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CHARACTERISTICS OF GEORGE ORUELL ARTISTIC STYLE

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ABSTRACT

The article discusses the peculiarities and artistic skills of George Orwell's artistic style, his attitude to social reality, the problems of commonality and originality in his artistic reincarnation. Observing the peculiarities of the writer's distinctive colorful images and portraits, the character is sketched, and the skill of welding each impression to it with a strong stroke and great speed is analyzed. The concept of society, which is a very important and global problem for the development of society and fiction, as well as the dialectic of multi-layered imagery in the artistic interpretation of this topic are summarized in the example of English and Uzbek literature.

KEYWORDS: *Double Thinking, Dystopia, Dictatorial System, Social Content, Multi-Layered Metaphor, Artistic Psychology, Personality And Society, Artistic Mode, Socio-Moral Character, Reality Of Social Life, Philosophical Thinking, Personality Tragedy, Subconscious, Time And Space, Conflict.*

INTRODUCTION

The masterpieces, which are very popular in world literature, can be conditionally divided into two. The first is the works written in protest of Dostoevsky's "Demons", L. Tolstoy's "War and Peace", Stendhal's "Church of Parma", E. Hemingway's "Goodbye, weapon!" Solzhenitsyn's "Gulag archipelago", Igor Bunich's "Gold of the Party", Chingiz Aitmatov's "Straw Road", "Mountains are falling", O. Yakubov's "Address of Justice", Sh. The second type of works is the masterpieces of art, which are in essence against the existing systems, oppression, human freedom, the freedom of nations, in high art: Dante Alighieri's "Divine Comedy", A. Navoi's "Farhod and Shirin", "Saddi Iskandariy", Goethe's Faust", "The Adventures of Don Quixote" by Miguel de Cervantes, J. Swift's "Gulliver's Travels" (J. Orwell's ideal favorite artist), M. Bulgakov's "Itiurak", "Seeds of Disaster", "Master and Margarita", F. Kafka's "Process",

A.Kamyu's "The Stranger", L.Andrev's "Judas Iscariot", A.Qodiri's "Last Days", "Scorpion from the Altar", Cholpon's "Night and Day", Fitrat's "Abulfayzkhan", "Resurrection", Ch. Aitmatov's works such as "Asrgatatigulik kun", "Qiyamat", A. Aripov's "Jannatgayol", "Ranjkom", O. Mukhtor's "Fu", "Aflotun", H. Dostmuhammad's "Jajman", N. Eshonqul's "Tobut". based on symbolism and social metaphor. It is a unique style that has a very long history in world literature, and is also unique to the work of the English writer George Orwell, whose works have become bestsellers. The works of MM Dost, which we have based on a comparative-typological study with the work of J. Orwell, are also based on symbols and metaphors, social allusions.

In order for a person to strive for freedom, independence, individual love, a person must first be able to rise to the highest stage of his development. For this, there must be the necessary social conditions, that is, the state must renounce violence and the use of primitive force, and focus on the development of science, the perfection of the individual. If such a perfect system is created, neither external nor internal forces can control it. One of the social functions of works of art is to promote this idea. One of the peculiarities of J. Orwell's style is that in it the sentences are short, often logically complete, in the form of a simple sentence, and the comments are clearly stated in the author's language. "Even in the name of our leader, there is a faceless overthrow of the facts," he said. The Ministry of Peace deals with war, the Ministry of Truth with lies, the Ministry of Love with torture, the Ministry of Welfare with famine. These contradictions are neither accidental nor hypocritical; it is a practice of double thinking"[1; 203]. It is clear from the quotation that the writer expresses his thoughts very closely, and it is difficult for the average reader to fully comprehend the sentences being uttered from one reading to the end. In order to digest meaningful ideas, the reader must be aware of socio-political life, society and history, as well as have the ability to think in a healthy and deep way.

The paradox of love and power is fully, deeply expressed in George Orwell's 1984 novel. As in any dystopia, the concepts of love and power are the same here: as opposed to the mutual love of the ruler and the citizens, they are seen as mutually exclusive. Because the demand of the party is only to love oneself, to completely forget everything else, to sacrifice oneself for the party.

