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THE HARMONY OF SPIRITUAL DECLINE AND IRONIC PERCEPTION IN LITERARY WORKS

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Abstract: This article examines the culture of expression and the philosophy of perception in the works of writers Erkin A'zam and George Orwell. Accordingly, the interconnections between different layers of meaning are explored on the basis of the chronotope of time and space.

Keywords: perception, expression, style, plot, chronotope.

Introduction

One of the oldest genres of fiction is myth. The emergence of this form in combination with various literary genres has created the foundation for the development of diverse literary works in the modern era. If we consider that the human need to understand the world originated with the earliest human beings and their primitive perceptions, the essence of this issue becomes clearer.

"The need for mythological representation in literature has never diminished in any historical period. The works of A. Navoi are founded on myth. The great poet incorporates his own ideas, research, and teachings about humanity into myth. The mythological theories that emerged in Europe in the nineteenth century initiated a renewed return of literature to myth. Nietzsche was the first to investigate myth and humanity as an integrated whole. Freud, Jung, and Adler established new theories of mythology and approaches to myth. These theories strengthened the relationship between myth and literature. According to this perspective, myth is a reflection of the subconscious experiences of our ancestors, based on the language of symbols. Freud interpreted myth as an expression of subconscious sexual desires, Jung as a manifestation of collective unconscious feelings, and Fromm as an expression of subconscious feelings related to intellectual activity."

Indeed, by the twentieth century, the enrichment of literature with neo-mythological elements had led to the emergence of new myths through socio-psychological issues arising from the depths of the individual human soul. These myths became filled with events worthy of serving as moral examples, similar to those found in fables. Myth and fable are inseparable phenomena. The artistic dimensions of their representation are determined by the perspective from which a writer or poet approaches a particular problem. Every form of expression reveals certain experiences, together with their causes and consequences. At the heart of myth lies humanity's desire to understand and acquire knowledge. Thus, myth reveals the beliefs, faith, and attitudes of human ancestors toward various concepts. A fable, in turn, establishes the stability of an allegorical and metaphorical form that artistically and wisely illustrates these theoretical principles.

Irony in the Novel as a Universal Form of Interpretation

"Erkin A'zam is one of the writers in contemporary Uzbek literature who explores the problems of human spirituality and the destiny of the nation through philosophical and psychological interpretation. His novel Shovqin (Noise) depicts an entire historical period: society during the decline of Soviet ideology, the deterioration of human psychology, and the

process of alienation from national identity. Although the work appears to portray the lives of filmmakers, in essence, it is a broad philosophical reflection on the spiritual image of an era and the suffering within the human soul.

The central theme of the novel is embodied in the following question: through which artistic devices is spiritual decline revealed, and how does it affect national identity? The writer portrays not external events but rather the internal processes of human consciousness—doubt, suffering, silence, loss of identity, and pangs of conscience—as the principal events of the narrative. The title Shovqin (Noise) also carries a dual meaning in this respect: it symbolizes disorder and artificial activity in external society, as well as continuous emotional turmoil within the inner world. Through this metaphor, the writer creates a psychological portrait of individuals and society. The depiction of people who experience silence amid noise and lose their identity amid constant activity forms the central focus of the work. Through this situation, the author exposes the decline of national consciousness, instability in human psychology, and spiritual crisis."

Irony is a universal phenomenon across all historical periods. It has demonstrated itself as an integral element of epic traditions in both ancient Greek culture and the literature of Turkic peoples. A profound examination of the works of Alisher Navoi, Babur, and many other classical writers reveals that mythological transformation is a universal phenomenon.

"It should be noted that although myths were created during periods when human consciousness was still at an early stage of development, they addressed numerous subjects that many contemporary scholars have not yet fully understood. These predictions are only now beginning to come true. It is no secret that supernatural weapons, mirrors capable of showing distant countries, flying giants and carpets in myths have parallels in modern inventions such as airplanes and televisions. Therefore, magical events and objects in myths cannot simply be regarded as expressions of unconsciousness; they are products of the intellectual capacity inherent exclusively to human beings.

Myths provided names for things within human thought, and through these names humanity reached great heights of intellectual achievement. According to the legend, Adam became superior to all angels because he learned the names of all things. The symbols found in myths, in turn, stimulated the creation of art."

As Professor J. Eshonqulov has noted, mythological thinking has contributed significantly to the development of literature, creating broad opportunities for its advancement not only in prose but also in dramatic and lyrical works.

In the prose of the modern era, the progression from short stories to novellas and from novellas to novels demonstrates the considerable literary influence of myths on both genre and form through an expanding system of symbolic metaphors. Just as there can be no literature without myth and no myth without literature, the influence of absurdism and psychological experiences, which have become deeply rooted in our consciousness since the time of Adam and Eve, is also extremely significant. It is particularly noteworthy that the mythology of the twentieth century emerged against the background not only of forces, ideas, and progress but also of remarkable global inventions. This can be seen in the contribution of the generation of James Joyce to the complete renewal of this modification and its development as a distinctive methodology of interpretation.

The dominance of mythological perspectives is evident in the underlying structure of every phenomenon perceived by human consciousness. The reflection of the socio-psychological life of the early twentieth century in people's experiences considerably expanded the structure of literary works. These developments and transformations

demonstrated that the expressive style of the generation of Joyce was characterized by a complex, labyrinth-like structure that remains difficult for us to fully comprehend.

