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***Abstract:** A review of research works existing in native literary study which are devoted to the analysis of dystopian genre as well as to principles of its completion is given in this article.*

***Key words:** genre, dystopia, novel of prevention, chronotope, conflict.*

I. Introduction

Antiutopian works played a significant role in the global literary process of the 20th century. As a result of the global upheavals of that period, they reflected the dehumanization of culture and the death of the human person. According to the definition of the "Dictionary of literary terms" M.N. Nizamova and I.F. Borisova, dystopia is a literary genre representing fiction, depicting the gradual or catastrophic alienation of people, the withering away of their individual properties and transformation into elements - appendages of the System. Unlike utopia, dystopia is a genre that denies the possibility of the future, dreams [9, p.7].

II. Literature review

L.T. Sargent, one of the most authoritative English-speaking literary scholars in the field, offers the following interpretation: "A dystopia or negative utopia is a non-existent society, described in sufficient detail and usually located in space and time, which, according to the author's attitude, should be perceived by the reader as significantly worse than society in which this reader lives" (our translation - V.P.) [12, p.9]. In the literature of the 21st century, such works continue to appear, which explains the presence of a large number of scientific works in different languages in line with this topic.

In the literary science of Uzbekistan, probably due to a different mental orientation of these works, as well as the lack of a wide variety of dystopias in the national language, the study of the specifics of the dystopian genre is only at the stage of development and is still represented by few works. Let's consider them in more detail.

III. Analysis

The study of the doctor of philological sciences Kamilova S.E. is devoted to dystopia presented in small Uzbek prose. In particular, she considers the stories of R. Rahmat "Adashboy" ("The Lost One", 2011) and U. Khamdam's "The Island of Vanity" (2012). According to the author, in these stories the main attention is paid to the problems of morality, the crisis of spirituality and personality deformation [3, p.38]. If in the first story S.E. Kamilova emphasizes the coverage of the negative trends of modern society (the gap in the continuity of generations, the redistribution of gender roles, the vitality of the totalitarian consciousness), then in the work "Isle of Vanity" by W. Hamdam touches upon the universal, temporal problems of mankind and, on the basis of the myth of the creation of the

world, "states the chronic disease of mankind, capable of destroying the world" [3, p.40]. Of interest is the principle of analysis: both stories are examined through the prism of the author's position and ways of expressing it. In addition to stories, S.E. Kamilova also considered the features of dystopia within the framework of major literary forms. Thus, in I. Sulton's philosophical novel "The Eternal Wanderer" ("Boqiy Darbadar", 2010), which she also classified as a dystopia, "symbolism, expressionism and surrealism are actively used", which makes it possible to expose the problems of today on the basis of typical situations of typical characters [4, p.76].

A.V. Korzun considered the features of dystopia in modern Russian-language literature on the example of A. Rovner's short prose. In the story "Ladder", which A.V. Korzun defined it as a "modern," perestroika "anti-utopia, he explores the category of chronotope. Time and space in the work, in his opinion, are characterized by absurdity; the ideological center is revealed in a gloomy omen: "the absurd present does not allow believing in the future" [5, p.133].

The genre of dystopia in general and specifically its English-language samples are the object of study by R.Sh. Akhmedov and M.N. Nizamova. Noting the genre core of dystopia (the ability to artistically model and predict the social system, the conflict between man and the state, the situation of testing "human nature", demythologization, critical pathos, etc.), R.Sh. Akhmedov also characterizes the new features of the genre that appeared in the works of the turn of the 20th-21st centuries. Among them, he includes: the strengthening of philosophical, universal motives; appeal to the historical past; modification of artistic modeling methods; the emergence of a new type of hero, etc. The author especially emphasizes the transformation of the conflict: "... the traditional conflict of dystopia - the clash of man and the system - in modern works is translated primarily into the sphere of spiritual and psychological" [1, p.133].

Considering the novel by the American science fiction writer F.K. Dick "The Man in the High Castle", R.Sh. Akhmedov refers it to the genre of alternative history, but at the same time points out the presence of anti-utopian elements that reflect the innovation of the author's creative method. The structure of the novel is organized in a special way - through the coexistence of several realities: real, fictional (alternative) and "a novel in a novel" - a fragment "And the locusts will eat". Such a composition reinforces the theme of alienation, characteristic of dystopia. As the author of the study emphasizes, "the theme of alienation in the works of F. Dick is largely based on the mock-up of created worlds<...> The specificity of the two realities created by the writer depends on how much consciousness in one reality differs from consciousness in another. F. Dick uses very complex techniques for creating an alternative reality that are not separated by time or space, as in other works of a utopian or anti-utopian nature" [2, p.109]. The sphere of scientific interests of R.Sh. Akhmedov also includes the study of the work of one of the most famous science fiction writers in America, A. Azimov, who created, for example, *The End of Eternity* (1955) - a warning novel, a genre version of dystopia [11].

IV. Discussion

Dystopia in the form of a warning novel, but already in English literature, is studied in the monograph by Associate Professor M.N. Nizamova. Specifically, she highlights the new features of the genre on the material of the novel by K. Priest "The Overturned World" (1974). Thus, the writer experiments with the category of space and time. If in the traditional dystopia the action takes place in

the distant future, then in the novel "The Overturned World", according to the observations of M.N. Nizamova, "when trying to determine the historical period in which the City lives, confusion inevitably arises": the life of the City, as it were, synthesizes the past (attributes of the Middle Ages), the present (elevators, computers) and the future (synthetic food, a generator of endless energy) [7, p. 95]. As a result of the analysis, the author comes to the conclusion about the interdependence of time and space, as well as the subjectivity of their perception by the heroes of the novel [6].

Reflecting on the role of fantastic elements in the work, M.N. Nizamova identifies two of their functions: prognostic and entertaining. "The prognostic function is performed by the invention and possible dangerous consequences of its application" [7, p.94]. The entertaining role lies in the possibility of creating a "fundamentally new world, with its own rules and structure" [7, p.94]. The content center of the work is a warning idea: "technology has a detrimental effect on the human psyche, causing mass hallucinations" [7, p.95]. Analyzing the work of other English writers of the late XX century. - K. Wilson and P. Ackroyd, - the researcher also notes the presence of anti-utopian works in their arsenal - the novels *Parasites of Consciousness* (1967) and *Plato's Manuscripts* (1999), respectively [8; 7, p.91].

Literary dystopia was also studied by young philologists of Uzbekistan. So, O.B. Yuldasheva considers anti-utopian elements in U. Khamdam's story "A bowl of water" and V. Makanin's story "Laz" [10; 11].

V. Conclusion

So, the study of dystopia in the literary criticism of Uzbekistan is a new promising area of scientific research. However, several lines can already be distinguished within its framework: the study of the dystopia genre in Russian literature - S.E. Kamilova, O.B. Yuldashev; in Russian literature - A.V. Korzun, O.B. Yuldashev (mainly in short prose), as well as in English-language literature, which seems to be the most fruitful - M.N. Nizamova, R.Sh. Akhmedov (based on English and American novels).

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