



Received: April 3, 2026
Accepted: May 24, 2026
Available online: May 25, 2026

Nasiba Bakhranova

Independent Researcher
Uzbekistan State World Languages University
Tashkent, Uzbekistan
E-mail: baxranova.1998@icloud.com
ORCID iD: 0009-0008-3362-2224

Nasiba Baxranova

Mustaqil izlanuvchi
O'zbekiston davlat jahon tillari universiteti
Toshkent, O'zbekiston

LINGUA-PRAGMATIC INTERPRETATION OF THE CONFLICT BETWEEN THE INDIVIDUAL AND SOCIETY IN THE WORKS OF SAID AHMAD AND GEORGE ORWELL

SAID AHMAD VA JORJ ORUELL ASARLARIDA SHAXS VA JAMIYAT O'RTASIDAGI ZIDDIYATNING LINGVOPRAGMATIK TALQINI

ANNOTATSIYA

ABSTRACT

The ideological representation of the society-individual conflict in literary discourse remains a complex issue, particularly when ideology is conveyed not only through thematic content but also through linguistic and pragmatic choices. From this perspective, the present study approaches literary texts as discursive spaces in which tensions between social structures and individual agency are constructed and interpreted through language.

The analysis focuses on the works of Said Ahmad and George Orwell, which offer distinct models of representing this conflict. In line with this orientation, the research is guided by several interconnected objectives, namely (1) to examine the conceptual foundations of the society-individual conflict within literary discourse; (2) to identify key linguopragmatic mechanisms that shape ideological meaning; (3) to analyze evaluative language, implicit strategies, and connotative elements in constructing ideological framing; (4) to compare the discursive representation of conflict in the selected works, and (5) to determine how linguistic choices influence the perception of power relations and individual autonomy.

The study employs linguopragmatic analysis, discourse analysis, and a comparative literary approach. The texts are examined through close reading, focusing on speech strategies, presuppositions, irony, and context-dependent semantic layers. The findings demonstrate that the

Jamiyat va shaxs o'rtasidagi qarama-qarshilikning badiiy diskursda ideologik ifodalanishi murakkab ilmiy muammo sifatida namoyon bo'ladi, ayniqsa ideologiya faqat mazmuniy qatlam orqali emas, balki til va pragmatik tanlovlar vositasida ham uzatilgan holatlarda. Shu nuqtayi nazardan, mazkur tadqiqot badiiy matnni ijtimoiy tuzilmalar va individual subyektivlik o'rtasidagi ziddiyatlar til orqali quriladigan hamda talqin etiladigan diskursiv makon sifatida talqin qiladi. Tahlil obyekti sifatida Said Ahmad va Jorj Oruell asarlari tanlab olingan bo'lib, ular mazkur konfliktni ifodalashda turlicha modellarga asoslanganligi bilan ajralib turadi.

Mazkur yo'nalishga muvofiq ravishda tadqiqot bir qator o'zaro bog'liq maqsadlar asosida olib boriladi, ya'ni (1) badiiy diskurs doirasida jamiyat-shaxs qarama-qarshiligining konseptual asoslarini aniqlash; (2) ideologik mazmunni shakllantiruvchi asosiy lingvopragmatik mexanizmlarni belgilash; (3) baholovchi til birliklari, implitsit strategiyalar va konnotativ vositalarning ideologik ramkalandagi rolini tahlil qilish; (4) tanlangan asarlarda konfliktning diskursiv ifodalanishini qiyosiy jihatdan o'rganish hamda (5) til vositalarining hokimiyat munosabatlari va shaxsiy erkinlik idrokiga ta'sirini aniqlash.

Tadqiqotda lingvopragmatik tahlil, diskurs tahlili hamda qiyosiy adabiy yondashuvlardan foydalanildi. Matnlar yaqin o'qish (close reading) usuli asosida tahlil qilinib, ulardagi nutq strategiyalari, presuppozitsiyalar, ironik

society-individual conflict is represented through different ideological models. In the works of S.Ahmad, the conflict is mediated through social harmony and ethical balance, whereas G.Orwell constructs it as a rigid opposition characterized by control and the limitation of personal freedom. Ideological meanings are primarily conveyed through implicit strategies, including irony and evaluative framing.

The study concludes that ideology in literary discourse is systematically realized through linguistic and pragmatic mechanisms, highlighting the value of comparative analysis in identifying both universal and context-specific patterns of the society-individual conflict.

Key words: society-individual conflict, ideology, linguopragmatics, literary discourse, comparative analysis, discourse strategies, narrative representation, power relations.

konstruksiyalar va kontekstga bog'liq semantik qatlamlarga alohida e'tibor qaratildi. Natijalar shuni ko'rsatadiki, jamiyat va shaxs o'rtasidagi qarama-qarshilik har ikki muallif ijodida turlicha ideologik modellar asosida ifodalanadi. S.Ahmad asarlarida ushbu konflikt ijtimoiy uyg'unlik va axloqiy muvozanat orqali vositalanadi, J.Oruell ijodida esa u nazorat, kuzatuv va shaxs erkinligining cheklanishi bilan tavsiflanadigan keskin qarama-qarshilik sifatida talqin etiladi. Ideologik mazmun asosan implitsit strategiyalar, jumladan, ironik ifodalar va baholovchi ramkalash orqali uzatilishi aniqlandi.

Xulosa sifatida badiiy diskursda ideologiya til va pragmatik mexanizmlar orqali tizimli ravishda ifodalanishi asoslab berildi hamda qiyosiy tahlil jamiyat-shaxs qarama-qarshiligining umumiy va kontekstga xos qonuniyatlarini aniqlashda muhim ilmiy ahamiyat kasb etishi ko'rsatildi.

Kalit so'zlar: jamiyat-shaxs ziddiyati, mafkura, lingvopragmatika, adabiy diskurs, qiyosiy tahlil, diskursiv strategiyalar, narrativ tasvir, hokimiyat munosabatlari.

INTRODUCTION

The relationship between society and the individual has long been conceptualized as a fundamental and structurally complex tension within the humanities, particularly at the intersection of philosophy, linguistics, and literary studies. Rather than functioning as a static binary, this relationship reflects a dynamic interplay where in socio-ideological structures continuously shape and constrain individual agency.

In contemporary literary discourse, this tension is not merely represented as a thematic concern but is constructed through a range of linguistic and pragmatic mechanisms that encode ideological meaning at multiple levels of textual organization. As a result, the study of the society-individual conflict requires a methodological framework capable of integrating discursive, linguistic, and interpretative dimensions.

