

# The Harmony Of Antiutopia And Realism In The Works Of Tohir Malik

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**Abstract:** This article discusses social science fiction in T. Malik's work, its underlying genre of dystopia, and realistic interpretation. The author's novel "The Idiot" is used as the object of analysis. Dystopia is a fantasy genre that Uzbek writers have almost never touched, and we find features of this genre in T. Malik's novel "The Idiot." Life on the planet Tang in the novel Distopy is either a misguided utopia or a utopian society that works only for certain layers.

In the novel, realistic reality and a fantastic plot are carried out in parallel. The point of their intersection is represented by the image of an alien. This style in "Devona" is the same as social fantasy recognized in world literature. Rhaq, sent to Earth as a researcher from the planet Tang, acts as a perpendicular line intersecting these two parallel lines, that is, historical reality and fantastic fiction. In the novel, the events of 1917-1921 in Bukhara and the Fergana Valley, the events of the repression period of 1938-1939 are connected and compared with the dystopian life on the imaginary planet Tang through the two-time trip of a crisis cosmonaut named Rhaq to Earth to study the planet Earth.

In the dystopia of the novel, there is a method of warning about the terrible future of humanity, which is striving for scientific and technological progress, but is moving away from its identity and human values, reaching the peak of development and experiencing a decline in human feelings. On the example of the characters of Kholikberdi Tura and Norkhoja in the novel, the prototypes of the kurbashis Madaminbek and Kholkhoja Eshon, who fought for national liberation, are depicted. The article clarifies the historical truth about the leaders Kholkhoja and Shermat, which was changed during the Soviet period, based on several historical sources.

**Keywords:** Antiutopia, dystopia, social science fiction, Madaminbek, Shermuhammadbek, planet Tang, realism, utopia.

**Introduction:** Fantasy has such forms as science fiction, fantasy, and social science fiction. Most of T. Malik's works, presented in a fantastic style without disconnecting from realism, can be classified as the third type of classification, namely social science fiction. The main goal of social science fiction is to reflect on acceptable and unacceptable forms of society and state structure. In turn, depending on whether it represents the acceptable or unacceptable form of this system, social science fiction is divided into subgenres such as utopia and dystopia.

The term "utopia" in science fiction comes from Thomas More's work "Utopia," created in 1516. In reality, the roots of this genre go back to ancient history. In Plato's work "The Republic," created in 360

BC, we find the first elements of the ideal society of the dream[4,138]. The great scholar of the East, Abu Nasr Farabi, also reflected his views on the society he considered ideal in his work "The Virtuous City." [1.45]. Regarding this work of the thinker, T. Malik's connection of the history of fantasy with Europe, in particular, with the name of Jules Verne, is also incorrect. The homeland of fantasy is the East. More precisely, Central Asia. It is appropriate to connect the history of science fiction with the blessed names of Farabi. According to experts in historical science, his works about the "Happy City" are in many ways close to today's science fiction." [6,134].

Another work characteristic of the utopian subgenre of social science fiction is the treatise "Muslims of

Dorurrohat" by Ismailbek Gasprinsky, the founder of the Jadid movement. The author depicts an ideal modern Islamic state in a utopian way, where both religious and secular sciences flourished. As Obidjonova notes, social science fiction is literature aimed at depicting various descriptions of the relationship between technological progress and the social structure of society in the future, various variants of the impact of technology on society. The use of fantastic elements in this allows us to show the progress of society in unusual conditions that have never existed in reality and reflect universal values and problems in the real world.[8,77]

As a result of the transformation of the genre of utopia, another genre of social fantasy developed in the 20th century, called dystopia in Russian sources and dystopia in English sources. 8,[42]

#### ANALYSIS OF LITERATURE

Distopie is a fantasy genre that Uzbek writers have barely touched, and we find characteristics specific to this genre in T. Malik's novel "The Idiot." Life on the planet Tang in the novel is the dystopia described by K. Remer, a misguided utopia, or a utopian society that works only for certain strata.

In the novel, realistic reality and a fantastic plot are carried out in parallel. The point of their intersection is represented by the image of an alien. This style in "Devona" is the same as social fantasy recognized in world literature. Rhaq, sent to Earth as a researcher from the planet Tang, acts as a perpendicular line intersecting these two parallel lines, that is, historical reality and fantastic fiction. In the novel, the events of 1917-1921 in Bukhara and the Fergana Valley, the events of 1938-1939 in the village of Iskambel, which belongs to the present-day Osh region, are connected and compared with the dystopian life on the fictional planet Tang through the two-time trip of a Tang cosmonaut named Rhaq to Earth to study the planet Earth.

