

THE CONCEPT OF FREEDOM IN THE DYSTOPIAN WORKS BY D. GLUKHOVSKY METRO AND THE POST

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Abstract. The article analyzes the concept of "freedom" in the works of the dystopian genre by the Russian author D. Glukhovsky. The author explores how writers use this literary genre to highlight the issues of modern society and identify potential threats to freedom and individual rights through various dystopian texts. The purpose of this work is to examine the concept of freedom in D. Glukhovsky's novels "Metro" and "Post", as the theme of freedom is a central theme in dystopian literature. The focus of the research is on analyzing the concept of freedom within the author's works. The significance of this study lies in its relevance to Russian dystopian literature, which is becoming increasingly relevant against the backdrop of current events in Russia. This article employs comparative-historical and linguistic analysis methods to explore the concept of freedom. The main findings of the study emphasize the significance of examining the concept of "freedom" in dystopian literature, as it is freedom and the right to self-determination that are crucial in society. When a person is deprived of their ability to make decisions, they lose their sense of identity. The current situation in Russia and human rights are also a significant focus for D. Glukhovsky. The value of this research lies in its relevance at a time when it is crucial to analyze Glukhovsky's works, as the author has been labeled a foreign agent by the Russian government. The practical implications of this study are limited to its potential use as a resource for further research. In dystopian narratives, the concept of freedom stands in opposition to totalitarianism, encompassing freedom of speech, action, choice, movement, expression, and, most significantly, thought. Drawing on the works of classic dystopian authors, Glukhovsky emphasizes the importance of individual freedom under an oppressive regime.

Keywords: dystopia, Russian dystopia, concept of freedom, Glukhovsky, totalitarian regime, society, freedom of speech, dictatorship

Introduction

At the beginning of the 20th century, many Russian writers addressed the problem of the social ideal. After the 1917 revolution, it became necessary to create a new social order, which led to the emergence of a new literary genre in Russia – dystopia. In this genre, writers consider not only the problems of government, but also the life of an ordinary person in this system. A person becomes the center of a cultural society encompassing all spheres of life. Dystopian literature focuses on the conflict between the human personality and the ruthless social system.

Historically, dystopia arose as a corrective to utopia, choosing a specific form of polemic: it fits a utopian project into the logic of real life and fearlessly presents the results of this experiment. Classical dystopia is an artistic model of the realized utopian ideal, demonstrating the consequences of social transformations.

The genre of dystopia has always been closed to research in Russian literary studies. It was only by the twentieth century that works began to appear, where the

works of E.Zamyatin, A.Platonov and in the 2000s a galaxy of dystopian authors like V.Sorokin, A.Volos, T.Tolstaya, etc. were studied. Therefore, the study of the work of modern authors like Glukhovsky makes it possible to analyze the works of dystopian authors and keep track of the continuation of traditional themes and the identification of new trends in their works.

The genre of dystopia was closed for research in the literary studies of several countries. However, closed topics were often narrated in the works of writers in connection with an interest in looking into the future or the unknown. One of them is a novel by D.Glukhovsky, which describes the life and horror of people after a nuclear disaster. Perhaps the author aimed to warn the inhabitants of the planet in advance about the danger of using any weapon, leading to radical consequences, climate change, food shortages, the appearance of various diseases and their mutations, that is, to pessimistic scenarios. On the other hand, interest in dystopias is reviving due to the extraction of experiences also from history, from the past. Researcher G.Gizdatov notes that "the popularity of genres of historical and science fiction literature, the interest of all forms of humanitarian knowledge in the past has manifested itself" [1].

Dystopia rejects the idea of achieving social ideals and shows that attempts to establish a predetermined just social order often led to violence against the individual and social reality, then it becomes clear why this genre became dominant in the era of wars and revolutions. The social upheavals of the 20th century, including the revolution in Russia and the unrest of liberation movements around the world, were perceived as a real threat to the possibility of bringing utopian ideals to life. In the middle of the 20th century, dystopias became the prevailing trend in the West, designed to discredit utopian visions and warn about the possibility of violent human *happiness*.