That's why the relationship between power and people (especially Winston and Julia) is built on a love story scenario. Power seeks to assimilate the object of love, to fully subdue all its actions and to direct its thoughts to itself, to interest the object, to demonstrate various techniques and mechanisms: from simple encounter to sadistic violence, the essence of the dictatorial system is demonstrated. The party controls everything, even the couple's relationship. The situation escalates to the point where people are imprisoned and punished just like Parsons for their dreams [1; 221].

In 1984, a dispute between Winston and O'Brien revealed the government's intentions. "You're recovering. There is no flaw in your mind. Emotionally, you have not had a definite improvement. Tell me, Winston, just remember, don't lie, lie won't hide from me, you know that, tell me, how do you actually look at Big Brother?

"I hate him."

"You hate him." Good. Then it's time to take the last step for you. You must love Big Brother. Obedience to him is not enough; you must love him "[1; 267].

Winston tries to resist these claims as much as possible, but the horrific torture, the physical torment that eats away at the human mind, eventually breaks his spirit. He will be forced to sell the woman he loves, to betray her. At the same time, both sides - Winston and Julia - fall victim

to the love in their hearts, and the love duel ends with the “defeat” of the lover. The play details the relationship between Winston, Smith, and O’Brien, as well as images of women that fit into a well-known system of gender stereotypes. It should be noted that there are significant differences in the interpretation of the concept of love by the English and Uzbek writers, which can be explained by national identity.

MM DostYakhshibaev, who forgot himself as Oshno, could not understand the meaning of his life, was afraid of his own thoughts if he thought about it, spit on everything like Avvalbek, betaine, indecisive, who can say what like Olloyor? created the image of people who are accustomed to it as well, without will. This is what the communist ideology, the dictatorial system, has done to them. There is also a deep symbolic meaning when Ms. Muhsina mentions Oshna’s name with excitement and respect. He has become a slave to power, career, fame, and luxury. George Orwell predicts that future generations will be in such a predicament: "Winston, how does man establish his authority over others?"

Winston thought.

"By torturing him," he said.

- Absolutely right. By torturing him. Obedience alone is not enough. If a person does not suffer, how do you believe that he is doing your will, not his own? Power consists of suffering and humiliation. The power is to break the minds of the people and restore them in a way that is acceptable to you "[1; 253].

Indeed, even 30 years ago, we would wake up every morning to the anthem "Hello, the Russian people, our great brother, our living genius, Lenin." We have almost forgotten national values like Hayit and Navruz. We never tired of repeating the slogan that the proletarians of the world should unite. All this is reflected in "Lolazor", the tragedy of the nation is revealed in a metaphorical way. Officials who are loyal to the party, whose every action is in line with the standard set by the Communist Party, who love their careers for life, and even the trustworthy people of the state who treat their wives and relatives according to their careers are all cripples of the former alliance. J. Orwell describes the creation of the world described by M.M. Dost as follows: "The world of fear, treachery, and suffering is a world that is becoming more and more merciless, not merciless. Progress in our world is an increase in suffering. Previous civilizations claimed to be built on love and justice. Our civilization is built on hatred "[1; 253].

When Yakhshibaev saw the professor laughing in Lolazor, his teeth fell out when he learned to laugh, and he lost his teeth when my friend Sharif died. We ate at the funeral that day. when he said, "first we offer our condolences to the widow, then we forget," and then someone else's words, "I will not go, I hate her, I will hate her even after she dies." [2; 26]. These two works, which date back half a century according to the time of creation, are in fact a continuation of each other. The predictions made in the first will happen in the second. The purpose, operation, and essence of the policy of the totalitarian regime have been interpreted in the same way by the writers of the two nations, the two social systems, both inside and outside the prisons of the peoples.

O’Brien says, “There will be no feelings of fear, anger, victory and self-disintegration in our world. We lose everything else. All of them. We will forget the previous way of thinking - the pre-revolutionary era. We have severed the bond between parent and child, between man and woman, between one man and another. We have done so that no one trusts his friend or his wife. "[1; 253] Given that 100 of the 137 prophecies in Orwell’s books have been fulfilled, our

confidence is heightened that he is as uniquely gifted as the great prophet Nostradamus. Such predictions of masters of artistic expression are not new to history. Suffice it to recall Jules Verne's prophecy about the Titanic. There seems to be an extraordinary inner power in the true creator, an awareness of world events far above grounded perceptions. The possessors of the word (Navoi) who have the power to give life to the dead are people who are unlike others, because creation itself is in fact a heavenly phenomenon. The prophecies of Navoi and Mashrab about their own deaths also confirm our opinion.

