

TYPES OF DYSTOPIA IN 20TH CENTURY LITERATURE

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Abstrak:*The article is devoted to the study of various types of dystopia in the literature of the 20th century using the examples of the works of Aldous Huxley and George Orwell. The work examines the main features of dystopian works, their meaning and impact on modern society. Particular attention is paid to the comparative analysis of "Brave New World" and "1984", identifying similarities and differences in the authors' approach to depicting utopian worlds.*

Key words:*dystopia, literature of the twentieth century, Aldous Huxley, George Orwell, "Brave New World", "1984".*

Dystopia of the 20th century is represented by the literature of many countries: the most famous dystopian novels belong to the English authors O. Huxley "Brave New World" (1932), D. Orwell "1984" (1949); in Russia, E. Zamyatin ("We," 1923) paid tribute to the genre; in America, R. Bradbury ("Fahrenheit 451," 1953). William Golding's Lord of the Flies (1954) became a special type of dystopian novel.

One of the pressing problems of modern literary criticism is the creation of a typology of the dystopian novel of the 20th century, which can be based on the identified specific national varieties of the latter. Of particular interest is the study of various forms of artistic convention and allegory noted in the modern dystopian novel.

In works of a dystopian orientation, a special ideological and artistic universe is built, in which the possible appears as a given, an idea turns into reality, a person's dream into reality.

The relevance of turning to the work of O. Huxley is determined both by Huxley's special place within the framework of English-language literature of the twentieth century, and by the insufficient research in domestic literary criticism of his work, and in particular the novel "Brave New World", as a dystopia.

Aldous Huxley is an iconic figure in world literature of the twentieth century. For a number of decades, his work was perceived in world criticism as a kind of indicator of the basic trends in the development of Western literature, moreover, of social thought in general. Hundreds of works are

devoted to O. Huxley, in many of which his work becomes the object of harsh criticism, even denied as a cultural phenomenon, or considered as a negative phenomenon: for example, M. V. Gnedovsky considers all of Huxley's work as evidence of the author's hidden misanthropy with varying degrees of skill in different works, his cynicism of contempt for real people, but here too Huxley's work appears as a significant and therefore dangerous phenomenon.

Despite the outward breadth of coverage of Huxley's work in world literary criticism, his novel "Brave New World" is rarely considered as a dystopian novel in comparison with other dystopian works.

Utopian literature reflected the social need to harmonize relations between the individual and society, to create conditions in which the interests of individuals and the entire human community would be fused, and the contradictions tearing the world apart would be resolved by universal harmony. As a genre, utopia originated in the Renaissance. The English writer Thomas More published a book where he described the structure of the state of Utopia, at the same time revealing the vices and shortcomings of his contemporary way of life. Already in the 16th century, the problem of imperfect society arose, and writers tried to find ways to solve it by creating ideal worlds. Thus, in T. More's unreal idealistic state, everyone is materially equal, there are no class divisions or privileged ranks, moreover, excessive wealth, an abundance of precious stones and metals are attributes of thieves and lawbreakers.

Thomas More tried, through an impeccable, "brave new world," to show the uselessness of many modern things and orders, to convey to the reader, in his opinion, the most perfect model of the state. A similar line can be clearly seen in such utopian works of the Renaissance as "The City of the Sun" by T. Campanella, "New Atlantis" by F. Bacon, etc. Later, this line will pass through the works of Voltaire, Rousseau, Swift and through the utopian fiction of the 20th century.

A characteristic turn in the history of the development of literature at the beginning of the 20th century is the emergence of a very utopian, but comical genre of works of art - dystopia.

Dystopia is "a critical narrative about society, built according to utopian principles, which, while retaining all the techniques characteristic of utopia, significantly changes the perspective of viewing society". At the heart of dystopia is a parody of the genre of utopia or the utopian idea, a reduction of its postulates to the point of absurdity, and polemics with it.

