

Genre Codes of Utopia and Anti-Utopia in V. Pelevin's Novel "S.N.U.F.F"

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ABSTRACT

The collection of novels and short stories "Yellow Arrow" contains works built according to the classical laws of the novel and short story genre ("The Hermit and Six-fingered", "Prince of the State Planning Commission", "Crystal World", "Blue Lantern", "The Problem of the Werewolf in the Middle", "The Origin of Species", "Nika", etc.). But in a number of cases, the genre structure of texts is complicated by the presence of "novel thinking", which, existing in the text as an epic variety, opens the boundaries of a specific artistic reality, while simultaneously preserving the framework of a medium or small genre at the event level.

Before assessing the genre originality of Victor Pelevin's work "S.N.U.F.F", let's turn to the genre that the author himself offers: "A utopian novel about the deepest secrets of a woman's heart and the highest secrets of flying skills!".

The main concept here is the utopian novel. Further, the author, as it were, concretizes, bringing into the name of the genre the two main lines of the novel: "about the deepest secrets of the female heart" - which refers us to the love part and "the highest secrets of flying skills" - indicates the profession and the main occupation of the protagonist and refers the reader to the main storyline [1. p. 3]

Let us define the meaning of utopia as a genre of a literary work. The interpretation of the word utopia can be found in several dictionaries.

So, for example, in the dictionary of S.I. Ozheg's utopia is interpreted "as something fantastic, unrealizable, unrealizable dream [after the title of the work of the English writer of the 16th century. T. Mora, who described the imaginary ideal social order of the future]". [2. p. 3]

In the "Dictionary of Foreign Words" of 1933, "utopia" has the following meanings: 1) The name of an imaginary island in the novel by the famous writer of the 16th century. Thomas More; the novel itself is also called Utopia, in which the author tried to present a social system free from shortcomings; since then, until recently, several more similar works have been published under different titles, but the dreams of the authors are equally called utopias, in

memory of the work of Thomas More. This word has come to mean a generally unrealizable dream, an unrealizable plan; 2) from gr. 1. originally - the name of a non-existent island with an ideal social system, described by the Englishman Thomas More (1478-1535); 2. subsequently (social utopia) - the designation of an ideal social system that has not been implemented anywhere and cannot be implemented in all details; 3. pipe dream.

Significant characteristic features in the above interpretations are the following: 1) something fantastic, unrealizable, 2) the idealistic structure of the world.

But these interpretations almost do not reveal the concept of utopia as a genre of a work of art, and, therefore, are not sufficient for analysis.

It should be noted that the view of the concept of utopia is very broad. According to A.A. Fayzrakhmanova, which she expressed in the article "Typology of the genre of literary utopia", "the problem of the literary and artistic justification of utopia, in the presence of different points of view in Russian literary criticism, remains an open and ambiguous question ... The range of analyzed utopian works is so wide that the term, and indeed the essence of literary utopia is obscured by non-philological paradigms.

One of the main obstacles in understanding utopia as a literary and artistic phenomenon is seen in the presence of numerous philosophical, sociological, cultural, historical studies, which, undoubtedly, leave their mark on the philological understanding of utopia. At the same time, one cannot deny the fact that the modern interpretations of utopia offered by various humanities have created a certain foundation for studying its main features, recognized by an equally numerous research approaches. [3. p. 3]

A more specific interpretation of utopia as a genre can be found in the dictionary of literary terms by S.P. Belokurova. In it, utopia (from the Greek u - no and topos - a place, that is, a place that does not exist; or eu - good and topos - a place, that is, a blessed, best place) - there is a genre based on the image of a fictional country, designed to serve as a model of an ideal social order. The word utopia was coined by the English writer Thomas More in *The Golden Book*, as useful as it is funny, about the best arrangement of the state and about the new island of Utopia (1516). The most famous utopias in world literature are Plato's "State", T. Campanella's "City of the Sun", F. Bacon's "New Atlantis", in Russian - "Journey to the Land of Ophir" by M.M. Shcherbatov, "The Dream of a Ridiculous Man" by F.M. Dostoevsky, "The Andromeda Nebula" by I.A. Efremov.