In order to describe the fighters of this period of national liberation, which was called the Basmachi movement during the Soviet era, the writer hides his thoughts under the mask of fantasy and introduces the alien life and alien motif into the work. This small work, not very large in volume, has two appearances. First: The high level of scientific and technological progress achieved by humiliating nature and distancing oneself from mutual affection will lead to enormous tragedies in the future. This future of the Earth was predicted using the example of the planet Tang. In the novel, progress on the planet Tang is several hundred times higher than on Earth. However, the higher the level of development, the lower the state of nature, ecology,

and human emotions.

The events in the novel take place on two planets. On the planet Tang and on planet Earth. The events related to life on the planet Tang, included in the work, are a striking example of a subgenre of social science fiction known as dystopia. The unfavorable prediction of the future in such works as Oldo Huxley's "The New World," Evgeny Zamyatin's "We," George Orwell's "1984" was introduced into Uzbek science fiction in the form of the decline of nature and human feelings on the example of the planet Tang.

In the work, an interplanetary expedition is organized, but this expedition is not an Earthly expedition to other planets, as in typical science fiction works, particularly "The Streams of the Universe," "Attack on Mars," novels, or stories like "René's Riddle," "The Brilliance of Diamonds," "A Day in the Galaxy," but rather an alien expedition to Earth, the planet Tang. The story revolves around the third and fourth expeditions, and when Rhaq and Lucian were flying towards Earth, they were entrusted with only one task: to study the level of development of creatures inhabiting the planet. Because interference in Earth's life was strictly forbidden, they took on the appearance of humans. The results of this research could have decided many things, in particular, the fate of planet Earth.

As a result of previous observations, the Tangis assumed that the level of development on Earth lags significantly behind Tang, and these two cosmonauts were tasked with studying this. The plot of the work is contradictory, since both researchers draw two different conclusions from the life of the natives. As a result of a year of research, the first researcher, Lucian, came to the conclusion: "Human development has declined." His conclusion was identical to the purpose of the Crisis expedition - to annex planet Earth to the Tang to advance progress. In reality, the real decline was beginning in the Tang: technology and techniques had developed, but everything had become artificial; their waters were also artificial, their suns named Zaura were also artificial, meaning nature was artificial, and relationships were artificial. This might be an imaginary interpretation of the terrible consequences that the ecological problem, which is escalating today, may have in the future. After all, a person who destroys natural nature is forced to create artificial nature himself: "Even the decrease in oxygen levels did not worry the crisis. Is it difficult for these people of higher consciousness who work only to rise, rising only to work, to discover artificial oxygen? The air is artificial, the food is artificial, only the organs and heart are normal, but their functioning is also unnatural." [5,11].

Through this fantastic prophecy, the writer warns

about the terrible future of humanity, which destroys nature for its own sake. This is the very direction that is called dystopia in world literature.

Another researcher of the expedition, Rhaq, in contrast to his partner Lucian, admires the relationship between planet Earth and its people, who have fallen several steps behind in development. He concludes: "On the eve of an awakening on Earth, not theirs, but our decline is imminent": "I am sure that they will awaken. I talked a lot with young people, they had aspirations, they were accumulating spiritual strength that would cause a powerful explosion on our way back. I will tell you a secret, their history is not a closed gate, so they will awaken" [5,12].

The correctness of his conclusion is also evident from his lifestyle in Tang. In the work, the person rising from a sleeping society is actually Rhaq. He is a fantastic character, but the writer assigned the main idea of the work to this character. He cannot fit into the shell of his society and tries to break through this shell. This was a mirror held up to the policy of the Soviet regime, which separated us from our history and misinterpreted it. No matter how developed the crises are, they don't know their history. At the time of the creation of the work, our compatriots were in a similar situation. Only fifty to sixty years of history were so distorted that the people considered not the Russians who conquered their lands, but the Kurbashis who fought for freedom and defended their homeland from invaders as Basmachi.

As mentioned above, this work has two plot lines: one depicts dystopian fantasy, while the other refers to our falsified and even forgotten history. These two plot lines are connected through the image of the fantastic hero Rhaq. Rhaq, who came to Earth for research purposes and envied this planet and its inhabitants, where nature and human feelings are alive unlike Tang, although their level of development is quite low, feels alien to his planet when he returns to Tang. Indeed, it's natural for a person who sees the naturalness of everything artificial in themselves to strive for this naturalness. Returning to Tang, Rhaq's heart yearns for Earth's vastness, fresh air, and the embrace of nature, while his heart yearns to feel feelings alien to Tang, such as love, compassion, and mutual care.