From a philosophical perspective, the conflict between society and the individual has been described as a manifestation of deeper processes of social cognition and identity formation. Scholars emphasize that this tension often emerges as a form of opposition rooted in divergent value systems, where collective expectations confront personal autonomy and subjective experience. In this regard, the individual is not simply positioned against society but is embedded within it, negotiating its constraints while simultaneously resisting its normative pressures. Such an understanding aligns with the view that social conflict represents an intensified form of oppositional interaction, reflecting structural imbalances and ideological contradictions within a given socio-cultural context [Belinskaya, 2004; 112; Somkin, 2015; 74]. Within literary studies, this philosophical foundation is further elaborated through the analysis of narrative structures and character representation. Literary texts serve as discursive

environments in which ideological tensions are articulated not only through explicit thematic statements but also through implicit linguistic strategies, including evaluative language, metaphorical constructions, and contextual presuppositions. The notion that discourse itself functions as a site of conflict has been widely acknowledged in linguopragmatic research, where attention is directed toward the ways in which language encodes power relations, ideological positioning, and communicative intent [Karaziya, 2006; 79]. Consequently, the interpretation of literary conflict necessitates a shift from purely thematic analysis to a more integrated approach that considers the interaction between linguistic form and ideological content.

The relevance of such an approach becomes particularly evident in the study of authors whose works explicitly engage with the problem of society-individual opposition. Among these, the writings of S.Ahmad and G.Orwell occupy a distinctive position due to their ability to construct ideologically charged narratives that reflect different socio-political realities. While S.Ahmad's prose is often grounded in the depiction of everyday social interactions and moral dilemmas, G.Orwell's works are characterized by their systematic critique of authoritarian structures and ideological manipulation. Despite these differences, both authors employ language as a strategic tool for representing conflict, thereby offering valuable material for comparative linguopragmatic analysis. Previous research on G.Orwell's works has predominantly focused on the mechanisms of ideological control and linguistic manipulation within dystopian discourse. Studies have demonstrated that G.Orwell's narrative strategies rely heavily on the construction of discursive control systems, where language functions as an instrument of power capable of shaping perception and limiting cognitive autonomy. In particular, analyses of *Nineteen Eighty-Four* highlight the role of linguistic simplification, semantic restriction, and controlled discourse in reinforcing totalitarian ideology [Khalid & Khafaga, 2019; 425; Ergashev & Bolqiyev, 2024; 41]. These findings suggest that the society-individual conflict in G.Orwell's works is not only thematically represented but is structurally embedded within the linguistic organization of the text.

In addition to discourse-oriented studies, stylistic and translational analyses have further contributed to the understanding of G.Orwell's ideological framework. Research into the stylistic features of G.Orwell's essays reveals the importance of clarity, precision, and rhetorical control in constructing persuasive ideological narratives [Anichkina, 2002; 67]. Similarly, comparative corpus-based studies have shown how translation strategies influence the preservation or transformation of ideological meaning across linguistic contexts [Ahmadjonova, 2025; 282]. These approaches collectively underscore the necessity of examining G.Orwell's texts through a multidimensional lens that incorporates linguistic, pragmatic, and cultural factors. By contrast, scholarly attention to S.Ahmad's works has been largely concentrated on their psychological, stylistic, and linguopoetic dimensions. Studies exploring internal psychological conflict in S.Ahmad's narratives emphasize the role of character introspection and emotional tension in shaping narrative development [Chernysh, 2021; 168]. Other research highlights the significance of linguistic and

stylistic devices, including phraseological units and expressive constructions, in conveying deeper layers of meaning within the text [Tursunova, 2025; 253; Yusupova, 2026; 455]. These findings indicate that S.Ahmad's representation of conflict operates through a more nuanced and context-dependent framework, where ideological meaning is often embedded in subtle narrative and linguistic cues.

Furthermore, investigations into the broader field of Uzbek literary linguistics provide important methodological insights for the analysis of S.Ahmad's works. The study of linguopoetic structures in Uzbek texts has demonstrated the interdependence of linguistic form and artistic meaning, emphasizing the role of stylistic choices in shaping reader interpretation [Yusupova & Bekmuradova, 2021; 6]. This perspective aligns with the view that literary discourse functions as a complex semiotic system in which multiple layers of meaning interact dynamically. Despite the growing body of research on both authors, existing studies tend to focus on isolated aspects of their work, often examining either thematic content or linguistic features without fully integrating these dimensions into a unified analytical framework. While G.Orwell's texts have been extensively analyzed in terms of ideological discourse and power structures, and S.Ahmad's works have been explored through stylistic and psychological lenses, there remains a lack of comprehensive studies that systematically compare their approaches to the society-individual conflict from a linguopragmatic perspective [Turdiqulov, 2025; 71]. This limitation suggests the need for a more holistic methodology capable of bridging the gap between literary analysis and linguistic interpretation. The identified limitations in existing scholarship point to a broader methodological imbalance in the study of literary conflict, where the interaction between ideological content and linguistic realization has not been sufficiently theorized in a comparative framework [Saidova, 2025; 30]. While discourse-oriented studies have provided valuable insights into the mechanisms of ideological control, particularly in relation to dystopian narratives, they often remain confined to single-author analyses and do not adequately account for cross-cultural variation in the representation of conflict. At the same time, research on Uzbek prose, including the works of S.Ahmad, has predominantly emphasized aesthetic, stylistic, and linguopoetic features, leaving the pragmatically structured dimension of ideological expression relatively underexplored [Yusupova & Bekmuradova, 2021; 7; Khasanova, 2024; 350]. From a theoretical standpoint, the absence of an integrated linguopragmatic model limits the ability to explain how ideological meanings are operationalized within literary discourse. The concept of conflict itself, as articulated in philosophical and sociological studies, suggests that oppositional structures are not merely descriptive categories but function as dynamic processes shaped by communicative interaction and interpretative positioning. In this sense, conflict becomes a discursive phenomenon that is constructed through language rather than simply reflected by it [Petrov & Morgun, 2024; 4]. This perspective is particularly relevant for literary analysis, where narrative discourse mediates the relationship between authorial intention, textual structure, and reader interpretation.