Orwell's writings also took place one after the other in the former Soviet state for a long time. During the years of repression and the second post-war famine, people lost faith in each other, and everyone became afraid of each other. From sumalak to blessings for the dead, from funerals to wearing robes and skullcaps, everything was forbidden. As the writer says, anger, fear, self-destruction, the loss of language, religion, faith, entered the way of life of the nation. No one was able to resist, the protesters were shot and persecuted. The girl hears this and sells her father. This event is just a page of the history of our people.

We see the same reality in "Lolazor" in the image of Kurbanoy, Avvalbek. The victim is an ordinary girl who buys pistachios on the street and becomes an advanced picker at the request of adults. He is actively involved in the cotton-picking machine during the harvest season, and with the assignment of his superiors, the press turns him into a star. There is only one happiness, one goal for the Sacrifice, who recognizes neither the land, nor the family, nor the child, and he must always be clothed in glory. Kurbanoy, who is separated from his several children, abandons the unborn baby and joins the mausoleum in the cotton picking machine, because the task of the party is more important to him than his one and only child.

"The Barn" depicts Stalin's bloody and horrific policies, and tells the story of a new lie that forcibly instills the words of truth and equality in the minds of the people and puts pressure on the world. The narration reveals the eternal victory of the strong over the weak, the cunning over the simple, and the evil over the good. The work was banned in the West for two years, until 1945, and was not even allowed to be published in England or America.

In European literature, methods of expressing the supernatural reality in the language and style of the dystopian novel have been studied. This is very important and necessary, because a number of foreign critics (R. Warx, A. Kettle, I. Howe, M. Hodgart, etc.) consider dystopia not as a uniquely valuable artistic phenomenon. It should be noted that these ideas, the critical attitude of literary critics, apply to both the content and the form of the novels. Indeed, J. The language of Orwell's novels is characterized by a certain dryness, false science, lack of vivid figurative means and stylistic devices. Some of the "colorlessness" of the images is primarily explained by the writer's inner atmosphere of the art world. Moreover, in relation to these views, this can be explained by the general scientific problem of the novel. The author, who prioritizes science, convincingly proves that scientific and technical achievements have a direct impact on individuals and society in general. In a technocratic society, its main features are community, similarity and stability, and as an integral property of human nature, language does not change and inevitably changes as a "pillar" of a well-oiled mechanism, that is, a man who has become a bolt of society. He disintegrates himself as he loses his inner 'I', degenerating as a person. In the author's image he makes extensive use of expressive means and various stylistic devices, which is why the novel "1984" differs from other works in this direction. The author's style of writing can be described as impressionistic, with the use of mathematical imagery, metaphors and symbols in the creation of an image of the future being the basis for such a conclusion.

Observing the peculiarities of the writer's uniquely colorful images and portraits shows that he creates the character in a sketch, welding each impression with a strong tattoo and great speed. In general, the analysis of the text of the novel allows us to highlight the following features: the original exposition, that is, the reader is introduced into the world of everyday reality of the non-imaginary situation from the first lines. Typically, such a style is a very convenient and effective way to quickly introduce the reader to the artistic world of the work. When it comes to social science fiction or dystopia, which uses fiction as an artistic medium, this is even more necessary because the authors of fantasy works are meant to create a special world by modeling a special reality that is unfamiliar to the reader. Moreover, at the plot level, such an exposition implies the social and temporal stability of all the described societies, their own system of government, their own laws and orders, and the synthesis of different styles. In our opinion, J. Orwell's purpose in applying such experiments is to present to the student's mind, subconsciously, several alternative variants of reality - an artistic image of "existing," "possible," and "necessary." J. Orwell articulates his ideological goal through the extensive use of individual neologisms that do not cover the description of the daily lives of people in the world of dystopia, but reflect their unique characteristics. This explains why many new words that do not exist in the language are used in his works. The writer chooses the method used in the works of fiction to form an idea of the environment, spirit, its ideology and politics of the future society, and through these words the reader easily adapts to the spirit of the work. The reader quickly realizes a fact that is unfamiliar to him and participates in building the artistic world of the protagonists. On the other hand, their use is closely related to the problem of modeling artificial language, which is designed to shape the thinking and behavior of the population of dystopia. [1; 284-295] Many new language words, such as "Tinchvaz", "Haqvaz", "ishkun", "muhvaz", still do not appear in any oral or written form of any language in the world, such terms are specific only to this work, only to the lexical layer of this novel.