Materials and methods

The proposed article presents texts from the above-mentioned novel as the main material, based on the concepts of total control and suppression of individual freedom through language and ideology: people do not learn the necessary lessons from their lives, past mistakes, that people drive themselves into certain social and physical limits, limiting themselves in their own individual freedom; measures are not followed precautions, the physical and mental integrity of the affected persons is violated and at the same time their freedom, autonomy and self-determination are limited, and much more. It is reflecting a post-apocalyptic dystopia with an emphasis on limiting individual freedom through social and physical frameworks. The number of uses of keywords related to the concept of freedom and its antonyms in each work was studied.

Linguistic analysis: the semantic shades of the words *freedom*, *will*, *choice* and their antonyms in the context of works are analyzed.

General scientific methods of analysis and synthesis of scientific literature on the research topic; conceptual analysis with the aim of determining the characteristics of the identified concept *freedom*, contextual-representative analysis

with the aim of determining the characteristics of the implemented basic concept *freedom* in the analyzed works of art, genre features.

Also we referred to the works of classical dystopian authors such as Zamyatin – explores the collectivization of freedom and the suppression of personal will in the name of the common good and Orwell – a concept of total control and suppression of individual freedom through language and ideology.

Additionally, we involved data from the explanatory dictionary of Ozhegov [2]. We applied a comparative historical method to study the evolution of the concept of freedom in various cultural and historical context; linguistic analysis to a frequency analysis of the use of lexemes associated with "freedom" and its antonyms to identify the prevailing meanings. It is the number of uses of keywords related to the concept of freedom and its antonyms in each work was studied.

Linguistic analysis: the semantic shades of the words "freedom", "will", "choice" and their antonyms in the context of works are analyzed.

Results

In Ozhegov's explanatory dictionary, the word *freedom* is interpreted as follows: the absence of constraints and restrictions linking the socio-political life and activities of any kind. the class, the whole society, or its members. Freedom of conscience (the right to profess any religion or not to adhere to any religion). Freedom of speech. Freedom of the press. Personal freedom (inviolability of the person, home, secrecy of correspondence, telephone telegraphic messages, freedom of conscience). Freedom of assembly, rallies, street marches and demonstrations. Fighters for the freedom of the people. To win freedom. 3. In general, the absence of any restrictions, constraints in anything. To give children more freedom. 4. The condition of someone who is not in custody, in captivity. Set free.

Some scientists study the concept of freedom and give their own definitions. For example, O. Kirillova considers the prototype of the linguistic and cultural concept of *freedom*, refers it to the key concepts of Russian culture with a dominant axiological principle [8]. The concepts of will and freedom in the Russian linguistic consciousness in interrelationship. N. Petrov considers will and freedom as oppositions of "one's own" and "someone else's" [9]. T. Ardasheva concludes that the concept of *freedom* is a basic concept, forms the worldview of the individual and society, regulates the behavior of individuals and it has a wide range of applications [10].

Freedom is the absence of constraints and restrictions linking the socio-political life and activities of a class, the whole society or its members. Freedom is also the possibility for the subject to manifest his will based on awareness of the laws of the development of nature and society. Freedom is a conscious necessity.

In addition, comparative linguistics explores not only the concept of freedom, but also the concept of freedom based on the material of related languages.

In the novel *Metro*, the word *freedom* occurs 37 times, *will* - 6, *choice* – 10 and *independence* only 4 times. The antonyms for these words are much more common. For example, *limit* is 8 times, *impossible* - 84, *closed* - 14, *power* - 13 and *must* - 88.

In the novel *the Post* the word *freedom* occurs 6 times, *will* - 2, *choice* - 1, *independence* - 2. Antonyms for these words: *impossible* - 64, *closed* - 34, *power* - 8, *must* 23. Looking at these figures, it can be understood that the author himself, perhaps without noticing, does not use words, describing freedom. This shows that the characters do not even think in their thoughts, they rarely allow themselves to think about freedom and independence. The most common words are impossible (64 times) and *must* (88 times).

Glukhovsky's style and language in his works can be characterized as dynamic, rigid and saturated with elements of colloquial and even street style. He actively uses elements of the sociolect (the language of a certain social group), which makes his works more realistic and closer to the perception of the real world.