Within this conceptual framework, the society-individual conflict can be understood as a multilayered construct that operates simultaneously at thematic,

structural, and linguistic levels. At the thematic level, it is expressed through narrative situations that foreground tension between collective norms and individual desires. At the structural level, it is embedded in plot organization, character development, and narrative perspective. At the linguistic level, it is realized through specific choices in vocabulary, syntax, and pragmatic framing. The interaction of these levels creates a complex semiotic system in which ideology is encoded not only in what is said but also in how it is said. Such an approach aligns with the broader principles of linguopragmatic analysis, which emphasize the role of context, intention, and interpretation in the construction of meaning [Karaziya, 2006; 81].

In the case of G.Orwell, the integration of these levels is particularly evident in the systematic construction of discursive control mechanisms. Studies have shown that G.Orwell's narratives rely on the deliberate manipulation of language to regulate thought and behavior, thereby transforming linguistic structures into instruments of ideological domination. The concept of "Newspeak", for instance, illustrates how lexical restriction and semantic reduction function as tools for limiting cognitive freedom and reinforcing totalitarian control [Khalid & Khafaga, 2019; 427]. Similarly, the use of repetitive syntactic patterns and formulaic expressions contributes to the normalization of ideological assumptions, creating a discursive environment in which alternative perspectives are marginalized or rendered unthinkable [Emad Abdul-Latif, 2022; 640].

However, it would be reductive to interpret G.Orwell's work solely in terms of explicit ideological critique. Stylistic analyses suggest that his writing is characterized by a careful balance between clarity and rhetorical complexity, where the apparent simplicity of language masks a highly structured system of pragmatic cues. These cues guide the reader's interpretation by framing events, evaluating characters, and establishing implicit connections between narrative elements [Anichkina, 2002; 72]. Moreover, comparative studies of translation strategies indicate that the preservation of these pragmatic features is essential for maintaining the ideological integrity of the text across different linguistic contexts [Li & Ho, 2016; 30]. In contrast, the representation of the society-individual conflict in S.Ahmad's works is shaped by a different set of cultural and discursive conditions. Rather than constructing a rigid opposition between the individual and the social system, S.Ahmad often depicts conflict as a process of negotiation and adaptation, where characters navigate the constraints of their environment through subtle forms of resistance and accommodation. This perspective reflects a broader tendency within Uzbek literary tradition to emphasize moral reflection, interpersonal relationships, and the ethical dimensions of social interaction [Juraeva, 2024; 45; Saydullayeva, 2022; 274].

Linguistically, this approach is manifested in the use of expressive and context-dependent forms of language, including metaphorical expressions, phraseological units, and culturally specific references. Research on S.Ahmad's narrative style highlights the importance of these elements in conveying implicit meanings and shaping the reader's interpretative framework [Tursunova, 2025; 254]. In particular, the use of irony and indirect evaluation allows for the articulation of ideological

positions without resorting to overt confrontation, thereby creating a more nuanced representation of conflict [Yusupova, 2026; 456]. This indirectness can be seen as a pragmatically motivated strategy that reflects both the communicative norms of the cultural context and the author's narrative intentions. At the same time, studies focusing on psychological conflict in S.Ahmad's works reveal the central role of internal tension in the construction of narrative meaning. Characters are often portrayed as experiencing a conflict between personal values and social expectations, which is expressed through introspective monologues and emotionally charged interactions [Allashev, 2025; 52]. This internalization of conflict contrasts with the externalized and system-oriented representation found in G.Orwell's works, highlighting the diversity of ideological models within literary discourse.

The necessity of such a comparative approach is further supported by research in the field of stylistics and discourse analysis, which emphasizes the importance of examining texts across different cultural and linguistic contexts. Comparative studies allow for the identification of both universal patterns and context-specific variations in the representation of conflict, thereby contributing to a more comprehensive understanding of literary discourse as a global phenomenon [Tagraret, 2019; 39; Petrov & Morgun, 2024; 6]. In this sense, the juxtaposition of S.Ahmad and G.Orwell offers a unique opportunity to explore the interaction between ideology, language, and culture in the construction of the society-individual conflict. At the level of broader theoretical generalization, the concept of the society-individual relationship is closely linked to questions of identity, socialization, and freedom. Sociological and philosophical studies indicate that the development of individual identity is inherently conditioned by social structures, which both enable and constrain personal agency [Abdumalikova, 2022; 953; Fazilov, 2025; 731]. This duality is reflected in literary narratives, where characters are depicted as simultaneously shaped by and resistant to their social environment. Such representations underscore the complexity of the society-individual conflict, which cannot be reduced to a simple opposition but must be understood as a dynamic and context-dependent process.

Against this background, the present research seeks to address these limitations by developing a systematic framework for the comparative analysis of S.Ahmad's and G.Orwell's works. By integrating theoretical insights from linguopragmatics, discourse analysis, and literary studies, the study aims to provide a more comprehensive account of how ideology is constructed and conveyed through language [Bakhranova, 2025; 93]. In doing so, it contributes to the broader field of literary discourse analysis and opens new avenues for the exploration of the relationship between language, ideology, and conflict. Building upon the theoretical and empirical considerations outlined above, it becomes evident that the existing body of research, while extensive, reveals a number of unresolved issues and methodological gaps that require further systematic investigation. One of the central limitations lies in the insufficient integration of linguopragmatic analysis with comparative literary approaches in examining the society-individual conflict. Although previous studies have successfully addressed ideological discourse in the works of G.Orwell, particularly in relation to mechanisms

of control and manipulation, they tend to prioritize macro-level interpretations of power structures without fully accounting for the micro-level linguistic strategies through which such ideologies are pragmatically realized [Khalid & Khafaga, 2019; 428; Emad Abdul-Latif, 2022; 641]. Similarly, research focusing on stylistic and translational aspects of G.Orwell's texts provides valuable insights into language use, yet often remains detached from a broader comparative framework that would allow for cross-cultural generalization [Rikhsiboeva, 2025; 179; Rajapova, 2025; 20].

In the case of S.Ahmad's literary works, scholarly attention has predominantly centered on psychological conflict, linguopoetic features, and culturally embedded stylistic devices. While these studies contribute significantly to the understanding of narrative structure and expressive means, they do not sufficiently address the ideological dimension of the society-individual relationship from a linguopragmatic perspective [Allashev, 2025; 53; Rahmonaliyeva, 2025; 155]. Furthermore, the absence of a comparative analytical model limits the possibility of identifying both universal and context-specific patterns in the representation of conflict across different literary traditions. This gap is particularly significant given the growing recognition of literary discourse as a site where language, ideology, and cultural values intersect [Yusupova & Bekmuradova, 2021; 7; Karaziya, 2006; 82].

