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ROLE OF SETTING IN ASIMOV'S WORKS: CONTEXT AND IMPORTANCE

M.X. Niyazova, PhD, Associate Professor, Bukhara State University, Bukhara

Z.A. Ashurova, Master Student, Asia International University, Bukhara

Annotatsiya. Ushbu maqolada XX asrning eng muhim ilmiy fantastika vakillaridan biri bo'lgan Ayzek Azimov asarlaridagi muhit ahamiyati ko'rib chiqiladi. Muhitning ilmiy dunyoqarashni shakllantirish, ijtimoiy modellarni yaratish va falsafiy konsepsiyalarni san'at orqali ifodalashdagi funksiyalariga alohida e'tibor qaratiladi. Tahlil bir qator muhim asarlarga, jumladan "Foundatsiya" tsikli va robotlar seriyasiga asoslanadi. Xulosa qilib aytganda, Azimovning asarlarida muhit faqat fon emas, balki g'oyalar va xarakterlarni ochib berishda juda muhim rol o'ynaydi.

Kalit so'zlar: Ayzek Azimov, ilmiy fantastika, muhit, dunyo qurish, futurizm, ijtimoiy model, falsafa

Аннотация. В этой статье рассматривается значимость сеттинга в произведениях Айзека Азимова — одного из ключевых представителей научной фантастики XX века. Особое внимание уделяется функциям сеттинга как инструмента формирования научного мировоззрения, социального моделирования и художественного воплощения философских концепций. Анализ основывается на ряде знаковых текстов, включая цикл об «Основании» и серию о роботах. Делается вывод о том, что сеттинг у Азимова не является лишь фоном, а играет важнейшую роль в раскрытии идей и характеров.

Ключевые слова: Айзек Азимов, научная фантастика, сеттинг, миростроительство, футуризм, социальная модель, философия

Abstract. This article examines the significance of setting in the works of Isaac Asimov, one of the key representatives of science fiction of the XX century. Particular attention is paid to the functions of setting as an instrument of formation of scientific worldview, social modeling and artistic embodiment of philosophical concepts. The analysis is based on a number of iconic texts, including the "Foundation" cycle and the series about robots. It is concluded that Asimov's setting is not just a background, but plays a crucial role in revealing ideas and characters.

Key words: Isaac Asimov, science fiction, setting, peacebuilding, futurism, social model, philosophy.

Introduction. Isaac Asimov occupies a unique place in the history of world literature as one of the founders of so-called "hard science fiction". His works form complex futuristic worlds in which science and technology play a key role in social and personal dynamics. In this context, setting - the spatio-temporal and socio-cultural organization of the artistic world - becomes a particularly important aspect of his work.[2] The purpose of this article is to investigate how setting functions in Asimov's works and what significance it has for revealing the author's idea.

Theoretical approaches to the concept of setting. Setting in literature is defined as a set of spatial, temporal and social parameters of the artistic world in which the plot of the work unfolds[1]. In science fiction it acquires special significance, acting not only as a background, but also as an independent element forming the perception of reality. Asimov's setting becomes an arena for social experiments, modeling the future and philosophical reflections on the place of man in the technological civilization.[4]

Setting in literary studies is a set of spatial, temporal, cultural, social and technological conditions in which the plot of a work of fiction unfolds.[7] It includes not only the place and time of action, but also the atmosphere, historical background, social structure, political realities, cultural norms, and the level of technological development of the world.[5] Thus, the setting is a complex system of coordinates in which the characters live and the main themes of the work are developed.

Setting is often compared to "background", but in modern humanities this simplified understanding has given way to a more multidimensional one. According to M. Bakhtin, chronotope, a concept close to the concept of setting, plays an important role in forming the image of the world and determining the logic of the narrative.[5] It is the chronotope that allows the writer to set the

scale, pace and character of events, as well as to embody philosophical and socio-cultural meanings. In Asimov's works, the setting becomes a carrier of scientific rationality. His worlds are strictly logical, often in the form of deterministic systems, whether it is the Galactic Empire, governed by psychohistory, or Eternity, regulating the passage of time.[3] These systems are not mere figments of the imagination, but the result of applying the scientific method to questions of civilization's development. Notably, Asimov avoids mysticism and irrational elements. His settings exclude magic, miracles, supernatural phenomena. They are subject to the laws of logic, mathematics and physics, which allows his works to be perceived as model constructions. [7] This is the fundamental difference between his approach and many other fantasists who use mythologized or postmodern forms.

Isaac Asimov uses setting not just as a backdrop for events, but as one of the key structural pillars of the narrative. His worlds are so logically and consistently arranged that it is the features of these worlds that shape the plot, the behavior of the characters, and the development of conflicts. One of the most striking examples of this principle is the Foundation cycle. Asimov creates a large-scale picture of the Galactic Empire, covering thousands of planets, with different forms of government, economic systems, religious beliefs and technological level. The spatial setting spans an entire galaxy and the temporal setting spans centuries. The Galactic Empire, Foundation, Terminus, and Trantor are not mere locations, but holistic cultural and political entities. Through their description, Asimov models the development of human civilization, raising questions of historical cyclicity and predictability of social processes[3].

“Trantor is a planet-city, the embodiment of utopia and at the same time a symbol of its degradation”[2].

The setting here serves as a way of revealing the central idea of psychohistory - the science of the future based on the laws of mass psychology and sociology. Asimov's works are actively used in pedagogy, including the formation of critical thinking and scientific literacy. The futuristic setting stimulates discussion of real problems of our time - from artificial intelligence to colonialism, democracy, human rights⁶. The setting also allows us to show how technology affects the structure of society, politics, science, and morality. This makes Asimov's works not only literary texts, but also social forecasts.

