friend Samad. When Tashpolat saw Samad and Mazluma (Kabil's wife) on the bed in Kabil's house, he beat his friend. Then Samad painfully tells that his fallen in love with Irina who has touched his honor. However, Tashpolat loved and respected Samad for many years, like his own brother. Winston, a member of the "fraternity", his colleague, hypocrite and traitor O'Brien, is imprisoned and subjected to severe torture. At the end of the play, when Winston is shot and killed, his lover, Julia, becomes food for rats. In the novel, the image of Yaxshiboyev is typified, in which the characteristics typical of Soviet officials are combined, and the core of the artistic creation of the image of a true Soviet man, an active party member, is the concept of "the pair of the person and the external world that opposes him. In the second part of the second chapter, known as "social concept and multi-layeredness in the novels "1984" and "Tulip field", the famous three sentences put forward in the novel "1984" by J. Orwell that is "war-peace, freedom-slavery, ignorance-power". The idea of the novel is analyzed. The writer's social concept is related to his worldview, personality, and the creator can never

write about ideas higher than himself. Because every writer writes his own events first it lives in the heart, then it moves to paper. Therefore, the level of artistic works and the effect on the reader are different. Any work that has not lived the writer himself cannot outlive him. This is the secret of J. Orwell's works.

People who do not love and hate are very dangerous for society and those around them, it is unlikely that such people will have a life position, a true belief, or a profession. After all, people of this category do not refuse anything, they follow whoever leads. It is certain that no light will come from a bigoted person, who does not have his own opinion, and who has an empty heart. People of this category can betray at any time. It is extremely difficult to complete a task and achieve a goal with people who have no purpose and authority. They try to make excuses. There is greatness for man in the creation of everything by its opposite. Those who see the same as honest and dishonest, good and bad, loyalty and betrayal, friend and enemy, those who join the gang they encounter are dangerous to society because they can give a warning at any time. Parkinson in J. Orwell's novel "1984" belongs to the same category, while Winston is his complete opposite, he does not even fear death in the way of his goal. Even if he knows that he will be caught someday, he does not turn away from his passion, his love, and thus he feels strong and victorious. If the belief is true, it will never be defeated, it may be defeated physically, it may perish, but in its soul that thrill, pleasure, excitement, impression, idea still remains alive. A covetous man is humiliated, and what he gains is nothing compared to what he loses. Covetousness kills the most beautiful feelings in a person's soul as it begins to degrade him. Just as everything leaves its mark, the good and bad feelings in the psyche of the people with whom we communicate are transmitted to us. There is no way to escape the stench of approaching people, just as it is impossible to escape the smell of perfumes and stench. To go somewhere, to do something, you need a certain desire, a certain desire, that is, a reason. Only an open person reaches for food. Things in the same place deserve each other and require each other, and so do people. Nothing happens by chance, because there are no coincidences in the world, only cause and effect. Things that are not needed or necessary do not attract a person's attention, and a person does not spend time on things that he is not interested in. To commit to something, you must believe in it. A person does not work for what he does not believe in, does not strive for what he does not love. He never risks and sacrifices himself for something he doesn't really love. In order for a person to devote himself and be selfless, he must love that thing more than his life. An expensive item cannot be exchanged for a cheaper item. If exchanged, then their value is equal.

Love is a powerful force, it elevates a person and makes him forget everything else, but lovers do not think about this power, because this magic lives in their souls. Even those who do not love can never feel it, because love is alien to those who do not know it, it does not affect them. This is the concept of the writer put forward in the famous novel "1984" by J. Orwell. War is peace, freedom is