Dystopias are in the nature of cautionary novels, warnings about the dangers that threaten an individual person, and hence all of humanity. The authors of dystopias take an ordinary person from a utopian society and invite the reader to figure out: how specific ordinary people, those who are usually called ordinary people, pay for this universal happiness. Dystopians want to create, first of all, a work of art. The goal of dystopia is to force people to abandon myths, to point out dead ends, facilitating the search for overcoming.

The main features of dystopia:

- Dystopia certainly includes a description of a future utopian state, and for the inhabitants of this state its social structure is perfect, while the reader perceives it as an anti-state.
- The structural core of dystopia is a pseudo-carnival generated by the totalitarian era. During the carnival, time is freed up.
- Fear in dystopia outgrows its original signs associated with the anxiety caused to the object, and turns partly into an element of pleasure.
- Ritualization of life
- The dystopian novel genre is always characterized by a conflict between man and the state.

The basis for the development of the dystopian genre was the deep crisis that broke out after the war. From this crisis of socio-historical hope the negative utopia of the twentieth century is born .

This was facilitated by:

- 1) the increase in scientific and technological progress and the related problem of dehumanization of the individual;
- 2) the socio-political contradictions of the 20th century have become extremely aggravated. All this led to the fact that the 20s - 40s of our century became an era of negative utopias.

The most famous and world-famous dystopias of the early twentieth century are "Brave New World" by O. Huxley and "1984" by J. Orwell.

The high point of the writing career of Aldous Leonard Huxley (1894 – 1963), the greatest English writer of the twentieth century, was the satirical dystopia "Brave new world" (1932), depicting a soulless, mechanized, technocratic society of the future. The writer borrowed the main idea from B. Russell's work "Scientific Worldview". In Huxley's interpretation, scientific and technological progress leads to the degradation of personality, the profanation of art, and the complete atrophy of feelings.

The next, most important stage in the development of dystopia is the novel by J. Orwell "1984", in which the writer set out to explore the nature

and disastrous consequences of totalitarianism, one of the most terrible, in his opinion, creations of our century. The writer managed to bring together all, even the most insignificant negative touches of previous, present and possible examples of totalitarian regimes of mankind. Therefore, the novel "1984" can rightfully be called an encyclopedia of the totalitarian idea of humanity. We will say more about the work a little later.

Dystopian motives are present even in the great utopian G. Wells, with all his rejection of the "chaos" of the real life of his contemporary Western society. The "dystopian" model of overcoming the imperfections of real life appeared in H. Wells's novel "The Autocracy of Mr. Parham" (1930). The novel models the fantastic situation of a history teacher coming to power in England (a symbolic detail in the artistic world of Wells's novel, marking the return to the past of Mr. Parham, who dreams of building an "ideal society" in the old imperial version (that is, essentially, the return of the "golden age" , "Paradise Lost") Alas, the dystopian model created by G. Wells turned out to be prophetic: in fact, the novel predicted much of what would happen in the 1930s-1940s (starting from the mechanism of a totalitarian dictator coming to power and ending). the Second World War, only in Wells's novel it is started by England).

Another dystopian of the 20th century, Ray Bradbury, in the novel Fahrenheit 451, shows a world where the main crime is reading books, or at least having them in the house. There are specially designated fire brigades that destroy books. "Why is fire full of such inexplicable charm for us? The main beauty of fire is that it destroys responsibility and consequences. If a problem has become too burdensome, throw it into the oven," this is how the fire station chief, the fire station chief, formulates the ethical credo of his "dystopian" world. Bradbury saw obvious elements of personality "programming" in his contemporary bourgeois society of mass consumption.

Thus, dystopia as a synthesis of the need to deny utopianism and satire of the ideal appeared in the first half of the 20th century. The brightest representatives of foreign utopia are: O. Huxley, J. Orwell, R. Bradbury.

In the 20th century, the development of the European and, in particular, British, utopian tradition continued. The heyday of utopia in the first decades of the 20th century was based on the "scientific euphoria" that took hold of the public consciousness at that time - when the intensification of scientific and technological progress and, most importantly, the sharp increase in the influence of scientific achievements on the quality of life of the population gave rise at the level of mass consciousness to the illusion of the possibility of unlimited improvement of material people's lives based on future

achievements of science and, most importantly, the possibility of scientific transformation of not only nature, but also the social structure - according to the model of a perfect machine.