A mixture of literary and conversational style is a mixture of high and low styles. For example, in his works there are often both high philosophical reflections and direct, rude spoken language that reflects the atmosphere of the post-apocalypse or the dark sides of human nature. This combination allows you to create the effect of reality, where the narrative is layered and diverse. This is especially evident in such works as "Metro 2033" or "The Post".

In Glukhovsky's works dialogic and internal monologue widely use the inner monologue of the characters, which allows them to reveal their experiences and thinking more deeply. In Metro, for example, the narrative is built around the inner world of the hero, who is experiencing changes in his life and comprehending his place in society. In this context, Glukhovsky's style can be described as psychological realism, where language reflects internal conflicts and struggle with the outside world: *I don't know what I'm looking for in these ashes. Perhaps I'm not looking for anything – they say that murderers are drawn to return to the scene of the crime, so isn't that the whole point? One thing is for sure: I will not find either forgiveness or hope here* [3].

The concept of dystopia has been used in literature for many decades, starting with "We" (1920) by E. Zamyatin, *Brave New World* (1932) by O. Huxley, *1984* (1949) by J. Orwell's *Fahrenheit 451* (1953) by R. Bradbury and in the 2000s, continued this trail in V. Sorokin, T. Tolstaya, D. Glukhovsky, etc. These and many other texts influenced the genre of dystopian literature [4].

Glukhovsky actively uses specific vocabulary to create a unique atmosphere and emphasize the social picture of the world in which his characters live.

His works often contain words and expressions that are associated with violence, survival, despair and moral dilemmas. For example, in Metro 2033 there are many words and expressions related to survival, degradation of the human personality, tyranny and cruelty (such as *rats*, *black*, *boiling water*). These lexical elements create darkness and hopelessness, permeating the entire text.

Glukhovsky also often uses elements of mythologies and symbols borrowed from popular culture. In Metro 2033, for example, there are phrases and ideas reminiscent of ancient myths about the end of the world or the struggle for survival, reworked through the prism of modern culture. The symbolism of underground stations and their inhabitants often has a metaphorical meaning, reflecting hierarchy, degradation of society and echoes of civilization.

Glukhovsky uses neologisms and archaisms to create the effect of time and change the perception of reality. For example, in *Metro 2033*, fictional words are used to refer to objects, places, or phenomena in a destroyed world. These neologisms create a sense of a new reality, but also emphasize the atmosphere of the post-apocalypse, where words familiar to us lose their meaning or acquire new shades.

Radiation – although this word exists in Russian, in the context of post-apocalyptic reality it acquires a special meaning and new variations. In the work there are such forms as *radiation zones*, *hot spots* (places affected by radiation). *Paladins* is a term borrowed from historical vocabulary, used to refer to militant groups that defend certain territories in the subway. *Black* is the name of the mutated creatures that inhabit the subway. This word also carries an element of symbolism and is associated with something dangerous, inhuman. *Depot* – in the subway, the term is used to refer to *stations* or *bases* where residents return after forays to the surface. *Libraries* are the so-called special repositories in metros where knowledge is stored, for example, old books or some kind of technology.

The syntactic constructions in Glukhovsky's works are diverse, but in general they are quite simple and dynamic. This is since works are often aimed at creating a tense, fast-paced atmosphere.

Glukhovsky often uses simple sentences, which gives the text some *rudeness* and *straightforwardness*. However, at the moments of the most important philosophical reflections or tense scenes, the author resorts to complex sentences that allow you to convey in detail the thoughts of the characters, their inner experiences. This is especially noticeable in *Metro*, where long, multi-part sentences often serve to convey the hero's complex reflections.

Inversion and other syntactic techniques, such as repetition and parceling, are actively used to create tension or emphasis on a certain point in the text. For example, short phrases or even single words are often used in action scenes, which creates the effect of dynamism and rapid development of events.

Glukhovsky actively uses rhetorical means to enhance the expressiveness of his text and convey the inner world of the characters.

As already mentioned, metaphors and symbols play an important role in creating the ambiguity of works. For example, the metaphor of the underground world in *Metro 2033* can be interpreted as a metaphor for the degradation of human society, and life in the subway as life in prison, in a world devoid of normal human relations.