According to Professor M. Qo‘chqorova:

“The main events mentioned in the novel cover the period of transition from one system to another, on the eve of the dissolution of the former USSR, in terms of both time and space. The names of prominent figures from art, literature, history, folklore, and socio-political life are frequently mentioned in the work. These include V. I. Lenin, M. Gorbachev, Yeltsin, Alla Pugacheva, Ivan the Terrible, Alain Delon, Diana, Plato, Socrates, Fidel Castro, Khoja Nasreddin, and Sheikh San’an.

The writer deliberately creates the names of the novel's characters as literary parodies modeled on the famous real-life and fictional figures mentioned above. Some names reflect external characteristics, while others are names given by contemporaries or peers, and some were chosen by parents in accordance with the spirit of their time.

In particular, the real name of Farhod, one of the leading characters and a film playwright in the work, is Fidel. His father gave him this name because he was deeply impressed by the activities and passionate revolutionary speeches of Fidel Castro, the famous leader of the national liberation movement of that period. For this reason, he named his son after the prominent political figure. However, the protagonist feels embarrassed by his name for many years.

In the novel, the writer ruthlessly portrays and criticizes various social, spiritual, moral, and ethical shortcomings, including opportunism, false heroism, superficial internationalism, hybrid identities with unclear national affiliation, the distortion of national identity, moral corruption, excessive applause, and grandiloquence. He depicts these shortcomings with uncompromising realism.”

The cited passage demonstrates that the writer evaluates social phenomena from a broad and comprehensive perspective:

“Dear Farhodjon, I sincerely congratulate you!” the letter began with warm courtesy. “I did not inform you earlier because I did not want to announce something before it was certain. As you may know, I have been negotiating with Hollywood film companies for quite some time; in any case, I seem to have established some fairly good connections. However, until yesterday, there had been no significant results. By chance, I came across an old issue of the Zvezda Vostoka magazine published in Tashkent and happened to read your work entitled Ishq isyoni (The Rebellion of Love). Perhaps my intuition told me something. I quickly had it translated into English (by the way, our own Farhod translated it; he has become quite skilled at it) and sent it overseas. Unexpectedly, some wonderful news arrived!

Once again, congratulations, my dear younger brother! In short, it seems that things are going to work out for us. According to their proposals, I need to begin preparations toward the end of this year. If permission is granted, perhaps the film could even be shot in Uzbekistan. What do you think?

However, we need to discuss and agree with you on certain aspects of the screenplay in advance. As you know, for certain reasons, I cannot come to Tashkent at the moment. Do you have any plans to come this way in the near future? It would be wonderful if you could come—there are also some other matters concerning you that we need to discuss…”

For some reason, the words “our own Farhod” were written in italics. Was he trying to show off? By the way, why Farhod? Who exactly was he?

The words added at the end of the letter under the abbreviation “P.S.” were particularly astonishing: “Are you still offended by your elder brother? Come on, forget it. Everything is in the past now…”

In the novel, human destiny becomes apparent through the struggles that unfold amid inequality. This principle intensifies every aspect of the culture of expression. We can understand this even more clearly through the image of Farhod—Fidel.

It should be emphasized that every form of expression acquires its distinctive character through human spirituality and enlightenment. Against the background of each artistic depiction, the paradigms of life are systematized.

It is important to note that, setting aside traditional approaches, Hegel, who laid the foundations of the theory of the modern novel as a "bourgeois epic," defined the essence of the genre through the relationship between "the poetry of the heart and the prose of everyday life." He viewed it as a conflict between an individual living according to their own ideals and the dictates of the heart, and the surrounding environment.

Scholars who developed Hegel's views maintain that the novel primarily focuses on the human being as an entire world in their own right. In particular, emphasis is placed on the incompatibility between the protagonist's destiny and social position and their own personality (M. Bakhtin), or their inability to reconcile with the environment and its norms and requirements (G. Pospelov).

Attention is also drawn to the representation of individual life and social life in the novel as relatively independent forces (V. Bogdanov), as well as to the conflict between an individual's aspirations and generally accepted norms (A. Mikhailov).

Based on these approaches, the psychological world of an individual who, in one way or another, opposes the social environment in which they live (E. Meletinsky), their spiritual and intellectual development through confrontation with the beliefs and perceptions of the old world, and the formation of their social character (G. Pospelov) are recognized as the central problems of the novel.

Professor Qozoqboy Yo‘ldoshev's statement concerning contemporary Uzbek novels—that a novel is "neither an event nor an idea, but first and foremost a depiction of the transformations taking place within the unique psychological world of an individual"—can also be considered a continuation of these views.

Although the first part of this statement, namely, "neither an event nor an idea," appears to express the developments taking place in the modern novel, the second part, which connects the essence of the genre with "the depiction of transformations within the unique psychological world of an individual," in our opinion, leads to a narrow understanding of the genre.

There are two reasons for this. First, this definition is more applicable to only one particular type of novel—the psychological novel. Second, depicting an individual's conflict with their environment and the related transformations in their psychological world cannot, in itself, constitute the ultimate purpose of a literary work.

For example, if we were to claim that outstanding examples of Uzbek novels, such as O‘tgan kunlar (Bygone Days), Kecha va kunduz (Night and Day), Qutlug‘ qon (Sacred Blood), Lolazor, and Muvozanat (Balance), were created solely because their authors intended, as Qozoqboy Yo‘ldoshev suggests, to reveal the distinctive features of their characters within the scope of the novel genre, or that these works were written merely to depict the psychological transformations of unique individuals such as Otabek, Miryoqub, Yo‘lchi, Yaxshiboyev, and Yusuf, we would only partially understand the artistic intentions of their authors. In other words, the issue ultimately comes down to the reasons for the creation of these works and the factors that transformed their writing into a creative necessity.

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