slavery, ignorance is power. These three sentences reflect the essence of the writer's novel. In the novel "Tulip bed", it can be said that multi-layeredness is the greatest achievement of the work. This method not only justified itself in the artistic elevation of the novel, but also brought it to the ranks of masterpieces. The conflicts of life are widely reflected. moral and psychological research is also prominent in the novel. Yaxshiboyev's going to Oshno's house with Zahid, the discussion between Yaxshiboyev and Oshno's wife, and the situation when he went out also became symbolic. When Nazar Yaxshiboyev went out, Zahid had already boarded the plane and left. As a result, he is forced to take a taxi from the road and return to the hospital. After arriving, he sees with his own eyes that the body being carried on a stretcher is Kurbanoy's. All of these are signs that society is terminally ill and at the end of its life. In the novel "Tulip bed", Oshno keeps creative people close to him, helps them materially and spiritually. It is perhaps more correct to explain the reason for this by the fact that Oshno himself was once a person of artistic creation. The second part of the issue there is also a side that since ancient times the rulers have taken the people of the pen close to them, which is good for them, but in most cases it ended in tragedy for the artist. He blows away his pride to the wind. He destroys his talent because of fame, career, and politics. In the garden that is being built in Bulduruk village, only fruitless trees are grown, it is emphasized that the meaning of his life is fruitless and consists only of shadows.

In the 3rd chapter of the work, entitled **"Social irony as an artistic style in the works of "Animal farm" and "Returning to Galatepa"**, irony as an important factor of artistic style in national literary studies began to be seriously investigated in the last quarter of the 20th century, its place in the artistic work and it is thought that studying its function, content, and factors that create it is important in researching an artistic work.

In the narrative-story "Animal farm" and "Returning to Galatepa", social irony is important in determining the writer's ideological and artistic goal.

"Sometimes it seemed like the farm was getting rich, but this prosperity had nothing to do with the animals except the pigs and the cows. Perhaps there was also an idea that pigs and dogs had multiplied in the barn. Of course, they also worked. They were very busy, constantly explaining the shout, they had endless responsibilities in the field of supervision and organization of farm work. Animals couldn't understand many of the things they were doing ²⁷. "

J. Orwell metaphorically describes people from different social strata in society. In Animal Farm, there are animals that are considered the most prestigious and have special privileges, they are: pigs and dogs. Pigs are a symbol of the party's unscrupulous, hypocritical, hypocritical, insatiable, unsatisfied, savage gang ready for any downfall, even eating their own children when they are hungry. When they rise up and gain power, poverty will increase, working hours will increase, freedom of speech and thought will be completely banned, and animals will be mauled by dogs. Pigs are very cunning and ruthless in maintaining power

²⁷George Orwell. Molkhona. translated by K. Bahriev. T.: NIHOL , 2020.90 p

in the hands of the Soviet regime, its system of governance and its pomp, fraud, deception and tyranny. Their motto is "all animals are equal, but some animals are more equal than others".²⁸ This change to the principle posted on the wall of the stable will not surprise anyone. After all, in practice this thing had already happened. This is not a fairy tale, it is our life 30-40 years ago, the daily lifestyle of our people. Our parents saw with their own eyes, the socio-political environment in which they lived.

The former union, called the People's Army, is actually a barn. The animals in it, deprived of all their rights and forced to live in obedience to pigs, are free-willed peoples of different nationalities living in dependence. They are obliged to follow the instructions of the "big brother" unconditionally. This is the tragedy of our nation, life before national independence. It is not possible to force the people to express an opinion, to be dissatisfied with something, to express their personal opinion. Therefore, if someone wants to express his opinion at the meeting held once a week, the sheep will not let him speak and let others hear his words. Sheep are party workers, runners, a category that doesn't think about anything and doesn't think deeply. Sobotjon in Ch. Aitmatov's "A Day That Turns the Century" is Jolomon, the "mankurt" who shot his mother with a bow in the Sario'zak step. After being captured in the battle, Jolomon, who was separated from his memory, does not listen to anyone except his master, does not recognize anyone, not even his mother. Following his master's words to kill someone who comes near you, he kills his mother who came to save him. Sheep are just like this crowd separated from their memory, condemned to live without a past and without a future.