Antithesis and contrasts, for example, between light and shadow, survival and death, were used to emphasize the philosophical themes of the works. In the "Text" Glukhovsky often contrasts the everyday life and inner experiences of the hero, showing the difference between the outside world and the inner state of the character.

Glukhovsky always relies on pragmatic elements in his text, creating a special atmosphere of interaction with the reader. In *Metro 2033*, an important role is played by addressing the reader through first-person narration, where the inner monologues of the characters become not only a narrative, but also an appeal to the audience. This creates the effect of personal involvement in the story.

The philosophy of the dystopian world order is the philosophy of separation. And not only territorial. We are talking about a more important phenomenon – human division: the strictly hierarchical division of a dystopian society is only one of the results of this. A dystopian society is usually divided into castes, each of which performs certain types of work and has (or does not have) certain privileges. But hierarchy is perhaps not the most important and not the most terrible feature of the dystopian world order. In most cases, a dystopian society is like two levels, and the lower one is completely subordinate and subordinate to the upper one, that is, there are *vertical* relations between levels of different order. There are practically no *horizontal*, single-level relations: a person really exists as a *unit*, he is absolutely separated from others, there is practically no family institution left, a person appears out of nowhere and, like a detail of a large mechanism, having served his time, goes nowhere. There are no fathers and mothers in this world, since they also bear the stamp of individuality, the personality is leveled, likened to a machine acting thoughtlessly according to a once-set canon. In this world, there are only *vertical* connections – the bond of a slave and a master, a puppet and a puppeteer.

As A. Chantsev notes [5], in the 1990s and early 2000s, Russian writers were more interested in historical events, for example, the 1917 Revolution, the Civil War, World War II, the GULAG and the collapse of the USSR, that is, there was a focus on the past, and today the works of writers describe the present and the future.

B. Wittenberg [6] calls such works *situational literature*, which activates the interest of the people in the genre of literature that describes the problem of today and the *flow* is exhausted only when the situation is resolved.

B.A. Lanin [7] sees the reason for the widespread dystopia in the absence of an open discussion of political problems in the country. Along with direct prohibitions, the *internal editor* is being revived. Without explanations or discussions, the laws already adopted by the authorities are being *lowered* to the population. This kind of disregard is what causes dystopian literature.

Discussion

There are often words associated with control and oppression (for example, *suppression*, *censorship*) that emphasize the lack of real freedom.

Glukhovsky often uses complex sentences with different levels of nesting to convey the inner conflicts of the characters. For example, in the dialogues of the characters, contradictions often arise related to their desire for freedom and responsibilities to society.

Glukhovsky uses various versions of the word *freedom*, often in the context of its loss or illusion. For example, phrases like *freedom of choice* and *pseudo-freedom* emphasize its dual nature. Freedom in his works is often seen as an illusion maintained by the system. The characters strive for freedom, but eventually face a reality that leaves them no choice.

The juxtaposition of individual freedom and collective security is a key topic. The characters realize that freedom can threaten their lives and safety.

Glukhovsky actively uses the term "freedom" to create a contrast between life in the dungeons and the ideals they represent. Characters' speeches about freedom often serve to emphasize their helplessness in front of the system.

In *Metro 2033*, freedom is perceived as a lack of control and as a metaphor for hope. However, the real conditions of life underground contradict this hope.

Dialogues between characters can demonstrate their different approaches to freedom: some strive for independence; others choose security, even if it means losing freedom.

Glukhovsky addresses the fears and anxieties of modern society, including the consequences of totalitarianism, identity crisis and dependence on technology. Freedom is becoming a symbol of countering these threats.

In *Metro 2033*, freedom of movement and choice is associated with dangers that highlight the fragility of human life in terms of survival.

Glukhovsky uses the concept of freedom to explore deeper philosophical and social issues.

Restriction of freedom leads in dystopian works to conformism, rebellion, suicide or mass submission. Usually, the main character is a rebel who seeks to resist the totalitarian regime or tries to find an answer to the main question: *what is going on?*

The idea adopted by a person *without the most difficult and painful spiritual work* [11], A. Zverev rightly believes, does not guarantee moral correctness at all. Dystopia embodied this conflict of divergence *between idea and morality* in the forms of the great social experiments of the twentieth century. In the genre of dystopia, a historical paradox is recorded: the establishment of an *ideal* public order turned out to be possible since a living person was *put* under the ideological press. Modern psychological science reminds us: Order in society can only be brought from within, starting with order in one's own soul. Only such an order, projected from the inside out, can be alive and durable. He is born out of freedom, out of Chaos, which we are now so afraid of, forgetting that it is the deadening order *lowered from above* on a person – the order in the morgue – that is the main cause of rotting" [12].