As noted in his memoirs, Tahir Malik, in accordance with the demands of the time and circumstances, fantastically illuminates the life of our people under Soviet colonialism, the problems of the time that cannot be openly written about, using the example of the fate of the imaginary planet Tang. In particular, even during the Soviet era, history was falsified, and our people were cut off from their history. In this work, the history of the Tang dynasty is kept secret from

everyone, and the people are strictly forbidden to study their history. When Rhaq said, "Now it's time to uncover history," Fig replied, "No, not at all, studying Tang history is the main obstacle to progress. History is only available to a special group. It's enough to analyze past mistakes. Others should only think about advancement, there's nothing behind it," because he was taught the same thing, and he also can't imagine that there is no future without history. Now let's imagine that the inhabitants of an entire planet don't know their history at all, or rather, they don't allow them to know it.

The second plot line of the work, the story hidden under the mask of fantasy, begins precisely here. The author now begins to reveal the true purpose of the work. When Rhaq returns after one year with Tang time and twenty years with Earth time, he searches for people from his previous visit. At this time, he was surprised to learn that true believers and intellectuals who were involved in the reins of history were repressed. Salimxo'ja Asadov, who entrusted his home to children for school, who desired a society governed by an equal people, or Fayzulla Xo'jayev, who studied in Petersburg and spent his father's entire wealth on education, who were labeled enemies of the people and considered a society based on equality a mirage, while Shoaziz, whom Rhaq considered "different in heart but different in tongue, a Tangbob man," lived his life as an intellectual. During his second investigation, Professor of Medicine Abdurazzoqov and Doctor Dilmurod, who invented the Tet device for treating mental illnesses, were also arrested along with his father-in-law, an enemy of the people Abdurazzoqov, on charges of committing crimes against the homeland.

## METHODOLOGY

Apparently, Rhaq's first research period coincided with the eve of the 1917 revolution, and his second visit - with the repressions of 1938. Under the guise of fiction, the writer covered the most relevant historical periods. Even in realistic places where the true essence of the work is embedded, the author does not throw off the mask of fantasy that he has worn. In this line of the plot, only the image of Rhaq is embodied as having a fantastic character. He restores the spiritual world of the insane Sabohiddin with the help of telepathy and determines the cause of his madness. And for us, it clarifies the history of the national liberation fighters of 1917-1920, who called themselves kurbashis.

In the work, Sabohiddin, by order of religious scholars, is sent to serve Kholiqberdi Tora, that is, Madaminbek, the rebel leader. He then sent Sabohiddin to him to call Norxo'ja, that is, Xolxo'ja, who was disrupting the unity among the rebel leaders fighting for freedom and

e'faith, to his conscience and to encourage him to obey Madaminbek and fight unitedly for this nation. It narrates the disagreements between the commander of the Muslim army, Amirul Iashkar Muhammad Aminbek Ahmadbek ugli, and Kholkhoja kurbashi. Kholiqberdi Tura is interpreted as a positive character, and Norkhoja and Shermat as a negative character. Realizing that the Soviets would ultimately prevail on the battlefield, Kholikberdi Tora reluctantly formed an alliance with them. The events up to this point are historical truth. However, in the novel, Kholiqberdi Tura is killed by Shermat Kurbashi. Norxo'ja, the rebel leader, is also ready to kill him. Even Shermat regrets that the kurbashi managed to do this before him. In fact, this interpretation in the work was also caused by historical events that were distorted during the Soviet era. The historical truth about the death of Madaminbek and the activities of the commanders of that time was restored much later than the time of the work's creation. In fact, the history of this period, as well as the figures of Shermuhammadbek and Kholkhoja, have caused a number of disputes among historians. Let's look at the information of historians about this:

1. Sources of the Soviet era. In the stories and novels of such Red commanders as Melkumov, Polikovsky, Kalmykov, it is said that Muhammadaminbek was executed by Kholkhoja on the instructions of Shermuhammadbek, and his head was placed on the tip of a spear and carried by Kholkhoja as an example and punishment. [9,146]