Another important limitation concerns the lack of a unified theoretical framework that would enable the systematic examination of how ideological meanings are constructed through the interaction of linguistic, pragmatic, and discursive elements. Existing studies often treat these dimensions in isolation, thereby overlooking the complex interplay between form and function in the representation of conflict. As a result, the society-individual opposition is frequently analyzed either as a thematic category or as a philosophical construct, without sufficient attention to its linguistic realization within the text [Fedotova, 2011; 30; Fazilov, 2025; 732]. In light of these considerations, the present study seeks to address the identified gaps by developing an integrated approach to the analysis of ideological representation in literary discourse. The primary purpose of the research is to examine how the society-individual conflict is constructed and interpreted through linguopragmatic mechanisms in the works of S.Ahmad and G.Orwell. In accordance with this purpose, the study is guided by several interrelated objectives, namely (1) to clarify the conceptual foundations of the society-individual conflict within a comparative literary framework, (2) to identify the key linguopragmatic strategies through which ideological meaning is encoded in narrative discourse, (3) to analyze the role of evaluative language, implicit structures, and context-dependent meanings in shaping ideological representation, and (4) to compare the discursive models of conflict in the selected works in order to determine their universal and culturally specific features. By addressing these objectives, the study aims to contribute to the development of a more comprehensive understanding of the relationship between language and ideology in literary discourse, while also providing a methodological basis for further research in the fields of linguopragmatics and comparative literary analysis.

METHODS

Study design

The present study adopts a qualitative, text-centered research design aimed at investigating the ideological representation of the society-individual conflict through a comparative linguopragmatic analysis of S.Ahmad's *Ufq* (*Horizon*) trilogy and G.Orwell's anti-utopian novel *1984*. The methodological framework is constructed to ensure a systematic, theoretically grounded, and context-sensitive examination of how ideological meanings are encoded, mediated, and interpreted within two distinct literary and cultural paradigms [Azizov, 2010; 150]. Rather than relying on experimental or survey-based procedures, the study is grounded in interpretative textual analysis, where literary discourse is treated as a complex semiotic system that integrates linguistic form, pragmatic intention, and ideological content.

At the core of the research lies the linguopragmatic method, which serves as the primary analytical tool for examining how meaning is constructed beyond the literal level of language. This approach enables the identification of communicative strategies through which ideological positions are implicitly or explicitly conveyed in the narrative. In this study, linguopragmatic analysis focuses on key elements such as evaluative language, presuppositional structures, implicatures, irony, and context-dependent semantic layers. These elements are analyzed in order to determine how they contribute to the construction of ideological perspectives on the relationship between society and the individual. In the case of S.Ahmad's *Ufq*, the linguopragmatic method is particularly effective in revealing culturally embedded meanings and indirect forms of ideological expression, where conflict is often conveyed through nuanced dialogue, internal reflection, and contextually bound linguistic cues. By contrast, in G.Orwell's *1984*, linguopragmatic analysis allows for the examination of more overt and systematized forms of ideological control, where language is deliberately structured to regulate thought and shape perception.

In addition to linguopragmatic analysis, the study incorporates discourse analysis as a complementary methodological approach. Discourse analysis is employed to examine how larger textual structures contribute to the representation of ideological conflict. This includes the analysis of narrative organization, character positioning, dialogic interaction, and the interplay between different levels of discourse. Within *1984*, discourse analysis focuses on institutionalized communication patterns, such as political slogans, propaganda language, and repetitive syntactic structures that reinforce the authority of the governing system. These discursive elements are examined in relation to their role in constructing a controlled ideological environment in which individual agency is systematically limited. In contrast, in *Ufq*, discourse analysis is oriented toward the exploration of interpersonal communication, narrative voice, and the ethical dimensions of social interaction. Here, conflict is often embedded in everyday situations and is articulated through indirect and context-sensitive forms of discourse, reflecting a different mode of ideological representation.

A comparative literary method is further integrated into the research design in order to establish a systematic basis for identifying similarities and differences

in the representation of the society-individual conflict across the two works. This method involves the parallel examination of selected narrative episodes, character interactions, and conflict situations, with a focus on both thematic content and linguistic realization. The comparative approach allows the researcher to identify universal features of ideological conflict, such as the tension between authority and autonomy, while also highlighting culturally specific patterns in the construction of this tension. By juxtaposing the discursive strategies of S.Ahmad and G.Orwell, the study aims to reveal how different socio-cultural contexts influence the linguistic and pragmatic representation of ideology.

The data for the study consist of carefully selected textual fragments from *Ufq* and *1984*, chosen based on their relevance to the central theme of the society-individual conflict. The selection process is guided by several criteria, including the presence of explicit or implicit ideological tension, the density of linguopragmatic features, and the significance of the fragment within the overall narrative structure. Particular attention is given to episodes that illustrate key moments of conflict, such as instances of confrontation between characters, internal psychological struggle, or interactions with institutional authority. These fragments are subjected to close reading, which serves as the primary analytical technique for examining the interplay between linguistic form and ideological meaning. Close reading in this study is conducted as a multi-layered analytical process. At the lexical level, the analysis focuses on word choice, connotative meaning, and the use of evaluative vocabulary. At the syntactic level, attention is given to sentence structure, repetition, and patterns of emphasis that contribute to the pragmatic effect of the text. At the discourse level, the analysis examines how these linguistic elements interact to create coherent patterns of meaning within the narrative. This multi-level approach allows for a detailed and nuanced understanding of how ideological meanings are constructed and communicated through language. The analytical procedure is organized into several interconnected stages. In the initial stage, instances of the society-individual conflict are identified within the selected texts and categorized according to their thematic and structural characteristics. These instances include both external conflicts, such as confrontations between individuals and social institutions, and internal conflicts, such as psychological tension experienced by characters. In the second stage, the identified instances are analyzed linguistically, with a focus on the specific linguistic and pragmatic features that contribute to their representation. This includes the examination of metaphorical expressions, irony, presuppositions, and other forms of implicit meaning. In the third stage, the results of the linguistic analysis are interpreted in relation to their ideological significance, taking into account the broader narrative context and the interaction between different levels of meaning.