Despite the fact that many literary scholars interpret the genre of utopia in different ways, several fundamental features can be distinguished, such as the image of the ideal structure of the world, scale, inclusiveness, globality, descriptiveness, etc. Some researchers, first of all, correlate utopia with the ideal, perfect, which does not have errors and does not allow injustice, the world, highlighting in utopia "a conscious or unconscious arbitrary construction of the ideal." Other scientists emphasize inclusiveness, which enables the author to "tell everything about his utopia, about its structure, about the principles of organizing its life." Also, some of the critics are inclined to the most controversial opinion, according to which the basis of utopia is descriptiveness: "... utopia is always static, utopia is always a description", "... one cannot narrate about the correct arrangement of things, one can only describe it." Other literary scholars single out the most stable sign: "... the global nature of the image of an artificially" constructed "human society." Many authors have noted that the features listed above are reflected not only in utopia, but also in dystopia.

Also, one of the genre-forming factors of utopia is dialogue, which has a function not only as a way of transmitting information, but also as a place or "arena" for the collision of two polar points of view on the world.

Utopia is also characterized by a critical attitude towards reality: "an attempt to build an ideal

society stems from the denial of the real world” (T.A. Karakan). Moreover, this property of utopia, the researcher believes, "reborns in anti-utopian works."

In his work, E.Ya. Batalov highlights another important factor of utopia - duality: "... utopia, as it were, doubles the world, building on the real material world an unreal world of dreams."

Another important stable genre feature is the "spatio-temporal principle of text organization". In his work, A.A. Fayzrakhmanova highlights the characteristic chronotopic features of a utopian text - isolation, stability, spatio-temporal remoteness. [4. p. 39]

In addition to defining and characterizing the features of the utopia genre, such a concept as dystopia should be characterized, since many researchers believe that utopia and dystopia are related genres, in the words of Elena Kopach, "satellite genres". At the same time, there are different opinions regarding the emergence of the dystopia genre and the degree of its dependence on utopia.

Dystopia is one of the most productive genres in Russian literature of the 20th and early 21st centuries. It was in dystopia that the turning points of history, political cataclysms, social experiments, features of public consciousness, as well as the change of literary forms were reflected. A great contribution to the development of the dystopian genre was made by E. Zamyatin, A. Platonov, M. Bulgakov, Y. Daniel, V. Aksenov and other writers of the 20th century. In their works, E.A. Kopach, the characteristic genre features of Russian dystopia, its national identity, took shape.

A.N. Vorobieva proposes to consider utopia and dystopia as a single genre that combines opposite signs of the same aesthetic attitudes. She highlights the leading features of this genre: 1) the image of the collective, organization, society as a model of the best (utopia) or worst (dystopia) state system; 2) Rejection of the present, which is expressed in radical forms: a break with the familiar environment, an escapist departure to another, closed space, a transition to another time; 3) The collective nature of the utopian goal. The main sign of utopia / dystopia is the depiction of public interests, collective aspirations and actions in the name of a common future happiness.

HE. Filenko in the article "Conquering Space and Time..." (2004) notes several main parameters that are important for characterizing the genre: the space of dystopia, the time of dystopia, the nature of movement in dystopia, the "soul" in dystopia, mythologism, etc. O.N. Filenko emphasizes the division of dystopia into two worlds - the "ideal" and the rest, and in the so-called "ideal" world, people live only in the present, the past is banned. The author refers to the category of the past in dystopia such concepts as family and love, which disappear in the "ideal" present.

R. Galtseva and I. Rodnyanskaya in the work "Hinderance is a person. The experience of the century in the mirror of dystopias" mark the main feature of dystopia - criticism of the existing state system [4, p. 220].

