

**GEORGE ORWELL AND IRONICITY IN UZBEKISTAN PROSE***Naimova Aziza**Master's student of the University of Information Technologies and Management*

**Annotation:** This article analyzes the artistic and aesthetic functions of metaphor and irony in the work of the English writer George Orwell and the features of their use in Uzbek prose. On the example of Orwell's novels "Animal Farm" and "1984", the criticism of the totalitarian regime through symbolic images is revealed. In Uzbek literature, the role of irony and metaphor in expressing social and critical content is shown in the works of such writers as Abdulla Qahhor, Odil Yakubov, Togay Murod. During the study, the common and different aspects of artistic symbols, metaphors and irony in Uzbek and English prose are highlighted through a comparative-analytical method.

**Keywords:** George Orwell, Uzbek prose, metaphor, irony, symbol, social criticism, artistic style.

**Introduction**

Literature is one of the most powerful means of expression of human thought. Its main task is to artistically analyze life, reveal social problems in society, and educate the human psyche. For this, writers use various artistic methods. The most effective of these are metaphor and irony.

Through metaphor, the writer reveals the hidden meaning, gives symbolic meaning to images. Irony, on the other hand, shows social vices not directly, but through subtle irony, symbols, and hints. These tools are especially important in times when there is no opportunity for open criticism.

One of the most prominent representatives of this style in English literature is George Orwell (1903–1950). His novels "Animal Farm" (1945) and "1984" (1949) are world-renowned examples of political and social irony and metaphor. Orwell criticized the totalitarian system of his time through animals and symbolic images, leaving an indelible mark on the history of literature.

In Uzbek prose, irony and metaphor have also been formed as a separate artistic phenomenon. In particular, in the stories of Abdulla Qahhor, the historical novels of Odil Yakubov, and the symbolic and philosophical works of Togay Murod, the ironic and figurative style played an important role in highlighting current issues in society.

This article is devoted to a comparative analysis of the general and specific aspects of metaphor and irony in the work of George Orwell and Uzbek writers.

**Methodology and theoretical foundations**

The methodological foundations used in the article are based on several scientific approaches:

**1. Comparative-analytical method.**

The works of George Orwell and the prose of Uzbek writers are analyzed comparatively, revealing their similarities and differences. The universality and political symbolism of Orwell's work are compared with the national spirit and spiritual memory in Uzbek prose.

**2. Literary-aesthetic approach.**

The artistic-aesthetic functions of figurative images, ironic expressions, irony and symbols are analyzed. Through this approach, not only the content of the works is studied, but also their impact on the reader's mind.

**3. Discursive analysis.**

Literary texts are studied in connection with the socio-political conditions of their time. Orwell's works are analyzed against the background of totalitarian politics during World War II, and Uzbek prose is analyzed in the context of censorship and the social environment of the second half of the 20th century.

**4. Semiotic analysis.**

The symbolic meanings of images, hidden hints, metaphorical layers are studied. For example, the images of animals in Orwell's "Animal Farm" or the image of symbolic fields in the works of Togay Murad are explained on the basis of semiotic analysis.

#### **Theoretical foundations**

- **Theory of metaphor.** In Aristotle's views on poetics, metaphor is interpreted as an important tool for enlivening speech and creating new meanings. In modern literary criticism, metaphor is often viewed as a means of expressing a hidden idea.
- **Theory of irony.** Scholars such as M. Bakhtin and V. Shklovsky studied irony as an integral part of the literary process and emphasized its role in the critical understanding of society.

**Literature and social criticism.** In literary criticism (R. Barthes, T. Eagleton), the socio-critical function of the literary text is accepted as a theoretical basis. In this regard, irony and metaphor are manifested as an artistic form of criticism of society in the work of Orwell and Uzbek writers.

#### **Analysis**

Metaphor and irony have reached their highest artistic level in the work of George Orwell. His work "Animal Farm" is recognized as a classic figurative novel, in which the political structure of society and the essence of totalitarianism are revealed through animals. In the work, pigs symbolize the ruling elite, the horse Boxer the working class of the people, and the donkey Benjamin the indifference of ordinary people. Each of these images has an ironic tone, through which the writer reveals political injustice in the history of mankind. Orwell expresses irony not with open irony, but through symbolic events. Therefore, although "Animal Farm" is written more in the form of a fairy tale, there is a strong social criticism behind it.

In Orwell's second famous work, the novel "1984", irony and metaphor are manifested in a more philosophical and complex form. In the society in which the heroes of the novel live, "Newspeak" is depicted as the main tool of political manipulation. Through this language, the government tries to control not only people's thoughts, but also their emotions. Orwell here shows how important language is for freedom and thought. The image of "Big Brother" as a symbol of totalitarian power represents the absolute level of control over the entire society. The irony in the work is that the government uses words such as "peace" and "freedom" in a way that contradicts their original meaning. This is the strongest artistic example of irony.