"There was, as Squealer was never tired of explaining, endless work in the supervision and organization of the farm. Much of this work was of a kind that the other animals were too ignorant to understand. For example, Squealer told them that the pigs had to expend enormous labors every day upon mysterious things called "files," "reports," "minutes," and " memoranda." These were large sheets of paper which had to be closely covered with writing, and as soon as they were so covered, they were burned in the furnace. This was of the highest importance for the welfare of the farm, Squealer said. But still, neither pigs nor dogs produced any food by their own labor"²⁹ "The Screamer explained that the pigs sweated every day over mysterious documents such as statistics, reports, records, and memos. These were huge, densely written sheets of paper that were burned in the fire when they were finished. depended, explained the cry. But neither the pigs nor the hogs produced anything by their own labor; but the appetite of this community was like that of Judah"³⁰.

The third chapter of the dissertation is entitled "Philosophical perception of the world and commonality in stylistically complex novels." War, drunkenness, love, family, personal freedom, its rights, wickedness, betrayal, hypocrisy,

²⁸George Orwell. Farmhouse. T archiman K. Bahriev. T.: NIHOL , p. 2020.94

²⁹<http://noor-book.com/en/5opdvm> George Orwell. Animal farm. Source indicated. -B.38

³⁰Orwell George . Farm . translator K. _ Bahriev . T .: NIHOL , 2020.90- p

meanness - all the noble and most fundamental qualities of a person are summarized in the name of the novel - "1984". The title of the work itself has multiple meanings. It is not only a historical date, but also a symbol of the entire society. There is a great truth under this label. The title of the novel "Tulip bed" is also ambiguous. Oshno visits the place where he was born and grew up - Bulduruk. In the middle of the Biyday field, tall poplars cheered and clapped for him for several hours. The fact that the red tulips are shining around the pulpit makes one's tongue melt. It awakens beautiful feelings in his heart, and sweet dreams take wings. But all this is a lie, a fake, fake. Poplars have no roots, because they are cut from another place, dug deep into the ground and buried so that they do not fall out of place. After two or three days, they dry up. The tulips were brought from the center of the district in a cart, and soil was placed on top of the cart together with the cart. After the meeting, one by one the tuvaks are dug up and taken back to the place where they were brought. All this is a symbol of socialist society, the Soviet state, your party has no tomorrow, no future. because it is built on the basis of lies and deception. The author was able to show his ideological goal in a very natural way, consistent with the reality of life. Tulip bed is not actually a tulip field, it is a desert, a desolate field.

If the concept of man and society put forward in the works of J. Orwell and M. M. Dost is viewed from a comparative-typological point of view, J. Orwell put forward the idea that "they do not rebel until they are conscious, they cannot be conscious until they rebel", And the Uzbek writer comes to the conclusion that there is a role of society in the development of a person, but divine truths are above all, and if a person recognizes his identity, no force can oppose him, he can achieve spiritual freedom. In the second part of the third chapter entitled "Figurative symbols and comic pathos in "Animal farm" and "Returning to Galatepa", J. Orwell's story "Animal farm" analyzes the parallel use of irony and comic pathos along with metaphor in the story "Animal farm". The writer describes the social life of the former Soviet Union in the 80s half a century ago, as if he could clearly see the future with his own eyes. "Now no one could talk about him simply as 'Napoleon'. When addressing him, he used his official title: "Our genius is Comrade Napoleon," it was said, and the pigs insisted on adding others to this title—"Father of all beasts, salt of mankind, protector of sheep, patron of ducks," etc. The autocratic system was exposed through metaphors through the images of Napoleon (Stalin), pigs (party members), sheep (mute, lagging, unimportant crowd).