When analyzing a writer's authorial language, several approaches are possible. One of them is functional, i.e., the work being studied is based on the tasks of the genre in which it is written, as Orwell is sometimes involved in journalism in addition to the various genres of fiction, and sometimes the journalistic spirit predominates. In the Orwell style, the rigidity of statements, the figurativeness of images, the methods of giving the impression of contrast, the proximity of paradoxes, biblical words and phrases to oral speech (in one or adjacent sentences), words that must be understood in a completely different sense, unexpectedness, contradictions of ideas (same or two sequences) -sentence) is observed. It should be noted that J. Orwell's style and language are unique, and its scientific study, the study of the author's work from a linguistic point of view is of great importance for translation studies and provides important conclusions.

One of the leading principles in prose in the current literary process is the appreciation of psychology as the main tool in depicting man in all its aspects, in different situations and in different situations - from different angles. Prominent representatives of world literature A. Dante, M. de Servantes, Pushkin, M.Lermontov, F.Dostoevskiy, L.Tolstoy, M.Bulgakov, F.Kafka, A.Kamyu, L.Andreev, J.Joys, H.Hesse, L.Borxes, E.Xeminguey, J.Orwell, the study of the works of ChingizAitmatov, confirms that in the works of these writers, artistic psychology is manifested in various ways and means. Our national prose writers A.Qodiriy, Cholpon, A.Qahhor, Oybek, O.Yakubov, P.Qodirov, Sh.Kholmiraev, O.Mukhtor, M.M.Do'st, H.Do'stmuhammad, N.Eshonqul, E.Azam, Sh. It can be observed that this tradition, that is, artistic psychology, as a method of interpretation in the coverage of the creative concept, is more deeply reflected in the prose works of Butaev, U. Hamdam. This means that psychology has a special place in the development of national prose.

Any artistic expression of the text is distinguished by the fact that it has a certain literary impact on the spiritual-psychological world of man, as well as in the oral or written style. Even if any work of art becomes a perfect work of art, it cannot capture the heart of the reader, it cannot fulfill its most important function - its aesthetic function. The real life of a work of art comes to life only when the spiritual intimacy with the reader begins, acquires a receptive essence. J. Orwell accomplishes two important purposes through the literary text. Firstly, it turns the fate of its protagonists in a completely different direction through more words than events, and secondly, it does not seek the reader, on the contrary, the heart of the reader who captures this novel is shaken, because this work embodies all human problems.

The means of artistic image and expression (portraits, psychological landscapes and details) and "things that are not connected with the world of objects, which are not clearly visible - to express the psyche of the characters" [3, 8] in the novel "1984", at home, in a dream show, the writer draws the reader closer and closer to himself. The expression of the psyche of the characters is interpreted as a characteristic of style, sometimes of figurative content, or of formal-semantic quality. As a result, it is difficult to come to a firm decision on this issue. In fiction, the writer's skill reveals the spiritual world of the protagonists, or more precisely, the most subtle, most mysterious feelings that run through their hearts.