A symbolic figure both within literature and within the framework of public life in the first decades of the 20th century was H. Wells, the creator of the utopian model of an "ideal society" as a "scientific" society, entirely subordinate to scientifically proven expediency. In his novel "Men Like Gods" (1923), H. Wells contrasted the imperfection of earthly existence, where "the old concept of the social life of the state as legitimized within a certain framework of the struggle of people trying to get the upper hand over each other" reigns, a truly scientific society - Utopia (himself the choice of name indicates G. Wells's reliance on the tradition coming from T. More).

Particularly noteworthy are the utopian models reflected in the literature of the first decades of the 20th century, which were based on the idea of "creative evolution," that is, a person's conscious change of his own nature, the direction of his own evolution in one or another desired direction.

Social utopias of the first decades of the 20th century largely assumed a direct relationship between the Human right to a decent life and its fundamental change (as a rule, social selection also turns out to be acceptable). To a large extent, this duality of utopian consciousness in the context of the basic values of humanism formed the basis of dystopian consciousness. And this same duality of utopia also determined some vagueness of the dystopian genre.

By its very definition, the dystopian genre presupposes not just a negatively colored description of a potentially possible future, but precisely a dispute with utopia, that is, an image of a society that claims to be perfect from a negative value perspective. (When determining the more specific basic features of dystopia, one can, to a certain approximation, be guided by the characteristics of the genre given by W. G. Browning - from his point of view, dystopia is characterized by:

- 1) Projection onto an imaginary society of those features of the author's contemporary society that cause his greatest rejection;
- 2) The location of the dystopian world at a distance - in space or time;
- 3) Description of the negative features characteristic of a dystopian society in such a way that a feeling of nightmare arises.

However, in real works of the dystopian genre - precisely because of the duality of utopia - often a society presented as generally dystopian is simultaneously revealed in terms of its acquisitions. Equally, works of the utopian genre can contain a dystopian element (H. Wells "Men Like Gods").

The reason for the emergence of dystopia in Russia, as well as abroad, was the crisis that broke out in the USSR after the First World War and the October Revolution of 1917. The progenitor of the world dystopia, as critics rightly note, is considered to be Evgeniy Zamyatin - "WE". Evgeniy Zamyatin is one of the first who was able to see the danger of the idea of fulfilling the dream of the Soviet government about equality and common happiness. At the same time, "We" differs sharply from the previous utopian tradition. The action takes place in the distant future, in the fantastic United State, which is headed by the Benefactor. People in this State, isolated from the rest of the world by the Green Wall - a wild forest into which residents are prohibited, live as if in a barracks, obeying a single regime

Zamyatin, like More, is a pioneer who lays the foundations for a new understanding of utopian issues and poetics. He, according to R. Galtseva and I. Rodnyanskaya, "sets a certain standard here". The basis for the writer is the two-thousand-year history of the development of utopian literature from Plato to Wells, which he knew very well and with which he enters into open polemics.

Another feature of Zamyatin's novel is its tragic dominant, awareness of the dire consequences for humanity of the possible implementation of utopian projects. This will become a dominant feature in all subsequent utopian literature. The novel "We" can be called a "counter-utopia" in relation to the previous utopian tradition. At the same time, Zamyatin argues not directly with the authors of the most famous utopias, but with the utopian attitude as a whole, exposing the inhumane nature of the implementation of utopian projects. Thus, we can talk about the absolute comprehensive nature of Zamyatin's dystopia.

Utopian views, which in turn gave rise to their opposite - dystopian views, have accompanied almost the entire history of human existence. The traditions of utopian thinking go back almost three millennia, and if we consider the genre of dystopia as one of the varieties of the utopian genre, then we can say that it has its roots in ancient times. The word "utopia" is translated from Greek as "a place that does not exist." Some researchers express the point of view that the basis for utopia and the utopian worldview was laid by mythological thinking, when the earthly living space was interpreted in connection with the vast Universe.