One of the Red commanders, M. Polikovsky, wrote in his work "The Abolition of Madaminbek": "Madaminbek was shot in the head. His head will be presented as a gift to Kholkhoja." [9,146] In our opinion, T. Malik seems to have used information for the work from similar Soviet-era sources. As the author himself notes in the book "Life's Boat," there is no objectivity in the works of historians from 1917-20. [6,135] In particular, according to Usman Aliyev's memoirs "My Memories" from the collection "In the Battles for Soviet Power in the Fergana Valley," published in 1957, Kurshermat cunningly captured Madaminbek and handed him over to his old enemy Kholkhoja. Thus, Kholkhoja took revenge on his brother and killed Madaminbek." [9,146]

2. Works and articles published during the years of independence, after the attitude towards the "Basmachi movement" changed somewhat, as well as the works of some Uzbek writers and scholars living abroad. Literature in this category also connects Madaminbek's death with Shermuhammadbek and Kholkhoja Eshon. In addition to this, some argue that the Soviet Secret Service is also involved in this

matter.[9,146]

3. Works of scholars and journalists living abroad, memoirs of Shermuhammadbek, his brother Nurmuhhammadbek, and other kurbashis, as well as works created on the basis of these memoirs.

Our compatriot Dr. Boymirza Hayit, who lived in Germany, in his book "Basmachi or the National Struggle in Turkestan in 1917-1934," emphasizing that Shermuhammadbek had nothing to do with Muhammadaminbek's tragedy, writes that he was executed by Kholkhoja's men and fled to Bukhara after Soyib qori and Lutfulla Maxsum Madamin were killed. The first volume of the work "National Independence Movement in Turkestan in 1917-1934 and Anwar Pasha" by the Turkish writer Ali Bodomchi is conventionally called "Kurbashis." In this work, it is also mentioned that Sayib Qori and Lutfulloh Maxsum first shot Madaminbek, and then strangled him. [2,146] Similarly, Ibrohim Yorqin's articles "The Great Mujahideen of Turkestan, Shermuhammadbek," Tohir Chig'atoy's "We Lose the Mujahideen of Turkestan, Shermuhammadbek," and Boymirza Hayit's book "Turkestan Between Russia and China" state that Madaminbek was killed or ordered to be killed by Xolxo'ja Eshon. However, even in these sources, there is no mention of Shermuhammadbek's involvement in this horrific act.

Sermuhammadbek, a participant in these events, who, after persecution by the Soviets, went to Afghanistan and lived in Turkey for many years. Shermuhammadbek, in his memoirs, states that it was the Bolsheviks themselves who had Madaminbek executed and later blamed the rebel leaders: "When Kholkhoja captured Madaminbek, he handed him over to his men Soyib Qori and Lutfulloh Maxsum. These two killed Madaminbek and fled to Bukhara. The accusation that Madaminbek was killed by me or Kholkhoja was a slanderous propaganda against us by the Russians... The Bolsheviks blamed this death on us." [9,148]

However, it should be noted that Uzbek historians did not have this information at the time of the novel's creation. Therefore, while Madaminbek is a positive character, Shermuhammadbek and Kholkhoja are portrayed as negative characters in the image of traitors who executed the freedom-loving son of the nation. Indeed, these two historical figures, portrayed negatively in this work, have shown no less dedication to the freedom of the nation and the protection of our religion than Madaminbek. In the works of historians such as Mansurkhua Khodzhaev "The Courage of Shermukhammadbek and the Kurbashis," Kakhramon Rajabov "Madaminbek," "Shermukhammadbek," specific information is given about the heavy loss that

befell the nation on May 14, 1920, and that these two historical figures continued to fight against the Soviets several times after Madaminbek's death. All historical sources unanimously agree on one undeniable truth: by 1920, Madaminbek had agreed to a peace treaty with the Soviets. Kholkhoja, Shermuhammadbek, and other kurbashis preferred to steadfastly continue the national liberation struggle. It is at this point that their paths divide into two poles. However, both of these paths were for the protection of nation and faith.

The original idea at the center of "Devona," as Mansurkhoja Khojayev put it, has been a stray theme in history and literature, not seen light like a stepchild, and 'the theme of the national liberation era, neglected and blackened. T. Malik was the first to dare to introduce the image of Madaminbek, the brightest representative of this struggle, into Uzbek literature. The writer's audacity is skillfully concealed under the guise of fantasy.

As mentioned above, the original title of the novel was "People Standing at the Crossroads." The author states: There is a difference between "standing" and "remaining." I wrote about the four paths in life that emerged as a result of the Soviet government's massacre and those who stood at the forefront of this path," he says. [7,61] As mentioned above, this work was first published under the title "People Left at the Crossroads." As a result, somewhat incorrect analyses of this work have emerged. In particular, we can cite some passages from M. Boboyev's article "Welcome Rhaq" in the January 1, 1983 issue of the Uzbekistan Literature and Art newspaper as an example.