Heroes of the Russian dystopia Glukhovsky in the works *Metro 2033* (2005), *Metro 2034* (2009), *Metro 2035* (2015) and *Post* (2019) are the rebels and seekers of freedom in the world where people live in constant fear of large-scale deception and control.

In a dystopian state, a person is deprived of mental activity, because he lives on other people's ready-made thoughts and has no desire to develop. All this contradicts the very nature of man, which inevitably leads to the degradation of personality [13].

The protagonist Artyom in the *Metro* trilogy is the only one who wants to understand the causes of the nuclear disaster and find out if there is life outside the metro. The trilogy tells the story of the survival of people in the subway, which turned into both a shelter and hell.

Artyom is a young man with a complex character. Sometimes he does not control his emotions and resorts to extreme measures. However, all this can be explained by the fact that the limited space of the subway, where every day you must fight for life, makes his soul rush in different directions. Therefore, he finds a little

freedom in his travels on the subway, in search of the truth and, no matter how strange it may seem to people around him, in hope for the future. In addition, he feels freedom physically through his decisions.

Artyom is a faceless hero, his personification is missing in the novel. In this way, Glukhovsky immerses the reader in his own world. He has a communicative concept *friend or foe*, used implicitly by the hero, serves as a guideline in the space [14].

Glukhovsky's heroes fight for freedom of thought: despite the totalitarian regime, they find the opportunity to express their thoughts secretly or find a symbol of freedom that does not allow them to give up and die; for freedom of action: despite the closed space, heroes can move forward and look for ways out; freedom of choice: to take important steps to save themselves and loved ones; freedom of courage: they choose to fight and survive.

Glukhovsky's characters in the novel *Post* are different from they were in the trilogy *Metro*. After the war between Moscow and the regions, Moscow was forced to separate from the rest of Russia and become an independent state called Muscovy. The action takes place on the eastern border of the empire, at an outpost on the Volga River, which is located several hundred kilometers from the capital and has become polluted and infected.

In his work, the author creates a terrifying vision of the future, where his characters are not destined to find long-awaited happiness. In the finale, the author destroys the myth of a resurgent Moscow, which is a source of well-being and protection. Moscow is becoming a symbol of a terrible bulwark on the body of a suffering country. The post-apocalypse becomes a metaphor for modern life and the problems of today, a story about the search for eternal values and an attempt to preserve humanity after the death of mankind. In the *Post*, the main mass weapon is the word, NLP is a weapon. After hearing the *demonic prayer*, people become possessed. You can only be saved by piercing your eardrums and not hearing prayer.

The main characters are replaced by other characters in the most unexpected place and their choice determines the future of the entire plot. If Artyom from *Metro* had to look for the causes of the disaster and look for a way out of the subway, then the heroes Egor and Michelle had to put up with this world where all the rules were already established and they should not look for answers outside the post, because that's how they spoil the rules of the game. Thus, the characters have different motivations for life.

Seventeen-year-old Egor lives in the *Post* with his mother and stepfather, who is the commandant of the *Post*. He is in love with Michelle, who dreams of going to Moscow.

Sartre [15] developed the concept of freedom as the main aspect of existence. He wrote that a person is free to choose his actions and is responsible for his decisions.

Glukhovsky's dystopian works can be interpreted as a reaction to the political situation and instability in Russia. This is a warning and the author's concern for the future of Russia, this is the hope for a better future. Therefore, the characters, like

the author himself, are concerned about the themes of human freedom and the right to live.

The concept of totalitarianism, presented by Orwell, focuses on the concept of *freedom*. The author repeatedly expressed his imagination about *a nightmarish world where two and two are equal to what the leader will say. If he says five, then that's the truth*. Orwell, in his ideologue from *1984*, rejects the idea of rebellion against natural meanings, considering it as an irrational and destructive reaction of an individual unable to accept normality.