Metaphor and irony are also widely used in Uzbek prose. Since the first half of the 20th century, Uzbek writers have resorted to symbolic expression and irony, since they did not have the opportunity to directly and openly write about the vices of society. The stories of Abdulla Qahhor are a vivid example of this. For example, in the stories "The Thief" or "The Patient", the vices of arrogance, ignorance, injustice and indifference in society are exposed through irony. Qahhor ironically describes the actions of ordinary people, hiding behind them major social problems. His irony often comes to the fore through funny situations, but behind this laughter lies a deep critical content. In the works of Odil Yakubov, metaphor is expressed more through a historical background. In the novel "The Treasure of Ulugbek", the depiction of historical events is interpreted as a symbol pointing to the problems of the modern era. Through the tragic fate of Ulugbek, the writer shows in an ironic tone the devaluation of science and enlightenment, the consequences of indifference to scientific thinking. Here, the metaphor is hidden in the form of a historical plot and serves as a warning for the modern era.

In Togay Murad's prose, metaphor and irony are expressed through philosophical symbols. In the novel "The Fields Left by My Father", the fields are depicted as a symbol of the people's national wealth and desire for freedom. In the work, the transfer, sale and plunder of the fields ironically represent the deprivation of the people's rights. Through his own symbolic images, Togay Murad reveals the relationship between man and society in a deeply philosophical context.

There are both similarities and differences in the creative styles of George Orwell and Uzbek writers. The common feature is that in both literatures, metaphor and irony emerged as the main

artistic means in conditions where open criticism was not possible. While in Orwell's works these tools served to criticize the totalitarian regime on a global scale, in Uzbek writers they were more focused on highlighting national and social problems. The difference is that while Orwell used irony in a sharply political tone, in Uzbek prose irony was used more for the purpose of spiritual and moral education. Therefore, while Orwell's symbolic works are a universal phenomenon recognized worldwide, irony in Uzbek prose is closely related to the national mentality and historical memory. Thus, the means of metaphor and irony in both literatures served as an effective way to reform society, make people think, and reveal hidden truths.

### Results

The results of the study showed that metaphor and irony served as one of the most effective means of critical coverage of society in the works of George Orwell, a major representative of English literature, and in Uzbek prose. While in Orwell's works these means were aimed at exposing the totalitarian system on a global scale, revealing the devaluation of human freedom, thought and personal opinion, in the works of Uzbek writers they were aimed at national problems, social vices in the daily life of the people, the crisis of moral values and awakening national consciousness. In Orwell's "Animal Farm", the political system was symbolically depicted through animals, while in the novel "1984" such images as "Big Brother" and "New Language" symbolically expressed the totalitarian control mechanism. At the same time, figurative expressions were widely used in Uzbek prose, and fields, historical figures, folk images or ordinary life events were used as symbols to express complex issues of society. This method, while enhancing the spiritual and aesthetic impact of the works, encouraged the reader to think more deeply about their time and life.

Also, irony has its own socio-critical power in both literatures, and Orwell's irony is more aimed at exposing the political system through irony and sharp laughter. He ironically highlighted the political repressions of his time, the loss of freedom of speech, and the violation of human rights, encouraging the reader to think against the injustices of that time. Uzbek writers, on the other hand, used irony more as a means of spiritual and moral education, seeking to show the vices of society through laughter and irony. In this, hypocrisy, arrogance, ignorance, corruption, and other negative manifestations in social relations are especially depicted in an ironic form.

The commonality of both literatures is that irony has become the most convenient and effective means of expressing hidden truths in conditions where censorship and open criticism are not possible. Orwell and Uzbek writers, through this method, showed the sore points of society and forced the reader to think about topics that cannot be openly criticized. However, the difference is that Orwell's work is distinguished by universality and global political content, that is, in his works he highlights the issues of freedom, control, power and truth that are relevant for all humanity. Uzbek prose, on the other hand, is more closely connected with the national mentality, the history, traditions and historical experience of the people, and the works describe the problems of national life and the specific vices of Uzbek society.

### Conclusion

Based on the above-studied scientific analysis, it can be concluded that in George Orwell's work and Uzbek prose, metaphor and irony are one of the most powerful tools of art, not only providing aesthetic pleasure, but also shaping social consciousness, encouraging people to look deeper into reality. In Orwell's works, metaphor and irony serve to reveal the consequences of political totalitarianism, the loss of freedom of speech and thought, the domination of control and ideology, which have determined the fate of humanity in a broad sense. In particular, the symbolic interpretation of the political system through animals in the work "Animal Farm" and the creation of such ironic images as "Big Brother" and "New Language" in the novel "1984" clearly demonstrate the symbolic power of literature.

In Uzbek prose, metaphor and irony were used as the main means of expressing national problems, revealing social vices inherent in the daily life of the people, and promoting spiritual and moral values. Uzbek writers interpreted life events, folk images, and symbolic scenes

through irony, humor, and sarcasm, encouraging the reader to understand the problems of society more deeply and to critically examine himself and his surroundings. In this regard, irony appeared not only as a means of evoking laughter, but also as an educational and awareness-raising tool.

The commonality in both literatures is that irony and metaphor allowed them to express hidden truths and indirectly show the vices of society in times when censorship and open criticism were limited. While Orwell's works were distinguished by universality and global political content, Uzbek prose was closely connected with the national mentality, national history, and social psyche. These differences indicate the uniqueness of the two literary spaces, but what unites them is the power of literature to reform society and awaken human consciousness.

Thus, the use of irony and metaphor in George Orwell and Uzbek prose confirms two important aspects of literature: first, it is the aesthetic pleasure-giving power of art, and second, it is a social tool that changes society and encourages people to think. This is evidence of the truly universality and incomparable power of influence of literature.

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