The work shows a group of people at the intersection during the first expedition led by Rhaq and Lukian. These are the revolutionary-minded young intellectuals of Bukhara, the "Young Bukharans." Rhaq, a researcher of the planet Tang, with his intellect characteristic of high development, realizes that among these young people, only Sabohiddin and Salimxo'ja are living with great aspirations.

According to the author of the article, the first intersection - two people survive the first exam. One of them, Salimxo'ja, chose the right path and never went astray again. At this point, e'objection arises. In the novel, Salimxo'ja's chosen path was the policy pursued by the people's government, that is, the Soviet regime. However, supporters of this very policy, those who should have shared the same views with Salimxo'ja, accused him of hostility towards the existing regime and imprisoned him. In fact, Salimkhoja Asadov was also one of the dozens of people at the intersection in the work, but the path he chose was not the right path, as M. Boboyev said, but the wrong path. In his opinion,

the second of those who survived the first intersection - Sabohiddin, although his intentions were pure, could not choose the right path. Heroes like Sabohiddin's brother Jamoliddin, Kholiqberdi Tora, and Zayniddin Hoji were able to choose the right path. "The saddest thing is that, as Jamoliddin told his brother, people with 'open eyes on the forehead but blind eyes in the heart' do not follow them." [7,239]

M. Boboyev wants to say that those who support the Soviets are on the right path. Choose a different path

And the heroes remain at the intersection. This is the interpretation derived from the title of the work in the edition. Therefore, although it symbolically illuminated the true history against Soviet policy, this work passed the censorship of the time, was allowed to be published, and was even awarded the Gafur Gulyam State Prize.

## RESULTS

The article describes Sabohiddin's tragedy as follows: "Because he was a fanatic. Due to this fanaticism, he didn't feel the breath of time, the beating of his heart. At first, despite the efforts of Salimkhoja, and later his brother, his eyes remained unopened, remaining ignorant." [7,240] A sense of temporal harmony is evident in these sentences. According to the critic, if Sabohiddin had joined the Soviet ideology, he would have taken the most direct path at the crossroads. It seemed that Sabohiddin would face the harshest punishment for being among this group. In reality, this suffering befell every person who fought for the nation's freedom during that period. The outward reason for Sabohiddin's madness was seeing his brother's severed head in his own saddlebag, while the inner reason was the torment of seeing his beloved people deprived of their freedom and faith.

In the work, Sabohiddin, who has become a madman, introduces the reader into a new group. This group consists of collective farm workers of the late thirties and the family of a doctor named Dilmurod, who came to work in the village. As is known, the years 1937-1938 were the most tense period of repression. In the story, a characteristic of this period is created with very brief, very subtle gestures. Shoaziz's treatment upon Rhaq's return, Devona's son-in-law, the chairman's trembling words about the recent past, and the imprisoned medical professor Abdurazzoqov, although not given much space, reveal the face of the terrible period in our history known as the repressions of the thirties.

Agreeing with M. Boboyev's opinion, Sabihiddin was unwilling to escape the Norxoja trap.

We can say that the slight weakness of the striving is

one of the minor flaws of the work.

Nevertheless, the fate of the characters standing at the crossroads carries a huge historical, spiritual, and cautionary load on the work. The characters of the novel standing at the crossroads are:

1. Salimxo'ja Asadov dreamed of a society governed by a people where everyone was equal; for this cause, he surrendered his house to the children for school; however, when the Bolsheviks, proponents of this very equality, came to power, they arrested him.

2. Fayzulla Khodzhaev - returns after studying in Petersburg; spends all his father's wealth on education: chooses the path of achieving people's freedom through knowledge and political force, but is labeled an enemy of the people.

3. Shoaziz - considers a people's society based on equality a mirage; supports the leadership of the people by intellectuals, but after the establishment of Soviet power, he takes on the image of an intellectual sympathetic to this doctrine. It's no coincidence that Rhaq thinks of him for his hypocrisy: "Tangbob is a man, he should be taken to Tang first." Life in Tang is, in a sense, an anti-utopian interpretation of communism, which the Soviet government dreamed of.