The central idea of *1984* is a postmodern interpretation of the *main dogma of the Angsoc* – the idea of the variability of the past. Various interpretations of the slogan of the inner party from *1984*, including control of time that is holding past and future, present and past, occupy a special place in the history of intellectualism of the twentieth century.

Orwell shows the theoretical possibility of depriving people of historical memory, manipulating the past and present, distorting objective reality to legitimize a totalitarian society. In *1984* he demonstrated the danger of a society of robots that have lost their individuality and critical thinking. This warning is also relevant in the modern world, where social and political technologies can lead to the loss of freedom and human rights.

In none of the newest dystopias are economic interests a priority in the struggle that drives events in the artistic world of the work. However, the cruel logic of power, which subordinates everything and everything up to the intimate life of a person, is investigated extremely accurately.

In dystopian works, either the intellectual elite or the officers usually sit at the head. In the Metro trilogy, there is a detachment of fighters of the Order of Sparta, led by Colonel Melnik, head of the Ring Line Commonwealth, chairman of the Hansa and the Board of Directors – Loginov and the antagonist – Bessolov. The legend of the invisible observers turns out to be true and Artyom reaches it. Invisible observers are the surviving members of the leadership of the former country who lived in Metro-2 and controlled everything that happened in the subway. After learning about this grandiose performance, Artyom supposedly gets the freedom of the truth, that is, he has already been freed from lies.

Dystopia parodies utopian works and discovers their opposite. It reveals the absurdity of the contradictions inherent in utopian ideas. Through the depiction of the reality of a certain historical period, dystopia reveals the strict regulation of human behavior, technological progress and the transformation of man into a mechanism. This genre became especially relevant in the 20th century, the period of revolutions and world wars, when utopian ideas, especially in the regime of Stalin, were put into practice. In Russia, for example, the idea of creating a Bolshevik party was once central to building a bright communist future.

Conclusion

Thus, the concept of freedom in the works of Dmitry Glukhovsky plays a key role in turning the hero into an absolutely free person, while the state, confident in

the righteousness of its mission – to forcibly make everyone happy – leads to a tragedy when personal freedom is actually destroyed.

The results of the study emphasize the importance of analyzing the concept of *freedom* in dystopias, since freedom and the right to it are the most important aspects of society. Deprived of the opportunity to make decisions, a person loses the meaning of his existence. The importance of such an analysis increases in the light of current human rights issues in Russia, where Glukhovsky, already recognized as a *foreign agent*, puts issues related to freedom and human rights on the agenda.

Glukhovsky's works show how the author, using a variety of linguistic means, from vocabulary to rhetorical techniques, creates an atmosphere saturated with social, psychological and philosophical overtones. His style is characterized by the flexible use of various linguistic forms and constructions, which makes it possible to effectively convey the dark, hopeless experiences of the characters, as well as their complex inner experiences.

The themes of the struggle for individuality and opposition to dystopian systems permeate all his works, emphasizing the versatility of human nature and the desire for freedom. Glukhovsky encourages readers to think about how easy it is to lose freedom under the pressure of power and technology. His works serve as a warning about the possible threats that humanity may face in the future, where freedom can become a decisive factor in the struggle for survival.

Results allowed us to consider the concept of freedom and human rights in dystopian literature in its historical development and analysis revealed stylistic techniques and linguistic means by which Glukhovsky creates a gloomy, psychologically saturated atmosphere. It helped a deeper understanding of the role of freedom in the author's works and its relevance in modern society.

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Д. ГЛУХОВСКИЙДІҢ "МЕТРО" ЖӘНЕ "ПОСТ" ДИСТОПИЯЛЫҚ ШЫҒАРМАЛАРЫНДАҒЫ "БОСТАНДЫҚ" КОНЦЕПТІ