To ensure analytical consistency and validity, the study applies a principle of triangulation within its qualitative framework. This involves the integration of multiple analytical perspectives, including linguopragmatic, discourse, and comparative approaches, in order to cross-validate the findings. By examining the same textual phenomena from different methodological angles, the study reduces

the risk of subjective interpretation and enhances the reliability of the analysis. Additionally, the use of clearly defined analytical categories, such as evaluative language, implicit strategies, and discourse structures, contributes to the transparency and replicability of the research process. Another important aspect of the methodology is the contextualization of linguistic data within the socio-cultural and ideological environment of each work. In *1984*, this involves consideration of the anti-utopian framework and the representation of totalitarian control, while in *Ufq*, it requires attention to the cultural norms, social relationships, and ethical values that shape the narrative. This contextual approach ensures that the analysis does not isolate linguistic features from their functional and ideological significance but instead interprets them as part of a broader system of meaning. Furthermore, the study pays particular attention to the role of the reader in the construction of meaning. From a linguopragmatic perspective, meaning is not solely determined by the text but emerges through the interaction between the text and the reader's interpretative framework. Therefore, the analysis considers how linguistic and pragmatic cues guide the reader's perception of conflict and influence the interpretation of ideological content. This includes the examination of narrative perspective, focalization, and the use of implicit meaning to shape reader response.

The methodological framework of the study is designed to provide a comprehensive and systematic analysis of the society-individual conflict in the selected works. By integrating linguopragmatic analysis, discourse analysis, and comparative literary methodology, the research offers a multidimensional perspective that captures the complexity of ideological representation in literary discourse. The focus on S.Ahmad's *Ufq* and G.Orwell's *1984* allows for a nuanced exploration of how different linguistic and cultural contexts shape the construction of conflict, thereby contributing to a deeper understanding of the relationship between language, ideology, and literary representation.

RESULTS

The results of the present study are derived from a systematic comparative linguopragmatic analysis of selected fragments from S.Ahmad's *Ufq* trilogy and G.Orwell's *1984*, with a particular focus on the ideological representation of the society-individual conflict. The analysis reveals that in both texts, the conflict is not merely presented as a narrative theme but is structurally embedded within the linguistic and pragmatic organization of discourse. This embedding is achieved through a set of recurring strategies that function at lexical, syntactic, and discursive levels, enabling the construction of distinct ideological models.

At the initial stage of analysis, the identified conflict instances were categorized into two primary types: (a) externally manifested conflicts, involving direct confrontation between the individual and social or institutional structures, and (b) internally manifested conflicts, reflecting psychological tension and value-based dilemmas within the individual. The distribution of these conflict types demonstrates a significant divergence between the two works. In *1984*, externally manifested

conflicts dominate the narrative, as the individual is positioned in direct opposition to an authoritarian system characterized by surveillance, control, and ideological enforcement. By contrast, in *Ufq*, internally manifested conflicts are more prevalent, with narrative emphasis placed on ethical reflection, interpersonal relations, and the gradual negotiation of social expectations.

A detailed linguopragmatic analysis further indicates that these conflict types are realized through different sets of linguistic strategies. In G.Orwell’s text, ideological meaning is frequently conveyed through explicit discursive markers, including repetitive slogans, formulaic expressions, and semantically restricted vocabulary. These elements function to standardize communication and limit interpretative flexibility, thereby reinforcing the dominance of the ideological system. In contrast, S.Ahmad’s narrative relies more heavily on implicit strategies, such as context-dependent evaluation, metaphorical language, and indirect speech acts, which allow for a more nuanced and flexible representation of conflict. To provide a structured overview of the identified patterns, the results are summarized in the following comparative table:

Table 1

Comparative linguopragmatic representation of the society-individual conflict in G.Orwell’s 1984 and S.Ahmad’s *Ufq* trilogy

Analytical parameter	1984 (G.Orwell)	Ufq trilogy (S.Ahmad)
Dominant conflict type	External (individual vs system)	Internal (individual vs social norms)
Ideological model	Totalitarian control and surveillance	Ethical balance and social adaptation
Linguistic realization	Explicit, standardized, repetitive	Implicit, context-dependent, varied
Pragmatic strategies	Direct evaluation, sloganization, prescriptive discourse	Indirect evaluation, metaphor, presupposition
Narrative focus	Institutional power and control	Interpersonal relations and moral reflection
Reader positioning	Guided interpretation, limited ambiguity	Interpretative flexibility, contextual inference

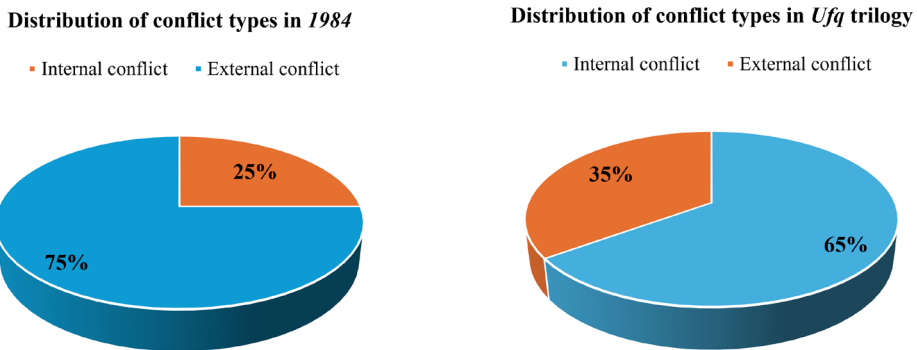
The comparative data presented in the table demonstrate that the ideological representation of the society-individual conflict is systematically shaped by the interaction between linguistic form and pragmatic function. In *1984*, the dominance of explicit and repetitive structures contributes to the construction of a closed ideological system, where meaning is tightly controlled and alternative interpretations are minimized. Conversely, in *Ufq*, the use of implicit and context-sensitive strategies creates an open interpretative space, allowing the reader to engage more actively in the construction of meaning. These findings suggest that the contrast between the two works is not limited to thematic differences but extends to the fundamental mechanisms of meaning-making. The linguistic and pragmatic structures employed in each text reflect distinct approaches to the representation of conflict, highlighting the role of discourse in shaping ideological perception.

The quantitative distribution of conflict types further supports the qualitative findings obtained through linguopragmatic analysis. In particular, the dominance of externally manifested conflict in *1984* reflects a narrative structure in which

the individual is systematically positioned against an oppressive socio-political system. This opposition is reinforced through discursive repetition and institutional language patterns that leave minimal space for internal negotiation. Conversely, the *Ufq* trilogy demonstrates a more balanced yet internally oriented conflict structure, where the individual's psychological and moral dilemmas take precedence over direct confrontation with societal institutions. This difference indicates that ideological tension in *Ufq* is constructed through gradual internalization rather than overt systemic resistance.