In the short story "Returning to Galatepa", the writer expresses the truth ironically without embellishment. "The sister cried." He sighed and cried in a low voice, like a mother who could leave her son for cheap... Gaibarov felt sorry for him. ...he would have cried differently during the day. It's still night outside. The roosters are sleeping - it's still night. ... he couldn't stand it until morning. It would be better if he cried in the morning. But he is also a child, once he was a partner in this life, it is impossible not to lose his father, it is good that he was a witness

when he was lost. ... The sister kept crying. "...the important thing is to make a sound, to avoid being called a stoner".³¹ In this severe pain, the deceased person remembers the anecdote, when their husbands died and became widows, they took a key from the waist of the dead body, opened the cauldron, and cooked a hat with flour and oil from the sack. they begin to cry out loud. There is no artificiality in Gaibarov's sudden recollection of the anecdote. In fact, if you pay attention to the way of thinking of a person, he never thinks in the same order, in sequence. The anecdote of Toshpolat remembering is also an involuntary situation related to his subconscious imagination. Or his thoughts about his sister might seem strange to the reader. It is not objectionable that someone who has understood the essence of it can think the same way. Gaybarov's thoughts reveal his character. Gaybarov is a scholar who can recite in the Koran in seven recitations, who has seen the world's ups and downs, who is wary of flattery, lies, and what is forbidden, and who is isolated from the inside in a world where no one wants to recognize the truth.

From people, from their fake attitudes, ignorant and unenlightened, careless, base The image of Tashpolat Gaybarov, who was tired of betrayal and could not find his place in the city or in the village, is present in the same form in the novel "Tulip bed" and in the story "resignation". He is a wandering character in all the works of the writer, Tashpolat always can't cope with arrogance, boasting, betrayal, betrayal, lies, so he lost his love and friends, he is rude, selfish, white. He appears in the form of a gentle, humble, knowledgeable scientist. In all the writer's works, Gaybarov becomes a victim of a society that does not value human talent, hard work, honesty, and sincerity. "The social environment in which the hero lives is such that any choice is made on the basis of the individual's free will. Even choosing nothing, giving up an involuntary choice, ultimately remains a choice that serves the essence of the system." That is the root of Toshpolat's bitter sarcasm, even self-deprecation. The irony in the story "Returning to Galatepa" is manifested as the attitude of the hero, who is not satisfied with the elegism of his life position, and is unable to take a decisive step to the dramatic active position at the moment, to reality and to himself³².

In the third part of the third chapter called "The causes and consequences of the tragedy of personality in the novels of J. Orwell and M. M. Dost", a person who can perceive realities, adheres to universal values, has his own independent opinion, is himself A person who has the ability to manage, who moves society, ensures development, actively participates in the implementation of reforms, and is an active citizen loyal to social and historical traditions is interpreted by the example of the heroes of George Orwell and Murad Muhammad Dost. Based on world literature, various If we observe the novels of the peoples, we will see the artistic analysis of human fate and his inner "I" rich in evolution, extremely complex, according to the criteria of understanding society and the world. there is a desire to understand and understand the true essence of human existence and the

³¹Murad Muhammad Do'st/ Return to Galatepa or the story of happy Gaybarov. T.: G'. Ghulam NMIU, 2009. p. 36

³² Sheralieva M. satire in current Uzbek prose. T.: Academy, 2016. p. 106.

integrity of the changing universe. In this way, the creator restores the lost epic integrity.

The research of personal tragedy, its causes and consequences in the novels of J. Orwell and M. M. Dost is related to artistic psychology, and psychology is "a creative process of psychological analysis of the personality of the writer as a type and unique individuality, and this or that artistic work laws of creation and typology, and finally studies the influence of literature on the reader".³³The introduction of personal tragedy in our national literature is directly related to social conditions, political system, ruling ideology and writer's personality. The personal tragedy that entered Uzbek prose on the eve of independence and deepened in recent years led to the renewal of our literature in a certain sense. A lot of it there are social, artistic-philosophical and psychological factors. Although J. Orwell and M. M. Dost lived in different periods, mentality, and political system, the theme written in their works is the same. The works of both writers show the consequences of the authoritarian regime's restriction of human rights, its humiliation, and trampling on its dignity. Every person of faith has his own inner "I", his own image. If this belief is violated, he will be forced to rebel. True, it can be a rebellion, openly or secretly. This irreconcilable relationship between society and the individual often results in the individual's failure or physical death. In the novel "1984" Winston, Julia (individual) and O'Brien (society), in the novel "Tulip bed" Nazar Yaxshiboyev, Mrs. Muhsina, Qurbanoy (individual) and Oshno (society), in "Animal farm" Snowball, Benjamin, Boxer, Clover, other animals (person) and Jones, Napoleon, scream, pigs, Pilkington, Frederic, Bluebell, Jesse, pincher (society), Gaybarov, Cain, poet, beard, elder Raim (personality) and sculpture Ganievich, Samad (society) in "Returning to Galatepa". The essence of the work can be understood from the details of the battle between these two conditional opposite poles.