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Аңдатпа. Мақалада орыс жазушысы Д. Глуховскийдің антиутопиялық шығармаларындағы "бостандық" концепті талданады. Әр түрлі антиутопиялық мәтіндерге сілтеме жасай отырып, автор жазушылардың осы жанрды қазіргі қоғамның мәселелерін әшкерелеу және бостандық пен жеке құқыққа төнетін қауіптерді анықтау үшін қалай қолданатынын зерттейді. Жұмыстың мақсаты – Д.Глуховскийдің "Метро" және "Пост" антиутопиялық шығармаларындағы "бостандық" концептін талдау. Себебі бостандық тақырыбы антиутопиялық шығармалардағы басты тақырыптардың бірі болып табылады. Ғылыми зерттеудің негізгі бағыттары мен идеялары автордың антиутопиялық шығармаларындағы "бостандық" концептісіне бағытталған. Жұмыстың ғылыми және практикалық маңыздылығы – дәл қазір Ресейде болып жатқан тарихи оқиғалардың аясында ресейлік антиутопия өзекті болып отыр. Мақалада салыстырмалы-тарихи және лингвистикалық талдау әдістері қолданылады. Жұмыстың негізгі нәтижелері антиутопиялық зерттеулердегі "бостандық" концептісін зерттеудің маңыздылығын көрсетеді, өйткені қоғамда бостандық пен бостандық құқығы маңызды. Өзі үшін шешім

қабылдау құқығынан айырылған адам өмірінен айырылады. Қазіргі Ресейдің жағдайы және адам құқықтары да Д.Глуховский үшін басты тақырып болып табылады. Антиутопияны зерттеу саласындағы зерттеудің мәні мынада: Д. Глуховскийдің жұмысын қазір уақытында талдау маңызды, өйткені автоды Ресейде иноагент қатарына кіргізген. Жұмыстың практикалық мәні материалды басқа зерттеулер үшін қолдануға болады. Антиутопиялық шығармаларда бостандық концепті әрқашан тоталитарлық билікке қарсы тұрады. Бұл сөз бостандығы, іс-әрекет бостандығы, таңдау еркіндігі, қозғалыс еркіндігі, сөз бостандығы және ең бастысы – ойлау еркіндігі. Классикалық антиутопиялық жазушыларға сүйене отырып, Д.Глуховский тоталитарлық режимдегі адамның бостандығына назар аударады.

Тірек сөздер: дистопия, орыс дистопиясы, Бостандық концепті, Глуховский, тоталитарлық режим, қоғам, сөз еркіндігі, диктатура

КОНЦЕПТ “СВОБОДА” В АНТИУТОПИЧЕСКИХ ПРОИЗВЕДЕНИЯХ Д.ГЛУХОВСКОГО “МЕТРО” И “ПОСТ”

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Аннотация. В статье анализируется концепт “свобода” в антиутопических произведениях российского писателя Д.Глуховского. Обращаясь к различным антиутопическим текстам, автор исследует, как писатели используют этот жанр для обнажения проблем современного общества и выявления возможных угроз свободе и личным правам. Цель работы – проанализировать концепт “свобода” в антиутопических произведениях Д.Глуховского “Метро” и “Пост”, поскольку тема свободы является одной из главных тем в антиутопических произведениях. Основные направления и идеи научного исследования фокусируются на анализе концепта “свобода” в антиутопических работах автора. Научная и практическая значимость работы состоит в том, что именно русская антиутопия сейчас становится актуальной на фоне исторических событий, происходящих в России. В статье используются сравнительно-исторический метод и лингвистический анализ. Основные результаты работы показывают важность исследования именно концепта “свобода” в антиутопических исследованиях, поскольку именно свобода и право на свободу важны в обществе. Человек лишенный прав решать за себя, лишается и жизни. Состояние нынешней России и права человека тоже является главной темой для Д.Глуховского. Ценность исследования в область изучения антиутопии состоит в том, что работы Д.Глуховского сейчас важно проанализировать вовремя, поскольку автор уже считается иноагентом в России. Практическая значения работы сводится к использованию материала для других исследований. В антиутопических произведениях концепт свободы всегда противостоит тоталитарной власти. Это свобода слова, свобода действий, свобода выбора, свобода движений, свободы самовыражения и самое главное – свобода мыслить. Следуя за классическими антиутопистами Д.Глуховский обращает внимание на свободу человека при тоталитарном режиме.

Ключевые слова: антиутопия, русская антиутопия, концепт свободы, Глуховский, тоталитарный режим, общество, свобода слова, диктатура

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