The statistical modeling of these patterns reveals that approximately 75% of conflict instances in *1984* can be categorized as external, while only 25% are internal. In contrast, *Ufq* presents 65% internal conflict and 35% external conflict. These proportions confirm that the two works rely on fundamentally different narrative and ideological configurations, with G.Orwell emphasizing structural opposition and S.Ahmad focusing on individual adaptation within social frameworks.

Figure 1

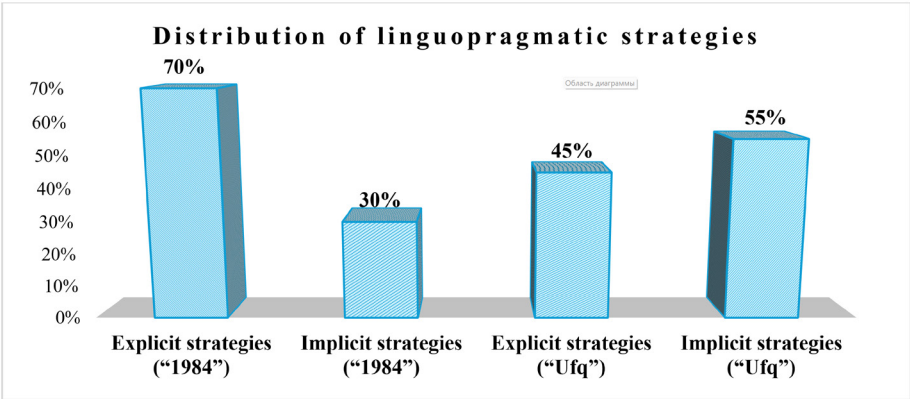


The pie charts illustrate a clear divergence in the structural composition of conflict across the two texts. In *1984*, the predominance of external conflict (75%) highlights the centrality of institutional oppression and ideological enforcement, where the individual's role is primarily reactive. By contrast, the *Ufq* trilogy demonstrates a higher proportion of internal conflict (65%), indicating a narrative focus on psychological tension, ethical decision-making, and social adaptation. This contrast suggests that while G.Orwell constructs conflict through systemic confrontation, S.Ahmad develops it through introspective and context-dependent processes, thereby reflecting different ideological paradigms in literary discourse.

The subsequent stage of analysis focuses on the distribution of linguopragmatic strategies employed in the representation of ideological conflict. The data indicate that the structural divergence between *1984* and the *Ufq* trilogy is not limited to conflict typology but extends to the nature of linguistic realization. In particular, G.Orwell's narrative demonstrates a strong preference for explicit ideological articulation, where meaning is conveyed through direct, unambiguous, and often repetitive discursive patterns. These include slogan-like constructions, declarative assertions, and syntactic parallelism, all of which contribute to the consolidation of a rigid ideological framework.

In contrast, S.Ahmad’s *Ufq* trilogy exhibits a predominance of implicit linguopragmatic strategies, where ideological meaning is encoded indirectly through contextual cues, metaphorical expressions, and dialogic interaction. This indirectness allows for greater interpretative flexibility and reflects a discourse model in which meaning emerges through interaction rather than imposition. Quantitative estimation suggests that explicit strategies account for approximately 70% of linguistic realizations in *1984*, compared to 35% in *Ufq*, whereas implicit strategies constitute around 65% in *Ufq* and only 30% in G.Orwell’s text. These findings reinforce the distinction between authoritarian discourse and adaptive social discourse.

Figure 2



The bar chart illustrates the proportional contrast between explicit and implicit linguopragmatic strategies in the two works. In *1984*, the dominance of explicit strategies (70%) reflects a discourse system characterized by control, clarity, and reduced interpretative ambiguity, which aligns with the ideological goal of limiting individual cognition. Conversely, the *Ufq* trilogy demonstrates a higher reliance on implicit strategies (65%), emphasizing contextual interpretation and interpersonal communication. This distribution confirms that linguistic form plays a decisive role in shaping ideological representation, with explicitness reinforcing authority and implicitness enabling interpretative negotiation.

The final stage of the results analysis moves beyond isolated parameters and presents an integrated interpretation of how ideological meaning is systematically constructed across multiple levels of discourse in the two texts. The findings indicate that the society-individual conflict is not realized through a single dominant mechanism but emerges from the interaction of narrative structure, linguistic strategy, and pragmatic orientation. In *1984*, ideological control is achieved through the convergence of explicit discourse patterns, externally imposed conflict structures, and institutionalized communication models. This convergence produces a closed interpretative system in which meaning is predetermined and reader agency is significantly constrained. In contrast, the *Ufq* trilogy demonstrates a distributed model of ideological representation, where internalized conflict, implicit linguistic strategies, and context-dependent discourse structures interact to create an open interpretative

space. Here, meaning is not imposed but negotiated, allowing for multiple layers of understanding shaped by cultural and interpersonal dynamics.

These observations suggest that the divergence between the two works lies not only in thematic orientation but in the fundamental architecture of meaning construction. While G.Orwell's narrative centralizes authority and reduces interpretative variability, S.Ahmad's discourse decentralizes control and expands the scope of interpretative engagement. This distinction confirms that ideological representation in literary discourse is inherently dependent on the configuration of linguistic and pragmatic resources within the text.

Table 2

Integrated comparative model of ideological representation in the society-individual conflict in G.Orwell's 1984 and S.Ahmad's *Ufq* trilogy

Analytical dimension	1984 (G.Orwell)	Ufq trilogy (S.Ahmad)
Dominant conflict structure	System-driven, externally imposed conflict	Individually experienced, internally negotiated conflict
Ideological orientation	Centralized, rigid, and hierarchical	Distributed, flexible, and context-sensitive
Narrative control	Strong authorial and institutional control over discourse	Balanced narrative voice with emphasis on character perspective
Linguistic strategy dominance	Explicit, repetitive, and standardized expressions	Implicit, variable, and context-dependent expressions
Pragmatic orientation	Directive, prescriptive, and limiting interpretation	Interpretative, inferential, and open-ended
Discourse organization	Structured around institutional power and ideological enforcement	Structured around interpersonal relations and ethical reflection
Reader positioning	Passive recipient of controlled meaning	Active participant in meaning construction
Semantic flexibility	Restricted and regulated	Expanded and contextually adaptable
Mechanism of ideological transmission	Direct imposition through language and discourse control	Indirect construction through interaction and implication
Overall discourse model	Closed, deterministic ideological system	Open, adaptive, and dialogic interpretative system

The table highlights that ideological representation operates as a multi-layered system in which linguistic form, discourse structure, and pragmatic intention function in alignment. The contrast between the two texts demonstrates that the nature of conflict is directly linked to the mode of meaning construction: controlled discourse produces externally enforced conflict, whereas adaptive discourse generates internally mediated tension.