In George Orwell's analyzed novel and short story, the tragedy of the individual, its cause and effect, is exposed very sharply and ruthlessly. The events in the play are swaying and shaking like a porticoed Oman, pulling the ship's people into its trap. In the works of M.M.Dost, the events are rather quiet and develop slowly. In the novel "1984" Winston, Julia, the poet Amplfort were able to stay true to their individual status, while Parsons and his children, Catherine, become slaves of the authoritarian system ideology. Winston cannot stand the existing reality, because it requires him not to think, not to love anything but the party, to live without any dreams, without any goals, not to love anyone - parents, brothers, women, children, to forget about private property, to forget everything that he has in his memory. they were demanding. Is it possible to live in a time when history is being changed, a new history full of lies is being created, and people are being taught to love the party and be loyal only to the party? After all, these are all animal instincts. Winston's crime is that he loves life, another woman, he remembers his mother and sister, besides, he has his own mind, he thinks. A

³³Renee Welleck, Austin Warren. Theory literature. - M.: Progress, 1978. - S.95 (328 pages).

thinking person is the worst enemy of the party. "The ideal of Pratiya is something grander, more luxurious, more brilliant—a world of steel and concrete, of monstrous machines and terrible weapons; a warrior nation marching forward in single file and thinking only one thought, shouting one slogan, three hundred million people who are incessantly working, fighting, celebrating, punishing fanatics. And the reality is decaying, ruined cities where hungry people wander in tatters..."³⁴

J. Orwell brings Julia into the hero's life to reveal Winston's inner world, his emotions, feelings, thoughts, conscious and impulsive emotions. In this way, it becomes clear that in any situation, a person needs love, a friend, a person cannot live alone, and love is the basis of the universe. In the psychological description, the individualized aspects of the person prevail, and the main character of the work, Winston, acts as a person. Humanity by directing parts of the plot to the conventional and deep essence of the writer completes the authenticity of the lifestyle. From this point of view, it can be seen that in the novel "1984" a high philosophical and social generalization is embedded in the personality of the hero. Such substantive and formal and stylistic integrity serves to increase the artistic level of the work. In the novel, the author aims to show the impact of the authoritarian system and its inhumanity demands on human character in the image of the crisis of an individual, that is, his strengths and weaknesses. This, of course, came naturally, and we can see it in the example of Winston and Julia's life. Winston, who could not stand the hateful demands of the Soviet Union's ideology, or more precisely, his tyranny, disagreed with it, and had a feeling of rebellion in his heart, opposes the tragedy that is approaching him as a person.

CONCLUSION

As a result of the scientific observations carried out in connection with the dissertation on the topic "Concept of society and multi-layered image in the works of George Orwell and Murad Muhammad Dost", the following conclusion was reached:

1. Through the works of J. Orwell and M. M. Dost, "1984", "Animal farm" and "Tulip bed", "Returning to Galatepa" with direct and deep social content, the true artistic history of the period was created. In these works, the influence of the reality of the historical period on social life and human destiny is shown on the example of the fate of one person and one family.

2. The neologisms used in the works of J. Orwell, the words related to new language and old language are aimed at fulfilling a single ideological goal. The words related to new language served to embody the image of the former Soviet state, the communist party.