We see that it is very important to study the creative individuality, poetic form and style of creativity in the works of the artist, the creation of a literary hero and the skills of artistic analysis and research of the psyche of characters on the basis of an integrated literary process. Because the portrayal of a person as a perfect person, a full representative of society, a citizen who has his own views and understands his rights, an active member of society who is not indifferent to his fate, is done for a specific purpose. The essence of this goal should be to build a democratic society, the protection of human rights through the rule of law. This is the main idea of the novels analyzed by J. Orwell and M. M. Dost. The writer's style is evident in the realization of his ideological goal by various means, such as inner monologue, portrait, dialogue, landscape. In 1984, the protagonists are taken to the outskirts of the city, to the church, while in Lolazor, NazarYahshibaev invites Muhsina and his friends to the mountains, the writer takes his friend to the mountains, the dream of creating a garden, his friend's desire for a garden and regretting his garden's neglect. The world is revealed. Multi-layered images represent the novel characters' attitudes toward the world and man, to the news happening in their own hearts and in society. The construction of the mill in the "barn", working in the fields, taking the sheep to the pasture outside the barn, and the story "Return to Galatepa" depict the steppe, farming, a courtyard surrounded by thick trees, based on the ideological purpose of the artist. All of the above cast a figurative character, helping the reader to understand the spirit of reality.

An examination of Orwell and M.M. Dost's novels reveals that each novel is completely new in style and essence as it interprets time and space, but in both novels the human problem is the main theme, and this is natural. It can be said that the emergence of new means of interpretation in modern Uzbek novels is not only the result of the literary influence of our writers, but also in the legitimacy of the artistic interpretation of social thinking. A. Kadyri's "Last Days", Cholpon's "Night and Day", Oybek's "Navoi", O. Yakubov's "Diyonat", P. Kadyrov's "Starry Nights" introduced our national novel to the world, while Murod Muhammad, created in the literature of independence, Dost's novels "Lolazor", T.Murod's "Fields left by my father", H.Dustmuhammad's "Market", L.Burikho's "People in the heat" novels renew the form and content of Uzbek literature. Literary critic H. Karimov explains this as follows: "It is natural that a change in human thinking is influenced by changes in time and society, which, in turn, determines the right direction of society, reflects its place and status in life and attracts human attention. This is reflected in Uzbek novels. This means that it is not the events themselves, but

the person himself, his thoughts, pains, sufferings, psyche, psychological world that lead, describe and reveal them "[4, 83].

The works "Return to Galatepa" and "Barn" do not generalize the human personality, but describe each person as a separate role. Because one of the conditions of existence is self-possession, although the destinies of people who do not repeat each other sometimes resemble each other in the example of society or cattle, there is also an individuality in their way of life that belongs only to themselves.

It is noteworthy that the novel "1984" combines the psychological interpretation of the feelings of the heart, soul and mind in the places where such heroes as Winston, O'Brien, Julia, Goldstay are interpreted. The unity of content and form ensures methodological integrity and determines the level of artistry of any work. [5; 82]. The writer often seeks to reveal both the psychological and social nature of the character of the protagonist. We see that Winston's mutual rapprochement with Julia was not just for fun, but his observations about the tyrannical totalitarian regime that bound them together. Thought brings them closer together, unites two people who aspire to each other because of a spiritual need, a strong hatred for society.

It is known that the style of each writer depends on the nature of talent, creative image, way of thinking, way of expression, attitude to literary traditions. Each artistic element in the non-fiction novel "1984" shows the uniqueness of the writer's style, revealing the peculiarities of the character of the protagonist, as well as a synthesis of social relations, the analysis of the impact of political reality on the characters.

George Orwell's 1984 and The Barn are stylistically complex and written in an unconventional way. In modern terms, they are masterpieces of the modernist style of their time.

It is in this spirit and style that the peculiarities of works are so common in world literature before George Orwell. For example, J. Joyce's "The Adventures of Wellis", F. Kafka's "Process", A. Camus's "The Stranger", M. Bulgakov's "Seeds of Disaster", "Ityurak", "The Master and Margarita", L. Andreev's "Judas Iscariot". In the Uzbek national literature, which artistically synthesizes the modernist traditions of world literature, new approaches to reality are also reflected. Its first buds were "Return to Galatepa or happy Gaybarov" by MM Dost. It can be seen in the works "Lolazor", "Resignation", "Mustafa". Later, this unconventional prose, a relatively complex style, appeared in various forms in the works of T. Rustam's "Game of Butterflies", H. Dostmuhammad's "Jajman", N. Eshonqul's "Coffin", O. Mukhtor's "Fu", "Plato".

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