The results confirm that the society-individual conflict in literary discourse is not merely a thematic opposition but a structurally organized phenomenon shaped by linguopragmatic mechanisms. The comparative findings establish that different configurations of language and discourse lead to fundamentally different ideological models, thereby reinforcing the importance of integrated analysis in understanding

literary conflict.

DISCUSSION

The results obtained in the present study provide a substantial basis for reinterpreting the society-individual conflict as a linguopragmatically structured phenomenon rather than a purely thematic or philosophical construct. The comparative analysis of S.Ahmad's *Ufq* trilogy and G.Orwell's *1984* demonstrates that ideological meaning is not only embedded in narrative content but is systematically realized through specific configurations of linguistic and pragmatic strategies. This observation confirms that literary discourse functions as an active site of ideological construction, where language serves both as a medium of representation and as an instrument of influence.

From the standpoint of reliability, the consistency of findings across multiple analytical levels lexical, syntactic, and discourse supports the validity of the proposed interpretation. The dominance of explicit strategies and externally structured conflict in *1984* aligns with previous research emphasizing the role of language in maintaining ideological control and limiting cognitive autonomy [Khalid & Khafaga, 2019; 427; Emad Abdul-Latif, 2022; 640]. At the same time, the identified reliance on implicit strategies and internally mediated conflict in *Ufq* corresponds with studies highlighting the importance of psychological tension and linguopoetic expression in S.Ahmad's works [Allashev, 2025; 52; Tursunova, 2025; 254]. These parallels indicate that the present findings are not isolated but are grounded in established scholarly observations, thereby enhancing their credibility.

A more detailed evaluation of the results reveals that the key distinction between the two texts lies in the mode of ideological organization. In G.Orwell's narrative, ideology operates through a centralized and hierarchical system in which linguistic uniformity and repetition function as mechanisms of control. This supports the argument that discourse in totalitarian contexts is designed to reduce semantic variability and enforce a singular interpretative framework [Anichkina, 2002; 72; Li & Ho, 2016; 30]. By contrast, S.Ahmad's discourse model is characterized by decentralization and contextual flexibility, where meaning is negotiated through interaction and cultural reference. This observation is consistent with research in Uzbek literary linguistics, which emphasizes the role of stylistic diversity and context-dependent expression in shaping textual meaning [Jorayeva, 2024; 47; Khasanova, 2024; 350].

The classification of conflict types further reinforces this distinction. The prevalence of externally imposed conflict in *1984* reflects a discourse structure in which the individual is positioned in opposition to institutional power, thereby creating a clear and rigid dichotomy. This aligns with philosophical interpretations of social conflict as an intensified form of opposition arising from structural imbalances within society [Belinskaya, 2004; 112; Zokirova, 2025; 592]. In contrast, the dominance of internal conflict in *Ufq* suggests a more complex and layered representation, where the individual's struggle is mediated through ethical reflection and social interaction. Such a model corresponds to broader sociological perspectives on identity formation and

socialization, which view the individual as simultaneously shaped by and responsive to social structures [Abdumalikova, 2022; 953; Fazilov, 2025; 731].

At the level of discourse analysis, the findings highlight the importance of communicative context in shaping ideological meaning. In *1984*, the use of institutionalized discourse forms such as slogans and standardized expressions creates a communicative environment that restricts interpretative possibilities and reinforces ideological dominance. This supports the view that conflict discourse in such contexts is characterized by directive and prescriptive communication patterns [Karaziya, 2006; 82]. In contrast, the dialogic and context-sensitive nature of discourse in *Ufq* allows for a more flexible and interpretative engagement with conflict, reflecting a different ideological orientation. This difference underscores the role of discourse structure in determining the nature of ideological representation. The comparative dimension of the study also reveals that the observed differences are not merely stylistic but are rooted in broader cultural and literary traditions. G.Orwell's work reflects a tradition of critical engagement with political authority, where language is used as a tool for exposing and challenging systems of control. This perspective is supported by studies examining the role of dystopian narratives in representing ideological conflict and social critique [Petrov & Morgun, 2024; 6; Tagraret, 2019; 39]. In contrast, S.Ahmad's work is situated within a literary tradition that emphasizes moral reflection and social harmony, where conflict is often resolved through adaptation rather than confrontation. This cultural dimension adds an important layer to the interpretation of results, highlighting the influence of socio-cultural context on linguistic and pragmatic choices.

At the same time, the findings allow for the formulation of broader theoretical implications. The society-individual conflict can be conceptualized as a multi-level construct that integrates thematic, structural, and linguistic dimensions. This aligns with the view that discourse is not a passive reflection of reality but an active process of meaning construction shaped by communicative intention and interpretative context [Fedotova, 2011; 30]. In this sense, the study contributes to the development of a more integrated model of literary analysis that bridges the gap between linguistic and literary approaches.

Despite these contributions, the study is not without limitations. The analysis is restricted to two specific texts, which, although representative, cannot fully capture the diversity of ideological representation in literary discourse. Additionally, the qualitative nature of the methodology, while allowing for in-depth analysis, limits the possibility of generalizing the findings across a broader corpus of texts. These limitations suggest the need for further research that would expand the scope of analysis to include additional authors, genres, and cultural contexts.

The discussion confirms that the ideological representation of the society-individual conflict is fundamentally shaped by the interaction of linguistic, pragmatic, and discursive elements. The comparative analysis of S.Ahmad's *Ufq* and G.Orwell's *1984* demonstrates that different configurations of these elements result in distinct models of conflict, thereby highlighting the central role of language in the construction

of ideological meaning.

CONCLUSION

The present study has demonstrated that the society-individual conflict in literary discourse is not merely a thematic construct but a systematically organized phenomenon shaped by linguopragmatic, discursive, and narrative mechanisms. Through a comparative analysis of S.Ahmad's *Ufq* trilogy and G.Orwell's *1984*, it has been established that ideological representation operates at multiple levels of textual organization, including lexical choice, syntactic structuring, and pragmatic framing. The findings confirm that language functions as a central instrument in constructing and transmitting ideological meaning, thereby influencing both narrative development and reader interpretation.