3. The works of George Orwell and M.M.Dost, whose best works of English and Uzbek Prose were examined in the example of a comparative-typological study, were created as a derivative of the historical-social reality of the 20th

³⁴ George Orwell. 1984. Translator: Karim Bahriev. T.: OOO "Asahiy Books", 2020. p. 221

century, and the reason for this is that historical-social reality and the concept of the creator directly related.

4. The unique features of George Orwell's artistic style and the writer's literary heritage have a strong influence on the development of world prose, indirectly, the works "Tulip bed" and "Returning to Galatepa" written by M.M. Dost took their place in the national cultural context. serves as a criterion in determining.

5. The two analyzed works of Murad Muhammad Dost prove that as an Uzbek writer, he created works that are the highest achieved this by creating the artistic history of his time in prose, the image of bright and unforgettable national heroes, and the artistic interpretation of universal problems in the material of national life.

6. M.M. Dost's works are among the first in our national literature to use the polyphonic image method and can fulfill the function of a creative school with its bright individual style.

7. George Orwell and Murad Muhammad Dost: the commonality and originality in the attitude to socio-historical reality and artistic interpretation are related to the social system and authoritarian ideology of the time they lived and created, and are exaggerated in the characters of the heroes in the events they describe. It seems that the reason for this is that man's desire for freedom and masculinity is stronger than any law and confirms that the human psyche is not subject to any ideology.

8. In the novels "1984" and "Tulip bed", the idea that emerged through social concept and multi-layeredness is opposed to the political system kept in the dark by the communist party.

9. In the story "Animal farm" and "Returning to Galatepa", social irony was used as an artistic style, and the idea that a person should remain a person in any situation was put forward. bloodshed, famine, repression, the essence of the era of restriction of personal freedom, cult of personality, impersonality is revealed and its social reasons are indicated.

10. Comparing the artistic representation of one historical reality - the reality of the socialist society in the works of two writers in the interpretation of Winston, Julia, Gaybarov, Mahanboy, Inara, poet, beard artistic desire is almost the same. The will of man and his soul are opposed to the Soviet party as the most sacred values.

11. The scientific study of the concept of society of two writers, which is reflected in the novels "1984" and "Tulip bed", is a symbol of pure humanity, freedom, love, It shows that the concepts of family and human rights are not directly related to character, but to human personality. Observing social changes in society, looking at the legality of the processes is aimed at the full and perfect disclosure of the character of the heroes for the authors. It shows that the concepts of family and human rights are not directly related to character, but to human personality. Observing social changes in society, looking at the legality of the processes is aimed at the full and perfect disclosure of the character of the heroes

for the authors.

12. In the novels "1984" and "Tulip bed", the characters' speeches often reflect the thoughts that take place in the inner layers. The study of the dialectic of artistic idea and multi-layeredness shows that the social and political system of the Shura served as the main source for the works of J. Orwell and M. M. Dost, and their hopes for the future are not through a single person. rather, it shows that it is expressed through the medium of original human feelings, experiences, thoughts, and views.

13. The irony in the story "Animal farm" and "Returning to Galatepa" is directed to the research of the human "I" and focuses on the discovery of a person as a unique universe.

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ТЕРМЕЗСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

КУРБАНОВА ШАХЛО ШУХРАТОВНА

**КОНЦЕПЦИЯ ОБЩЕСТВА И МНОГОСЛОЙНОЕ ОПИСАНИЕ В
ПРОИЗВЕДЕНИЯХ ДЖОРДЖА ОРУЭЛА И МУРАДА МУХАММАДА
ДУСТА**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и
переводоведение**

**АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора философии (PhD) по
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Бухара– 2023

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является определение общих и своеобразных аспектов, связанных с концепцией общества и многослойным описанием на основе произведений английского писателя Джорджа Оруэлла и узбекского писателя Мурода Мухаммад Дуста.

В качестве **объекта исследования** были выбраны произведения Джорджа Оруэлла и Мурода Мухаммад Дуста.