The origins of the utopian tradition were the Greek philosopher Plato. In his "State," the thinker depicted a totalitarian militarized society with unlimited supreme power. In addition to Plato, the philosophy of the Cynics, which combined utopian and dystopian tendencies, was of particular

importance for the formation of the genre. Like the philosophy of the Cynics, dystopia also starts from criticism of the state system, turning the state into a soulless machine that ignores everything spiritual, individual and natural, driving the characters of dystopian works into the framework created by society.

Utopias of the 20th century reflect various social, political and cultural trends of the time. This century has seen the creation of many literary works that present different visions of an ideal society. Some of the most famous utopias of the 20th century include:

1. "1984" by George Orwell (1949) is a dystopian novel that describes a totalitarian society where the government controls every aspect of citizens' lives. The book raises questions about the value of freedom and opposition to despotism.

2. "Brave New World" by Aldous Huxley (1932) - as mentioned above, a novel describing a future society where technology and the state control all areas of people's lives.

3. Anti-Oedipus by Gilles Deleuze and Felix Guattari (1972) - a philosophical work presenting a dystopian vision of capitalism and consumption, and also proposing alternative models of social organization.

4. "The Island" by Aldous Huxley (1962) - a novel that describes a utopian society on an island where people live in harmony with nature and with each other.

5. "A Time of Destruction" by Eugene Zamyatin (1920) - a dystopian novel presenting a totalitarian society where individuality is suppressed in favor of collectivism and control.

These works represent various aspects of utopia and dystopia of the 20th century, reflecting important social and philosophical issues of the time.

CONCLUSION

In the artistic world of O. Huxley, the anti-utopian component deserves special attention, which is inseparable from the interconnected utopian and dystopian traditions. In this regard, the dystopian world from O. Huxley's novel "Brave New World" cannot be considered outside of connection with the universe of J. Orwell's novel "1984", outside the context of O. Huxley's polemic with H. Wells, the author of the utopian novel "Men Like Gods" and etc.

There is no doubt that the dystopian genre is becoming increasingly relevant in our time. Many authors of dystopian works of the first half of the twentieth century tried to foresee exactly the time in which we live. Huxley himself, in turn, notes: "Brave New World is a book about the future, and,

whatever its artistic or philosophical qualities, a book about the future can interest us only if the predictions contained in it tend to come true. From the current point in modern history - after fifteen years of our further sliding down its inclined plane - do those predictions look justified? Are the predictions made in 1931 confirmed or refuted by the bitter events that have occurred since then?

Thus, in this article, the novel "Brave New World" was considered as a unique dystopian work that is able to talk about the future not as something distant, but as something inevitably approaching. And as already noted, using the example of dystopias of other English-language authors, this work highlighted the features of Aldous Huxley's novel.

An analysis of the development of dystopia in world literature of the 20th century showed that the artistic genre of utopian satire appeared as a synthesis of the need to deny utopianism and satire of the ideal, and appeared in the first half of the 20th century. The brightest representatives of foreign utopia are: O. Huxley, J. Orwell, R. Bradbury. Dystopia in the literature of the twentieth century as a genre expressed the anxieties and fears of people of the "technical age".

The reason for the emergence of dystopia in Russia was the deep socio-economic crisis that broke out in the USSR after the First World War and the October Revolution of 1917. The progenitor of the world dystopia, as critics rightly note, is considered to be Evgeny Zamyatin and his dystopian novel "WE".

The European "zamyatin", according to critics, was J. Orwell and his dystopian novel "1984", written two decades after "WE". Orwell portrayed a possible future world society as a totalitarian hierarchical system based on sophisticated physical and spiritual enslavement, permeated with universal fear and hatred, denunciation.

Critical opinion is divided into two camps: critics who see Soviet communism in AngSoc, and reviewers whose reviews accuse Orwell of being implausible and dramatic. Despite this, 1984 is rightfully included in the list of the 60 best books published in the last 60 years, and ranks second in the list of the hundred best books of all time.

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