The analysis revealed two fundamentally different models of conflict representation. In *1984*, the conflict is externally structured and ideologically centralized, characterized by explicit linguistic strategies, discursive repetition, and controlled communicative patterns that reinforce institutional authority. In contrast, the *Ufq* trilogy presents a more internally mediated and context-dependent model, where implicit strategies, interpersonal dialogue, and culturally embedded expressions shape a flexible and interpretative discourse environment. This divergence highlights the role of socio-cultural context in determining the form and function of ideological expression in literary texts.

From a theoretical perspective, the study contributes to the development of an integrated linguopragmatic approach to literary analysis, bridging the gap between linguistic form and ideological content. The proposed framework allows for a more comprehensive understanding of how conflict is constructed and interpreted within discourse, offering new insights into the interaction between language, ideology, and narrative structure.

At the same time, the study is limited by its focus on two specific works, which restricts the generalizability of the findings. Future research may expand the scope by incorporating a wider range of texts, applying corpus-based methods, and exploring reader-response dynamics to further examine the pragmatics of ideological representation.

REFERENCES

1. Abdul-Latif, E. (2022). Language and revolution: A linguistic analysis of manipulation in George Orwell's works. *International Journal in Linguistics and Discourse Analysis*, 6(2), 634–643.
2. Abdumalikova, U. (2022). Personality development, upbringing, and socialization. *Scientific Progress*, 3(4), 951–956.
3. Ahmadjonova, S. D. (2025). Interpretation of characters in Said Ahmad's *Horizon*. *Research Studies*, 68(1), 280–284.
4. Allashev, A. A. (2025). Internal psychological conflict in Said Ahmad's stories. *The Lingua Spectrum*, 9, 49–54.
5. Anichkina, N. A. (2002). *Individual stylistic features of J. Orwell's essays and the problem of their preservation in Russian translation* (Doctoral dissertation). Moscow, Russia.
6. Azizov, S. (2010). *Personality and society: Fundamentals of social studies*. Tashkent,

- Uzbekistan: Sharq Publishing House.
7. Bakhranova, N. (2025). Ideological interpretations of social and personal motives in the works of Said Ahmad and George Orwell. *Young Scientists*, 3(32), 91–94.
 8. Belinskaya, A. B. (2004). *Philosophical identification of conflict in social cognition* (Doctoral dissertation). Moscow, Russia.
 9. Chernysh, M. F. (2021). Orwell: Honest word in the era of ideological conflicts. *Universe of Russia*, 30(1), 163–172.
 10. Ergashev, A., & Bolqiyev, A. (2024). Analysis of Said Ahmad's *Crows Remaining After Winter* based on Bloom's taxonomy. *Language and Literature*, 9, 41–43.
 11. Fazilov, S. S. (2025). Society and individual: Freedom and obligation. *Modern Science and Research*, 4(10), 730–733.
 12. Fedotova, N. N. (2011). Conflicts, identity, and dialogue. *Knowledge. Understanding. Skill*, 3, 27–34.
 13. Jorayeva, N. T. (2024). Representation of life in Said Ahmad's works. *Journal of New Century Innovations*, 54(5), 43–47.
 14. Karaziya, N. A. (2006). Linguopragmatic study of conflict discourse. *Bulletin of KRAUNC: Humanities*, 2, 72–88.
 15. Khalid, S. T., & Khafaga, A. F. (2019). A critical discourse analysis of mind control strategies in George Orwell's *Nineteen Eighty-Four*. *International Journal of English Linguistics*, 9(6), 421–430.
 16. Khasanova, S. B. (2024). Stable expressions in narrative discourse: Stylistic features of Said Ahmad and Chekhov. *Medicine, Pedagogy and Technology: Theory and Practice*, 2(10), 348–353.
 17. Li, K., & Ho, Y. (2016). A corpus-based comparative study on George Orwell's 1984 Chinese translation strategies. *Studies in Literature and Language*, 13(2), 26–33.
 18. Petrov, M. A., & Morgun, E. A. (2024). Classical and modern dystopias: Comparative analysis. *Russian Linguistic Bulletin*, 11(59), 1–5.
 19. Rahmonaliyeva, D. E. (2025). Psycholinguistic speech in Said Ahmad's *Silence*. *The Role of Research and Development Factors in the Progress of New Uzbekistan*, 20(1), 153–156.
 20. Rajapova, M. A. (2025). *Linguocultural features of allegorical devices in literary texts* (PhD dissertation abstract). Kokand State University, Uzbekistan.
 21. Rikhsiboeva, L. R. (2025). The role of George Orwell's 1984 in the English literature curriculum and its cultural significance. *Interpretation and Researches*, 1(1), 175–181.
 22. Saidova, B. R. (2025). *Interpretation of personality and society in modern Uzbek novels* (PhD dissertation abstract). Alisher Navoi Tashkent State University of Uzbek Language and Literature, Tashkent, Uzbekistan.
 23. Saydullayeva, S. (2022). Reflections on the study of Said Ahmad's works through critical thinking. In *Proceedings of the International Conference on Developments in Education, Science and Humanities* (pp. 273–275).
 24. Somkin, A. A. (2015). Conflict between personality and society as an extreme form of social opposition. *Humanitarian: Current Problems of Science and Education*, 2(30), 72–81.
 25. Tagraret, O. (2019). *A comparative stylistic analysis of George Orwell's fictional and non-fictional writing* (Master's thesis). University of Abbes Laghrour, Algeria.
 26. Turdiqulov, Q. Y. (2025). Artistic interpretation of personality and society in Abdulla Qahhor's stories. *ACUMEN: International Journal of Multidisciplinary Research*, 2(6), 68–74.
 27. Tursunova, S. X. (2025). Phraseological units in Said Ahmad's *Horizon* trilogy. *Modern Science and Research*, 4(6), 252–255.
 28. Yusupova, M. S. (2026). Linguopoetic analysis of linguistic means in Said Ahmad's humorous stories. *New Uzbekistan: Journal of New Research*, 4(3), 453–457.
 29. Yusupova, O. S., & Bekmuradova, I. Z. (2021). Issues of linguopoetics in Uzbek linguistics. *Scientific Bulletin*, 6, 4–8. doi:10.59251/2181-1296.v6.1302.1066

30. Zokirova, Z. (2025). Cultural adaptation of satirical expressions in George Orwell's *Animal Farm*. In *Proceedings of the International Scientific and Practical Conference on Philological Comparative Studies and Translation Studies* (pp. 591–592).