Научная новизна исследования заключается в следующем:

доказано, что общий аспект художественной концепции творчества обоих авторов проявляется в том, что центральную линию сопоставляемых произведений составляют темы социального строя, деспотической идеологии, влияние действительности исторического периода на общественную жизнь, судьбу человека, судьба семьи, стремление человека к свободе, мужественности, человеческой психологии в ту эпоху, когда жили и творили писатели;

на основе приоритета принципа воплощения в героях отношения к социальной действительности, равнодушия к судьбе простого народа, к социальной действительности обоснованы кредо и стиль Джорджа Оруэлла и Мурода Мухаммад Дуста-двух писателей, живших и творивших в разные исторические эпохи, в двух разных национально-культурных контекстах;

обусловленность сочетания символизма и комического пафоса в произведениях «Хлев» и «Возвращение в Галатеу» выявлена посредством выражения многослойности в тексте литературного произведения, закономерной производной идейно-художественного замысла автора, социальной иронии, последствий периода кровопролития, голода, репрессий, ограничения свободы личности, культа личности, безличности;

аргументировано мастерство двух писателей, живших в разных режимах и изображавших одну и ту же социальную действительность, умение создавать художественный хронотоп, возможности полифонического изображения, трансформацию поэтики, функциональность и принципы индивидуального подхода к ней.

Внедрение результатов исследования. На основе научных результатов, полученных в процессе определения концепции общества и многослойного описания в работах Джорджа Оруэлла и Мурода Мухаммад Дуста:

теоретические выводы о том, что темы социального строя, деспотической идеологии, влияние действительности исторического периода на общественную жизнь, судьбу человека, судьба семьи, стремление человека к свободе, мужественности, человеческой психологии в ту эпоху, когда жили и творили писатели составляют центральную линию сопоставляемых произведений общего аспекта художественной концепции творчества обоих авторов использованы при выполнении фундаментального научного проекта № FA-F1-005 по теме "Исследование истории каракалпакской фольклористики и литературоведения" выполненного в 2017-2020 годах в каракалпакском научно-исследовательском институте

гуманитарных наук (Справка №18.01/08 Каракалпакского отделения Академии наук Республики Узбекистан от 10 июня 2023 года). Результаты послужили основой для дальнейшего расширения базы знаний участников и специалистов проекта о концепции общества и многослойном описании на английском и узбекском языках;

научные результаты относительно обоснованности кредо и стилей Джорджа Оруэлла и Мурада Мухаммад Дуста-двух писателей, живших и творивших в разные исторические эпохи, в двух разных национально-культурных контекстах на основе приоритета принципа воплощения в героях отношения к социальной действительности, равнодушия к судьбе простого народа, к социальной действительности использованы при выполнении проектной работы № 54-10/104 по теме “Сияния маленьких звезд или в гостях у последователей Абдуллы Орипова” реализованного в 2018-2019 годах в Кашкадарьинском областном отделении Союза писателей Узбекистана (Справка №8 Кашкадарьинского областного отделения Союза писателей Узбекистана от 23 января 2023 года). В результате на материалах, собранных исследователем, было охарактеризовано отношение Джорджа Оруэлла и Мурада Мухаммад Дуста к социальной действительности, их общность и своеобразие в художественном его воплощении.

выводы и результаты по обусловленности сочетания символизма и комического пафоса в произведениях «Хлев» и «Возвращение в Галатепу» выявлена посредством выражения многослойности в тексте литературного произведения, закономерной производной идейно-художественного замысла автора, социальной иронии, последствий периода кровопролития, голода, репрессий, ограничения свободы личности, культа личности, безличности использованы в ходе подготовки сценариев радиопередач «Мировая литература» радио «Золотой оазис» Кашкадарьинской областной телерадиокомпании (Справка №17-05/40 Кашкадарьинской областной телерадиокомпании от 9 марта 2023г.) В результате было усовершенствовано и обогащено научно-теоретическими фактами содержание материалов, подготовленных для этих телепередач.

Структура и объем диссертации. Диссертация состоит из введения, четырех глав, заключения и списка использованной литературы, общий работы составляет 168 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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