4. Jamaluddin - after returning from Siberian exile, joined the ranks of the Soviets; due to the discord of the kurbashis, he does not believe that they will regain the people's freedom; he believes that the help of the kurbashis from the English or Turks will lead to their subordination: "The Basmachi are like a patchwork tablecloth. Because of them, the land became barren. They won't get far in this condition. They are worshipping in isolation. As if outsiders were supposedly the refuge and support of religion. They sow the seeds of hatred in our country, thinking about the expansion of their wallets... What business does the Englishman have with the purity or impurity of Islam? Is it really difficult to understand this?" [5,86]

While Sabohiddin sees no difference in the intentions of the English and Russians, believing that both are cunning hunters intent on casting colonial nets on our land, he says: "The Soviets want to give our freedom into our own hands," and he truly believes this.

5. Sultamurad - although he shares the views of the kurbashis who fought for freedom and faith, at the crossroads he chooses the path of his desires; Acting according to the principle "If the world is flooded, what's the matter with the duck," he aims to gain wealth and prestige at a time when the entire nation is sacrificing its lives for the future of the nation.

6. Zayniddin Haji - sincerely worries about the freedom of the nation, about Muslims not being humiliated by

the infidels; On Kholiqberdi Tura's orders, he called the people to jihad and fight against the invaders, but he too, in Jamoliddin's words, worshipped the outside world: he sought refuge in the land from the Turkish army led by Anvarposhsho.

7. Norxo'ja, the rebel leader, is ready to fight infidels without bowing his head to the last drop of blood; he is ruthless, militant, and an extreme fanatic; he is a figure who, thinking not of the people, but of position, is ready to do anything in this way. Above, we mentioned that the prototype of this image is Kholkhoja Kurbashi, and the historical truth about him has been restored.

8. Shermat Kurbashi - the murderer of Kholiqberdi Tura in the work; he is accused of treason for making peace with the Russians and is killed. Prototype - Shermuhammadbek. After Madaminbek's death, he became the commander of the commanders in the Fergana Valley and continued the national liberation struggle against the Soviets until 1922. Later, the historical truth that he was not the murderer of Madaminbek was restored.

9. Kholikberdi Tura - strives to unite the scattered kurbashis; He also sent Sabohiddin and Zayniddin Haji to Norxo'ja to call him to reason; he urged them to fight united against the invaders. "So... the Soviets call us 'bandits.' They invaded, plundered, and humiliated the land, while we, the unfortunate ones, earned the label of "Basmachi." [5,71] These thoughts, expressed in the work by Kholikberdi Tura, reveal his entire spiritual world.

10. Sabohiddin - his main goal was not national liberation, but jihad; He participated in the Battle of Chanoqqal'a for the same purpose; he also joined the national liberation movement at the behest of religious scholars in the Bukhara madrasa. He sincerely desires to serve the cause of national liberation, but due to the fate of his brother and sister, he cannot escape Norxo'ja's influence.

11. Rhaq - an image standing at the crossroads between two planets, two civilizations. Earth, a planet devoid of natural resources and human emotions, a planet full of problems, where love and hardship are accompanied by hatred, good by evil, freedom by colonies, truth by lies, but people with living souls... At the end of the work, the writer leaves it suspended between these two paths, leaving it to the reader to choose which planet to live on: "This Earth, these people have restored the feelings of love, affection, and kindness that have vanished without a trace in its heart. Where will he go now, leaving these people behind? To his heartless homeland? Who is waiting for him? And here? Can a society that abandons its people, the unique talents that determine progress, now show

mercy to God?" [5,143]

## CONCLUSION

In conclusion, it can be said that whether it's the fate of aliens or the distant future, the essence of fantastic works lies in warning humanity, a call to understand oneself and the world. The protagonist of the work, Rhaq, also felt signs of awakening during his first journey to Earth. Now those who have awakened are being repressed. As if this wasn't enough, through information sent by the Tang ruler, he learns that a great war has begun on Earth - World War II. At this point, Rhaq stands at the intersection. For Rhaq, no matter how delightful it was to return to his homeland, the pain of leaving the Earth where his feelings were born was equally immense. It's as if two planets are pulling it in opposite directions. And he is at the crossroads. He needs to choose one of two paths. What should he do? Each reader continues this in their own imagination. Indeed, one of the conditions of dystopia is to leave the solution to the reader. Indeed, the purpose of the fantastic direction in the work of Tahir Malik is also human studies, drawing conclusions from the past and present of humanity, being aware of the predictions of a promising or tragic future, mastering the achievements of science, and calling for a rational life without losing feelings of kindness, conscience, and conscience

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