Conclusion. Setting in Isaac Asimov's works is an integral element of his narrative. It serves as an artistic device, a philosophical tool and a model of social forecasting at the same time. Through complex and elaborate worlds, Asimov reveals the essence of human nature, the problems of technological development and the dilemmas of the future. Each of Asimov's works is constructed in such a way that the setting is not a static detail - it evolves, transforms, and influences the characters, plot, and conflict. Whether it is the destruction of the Galactic Empire, the exploration of human interaction with robots, or the issues of freedom and control in “Eternity,” each world created by the author resonates in real life, giving the reader the opportunity to reflect on social and ethical issues relevant to our time. Isaac Asimov uses setting as a means of criticizing existing social and political models, as well as a platform to explore moral dilemmas arising from technological advancement. Through his works, he shows that technology can be both a boon and a threat, depending on how it is used, and that humanity's most important task is to realize responsibility for its actions and the consequences of their implementation.

Asimov's setting opens new horizons for understanding philosophy and ethics in the context of science and technology, which makes his works relevant not only to science fiction fans, but also to those interested in questions about the future of humanity. Thus, Isaac Asimov has become one of those writers whose worlds, despite their fictional nature, have a profound impact on our perception of the modern world and the future.

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MUHAMMAD YUSUF SHE'RLARIDA INSON HIS-TUYG'ULARINING IFODALANISHI
Sh.Sh.Nizomova, dots., PhD, Buxoro davlat pedagogika instituti, Buxoro

Annotatsiya. O'zbek zamonaviy she'riyati bir-biridan ajoyib ramzlarga o'xshatishlarga boy. Ayniqsa, she'riyatimizda inson his-tuyg'ularining ifodalanish tasviri o'ziga xos obrazlik yaratilgan. Ushbu maqolada Muhammad Yusuf she'rlarida inson his-tuyg'ularining ifodalanishi haqida fikr yuritilgan.

Kalit so'zlar: zamonaviy she'riyat, obraz, badiiy obraz, an'ana, qadriyat.
Аннотация. В данной статье рассматривается выражение человеческих эмоций в стихах Мухаммада Юсуфа. Современная узбекская поэзия богата аллегорическими сравнениями. Особенно в нашей поэзии образ выражения человеческих эмоций создал неповторимый образ.

Ключевые слова: современная поэзия, образ, художественный образ, традиция, значение.

Abstract. This article discusses the expression of human emotions in Muhammad Yusuf's poems. Modern Uzbek poetry is rich in allegorical similes. Especially in our poetry, the image of the expression of human emotions has created a unique image.

Key words: modern poetry, image, artistic image, customs, value.

O'zbek shoiri Muhammad Yusufning tabiat poetikasida obrazlarning yorqin ranglarini, manzaralarning tiniq tasvirlarini, qushlarning yoniq sayrashlariyu otlarning ulug'vor kishnashlarini eshitganday bo'lamiz. Bu esa uning asl mahorati, so'z tanlashdagi individual yo'nalishdan dalolat beradi. Ustoz adabiyotshunos Ozod Sharafidinov "Muhammadning she'rlari bir qarashda juda sodda, jo'n yoziladiganga o'xshab ko'rinadi. Ammo, unga o'xshatib yozib ko'ring-chi? Qo'lingizdan kelmaydi! Uning oson yoziladiganga o'xshab ko'ringan misralari muxlislarni yig'latdi, kuldirdi, og'ushiga tortib oldi" [1] — degan edi. Lekin M.Davronovanning "Muhammad Yusuf obrazlarni yaratishda ko'pincha ichki monolog shaklidan foydalanadi", degan biryoqlama fikri biroz g'alizdek tuyuladi. Ichki monolog – bu she'ning tabiati-ku, asli. M.Davronova shoirning poetik mahoratini, uning obraz yaratishdagi individual uslubini ichki monolog bilan bog'laydi. Aslida esa shoir ijodiga nazar tashlasak, uning quyma satrlari shunchaki monolog emas, hayqiriq, obrazlari esa shunchaki ta'sir emas, shoirona nigohdan darak beradi. Masalan uning "Manzara" she'ri avval tabiat bilan bog'liq tasvir bilan boshlanadi. Bedapoya to'ridagi juftini qidirib, dilgir bo'lgan bedana o'z juftini izlay-izlay jimib qolgani, va'da bera-bera zo'rg'a ko'ndirgan suvsumbulni qaygadir olib ketgan irmoq tasvirlari bilan boshlangan she'r asta-sekin real hayot tomonga siljiy boradi. Quyoshning osmon etagiga osilib bir xo'rsinib kirib ketishi lavhasi esa toliqib, mehnat qilib, nihoyat yana bir tunni qarshi olayotgan o'zbek kishisining qiyofasini ochib bersa, Chinor obrazida kekxa, mehnatda suyagi qotgan, yoshi o'tib qolgan bo'lsa-da farzandlarining kelajagidan xavotir olayotgan otalar, momolarning mehribon qiyofasini o'zida aks ettirgan.

Quyosh osmon etagiga osilib mana,

Bir xo'rsinib, ko'zdan g'oyib bo'ldiyu keyin,

Qo'shni qizning havasin keltirib yana

Tolko'chaga suv sepishni boshladi kelin...

M.Yusuf yaratgan tabiat poetikasi namunalarida tabiat va inson munosabatlarining dramatik, ziddiyatli holatlari izohlangan she'rlarni ham uchratish mumkin. Bu kabi she'rlarda lirik qahramonning ma'naviy dunyosi yanada ravshanroq, bo'rtib ko'rinadi. Uning "Qushlar ham yig'lar" she'ri shu xil kayfiyatni ifodalaydi.