The author of one of the major scientific works devoted to the study of the dystopia genre B. Lanin in the monograph "Russian Literary Dystopia" (1993) examines the features of the artistic image of the state and society, focuses on the breakdown of family relations, reflected in the dystopias of the twentieth century. Among the sources of the tragic, the researcher names the replacement of the family by the state and the compulsion of the heroes of dystopias to fight for personal salvation. [5. p. 123]

In the work "Russian Literary Dystopia of the 20th Century" (1994), B. Lanin and M. Borishanskaya note an important feature of dystopia: "Despite the fact that the position of the narrator outside of society is problematic, since there is no such place that would be outside a totalitarian, all-encompassing society, - the authors of dystopias are always forced to resort to

the use of a situation in which the implementation of an ideal society does not reach by a hair's breadth. In a society that should be ideal, there is still a flaw, there is still a person living in it - as a rule, the protagonist of a negative utopia - who takes on the task of changing the immutable. True, the rebellious heroes of dystopia usually fail, and by the end of the works the ideal society will be accomplished, nevertheless, the rebellion of the hero and the pacification of the power of the rebel prove some changes in public life, and this contradicts the idea of an immutable, beginningless and endless present.

The problem of the dystopia genre typology in the works of different literary genres has not been resolved in modern literary criticism. Until now, the question remains open, what kind of dystopia developed at various stages of the literary process, what are their distinctive features, national specifics, correlation with other genres.

T. Markova in her work "Modern Prose: Construction and Meaning" (2003) admits that historically dystopia arose as a corrective to utopia, arguing with it. Dystopia, according to the author, turns a utopian project into reality and depicts the results of an experiment. Modeled events are localized in time and space. The story is told on behalf of a fictional character. Thus, the classical anti-utopia, according to T. Markova, is "an artistic model of the future, demonstrating the possible consequences of social and utopian transformations in specific forms of chronotope conventionality and subjective structure." Dystopia not only denies the possibility of the existence of an ideal society, but also believes that any attempts to implement the project of a "just" social order lead to disaster. As "the ideal acquires the status of a practical goal, it inevitably turns into a dogma, into an idol requiring sacrifices; the victim always turns out to be a living life that does not fit into the Procrustean bed of a logical construction, a scheme. Dystopia exposes the paradox of utopian ideology, which consists in the fact that an idea elevated to an absolute turns into its opposite.

As T. Markova notes, the achievements of science (electronics, cybernetics) became an important stimulus for the development of the dystopia of the twentieth century.

After analyzing critical literature, one can come to the conclusion that the concept of utopia and dystopia is still debatable in literary criticism.

Critics identify the main features of utopia: the image of the ideal structure of the world, scale, inclusiveness, globality, descriptiveness, conscious or unconscious arbitrary construction of the ideal. In addition, in Russian literary criticism it is noted that utopia is always static and expresses a critical attitude towards reality: "an attempt to build an ideal society stems from the denial of the real world." A factor of utopia is also duality. The chronotopic features of the utopian text are isolation, stability, spatio-temporal remoteness. [5. p. 103]

Let us take these genre codes of utopia as a basis.

Researchers define the main conflict of dystopia as the collision of the individual with the system of violence (society, state). The plot and compositional features of the genre are due to the situation of testing a person who has fallen into conditions of total pressure from society. Human values are also being tested - love, family, morality, freedom, etc. Dystopia reveals not only the imperfection of the existing world order, but also the danger of the development of real trends in the future. In addition, in domestic and foreign literature, a special role of science fiction in dystopia, which is primarily of a prognostic nature, is noted. Fantasy serves to reveal the deep contradictions of society and expose the spiritual processes taking place in the inner world of the individual. Unlike utopia, which is associated with myths of various kinds, dystopia is aimed at liberation from false myths, utopianism of public consciousness. Therefore, along with real phenomena, utopian ideas also become the object of critical research in dystopia. An important role in dystopia is played by various means of the comic (satire, irony, grotesque, parody, etc.), which provide the accusatory pathos of the genre. In anti-utopia, a protest is expressed against

violence, an absurd state structure, and the disenfranchised position of the individual.

Let us use the indicated genre features of dystopia to analyze V. Pelevin's novel S.N.U.F.F.

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