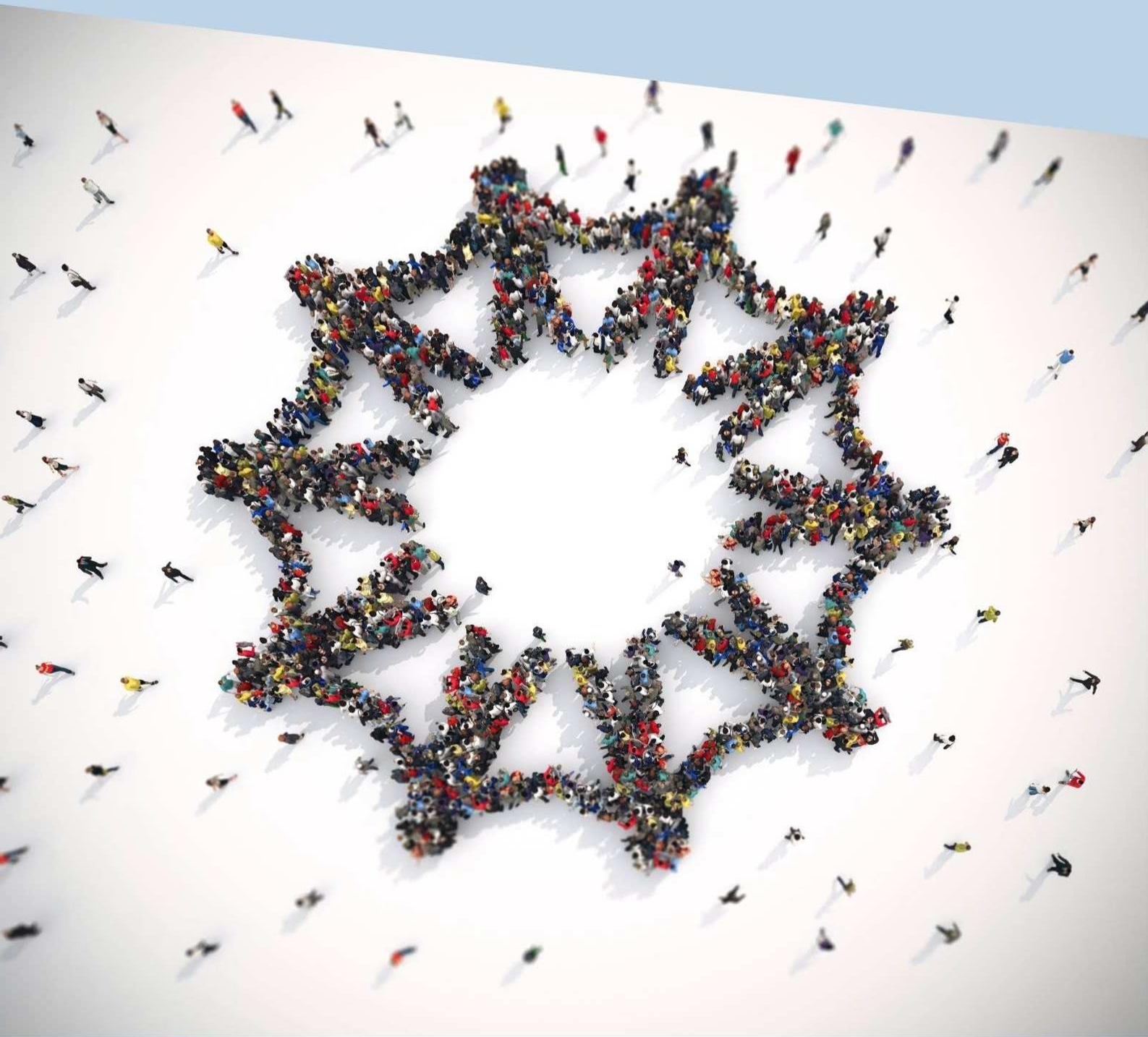


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The Examples of Setting in The Eco-Fiction Novels by American Writer Mary Alice Monroe

Khayrullayeva Nigorabegim Ne'matillo kizi

Doctorate student of Bukhara State University

khayrullayevanigora@gmail.com

Abstract: The relevance of the research. This article discusses how the setting of a literary work can alleviate an author's difficulties in describing time and space by allowing the reader to focus on the story's plot and characters. Because Mary Alice Monroe's work is ecological in nature, it has been described that the author skillfully depicts real places such as islands, beaches, mountains, fertile plantations, and other wildlife environments. In the article, the setting is mentioned as context beyond the immediate setting of the story. Settings include culture, era, geography, and time. Setting is considered the writer's one of the basic building blocks of fiction, along with plot, characters, themes, and style.

The objectives of the research. The article is aimed at to study the literary analysis of the setting and its functions in the eco-fiction novels "Time is a River", "Sweetgrass", "The Summer of Lost and Found" by American writer M.A.Monroe. We distinguish 5 functions of setting in these novels: 1) Setting as a background for action; 2) Setting as an antagonist; 3) Setting as a means of creating appropriate atmosphere; 4) Setting as a means of revealing character; 5) Setting as a means of reinforcing the theme.

Research methods. The method employed in this research is a semantic-stylistic analysis which aimed at identifying functions of setting since setting in fiction is called on to perform a number of desired functions.

Conclusion. Setting features of Eco-fiction novel "Time" is a river", "Sweetgrass", "Lost summer" and examples from the study novel were reviewed. The aim of the author is to create a true world full of stories. For this to succeed, authors must remember that the basis of any literary work is the setting. The analysis of the setting of the work plays an important role.

It improves the plot, characters, themes and even mood of the novel.

Keywords: eco-setting, antagonist, background, literary theme, characters, appropriate atmosphere, setting, eco-motives.

INTRODUCTION

Due to the height of globalization, the development of information technology and cybernetics, the use of engineering and space for the benefit of mankind, people's return to nature, the enjoyment of the environment in which it originated, and being part of nature in the 21st century, both scientific and psychiatric research is becoming increasingly important today on the extent and factors of psychological impact on individuals. Although the influence of this social

and natural phenomenon on literature can be seen since antiquity, pictorial representations of nature and ecology are gaining importance in the context of modern developments. That is why it is important to study the characteristics of the eco-fiction genre in literature, clarify its uniqueness, and observe its signs and laws, especially in the literature of developed countries. By the 21st century, the problem of ecology has become the most urgent for the whole world. Environmental problems such as animal population, air quality, water quality, and global climate change are reflected in the novels of contemporary American literature, especially in Rachel Carson's "*Silent Spring*", James Graham Ballard's "*The Drought*", Ursula Le Guin's "*The Dispossessed*," and in "*Carbon Dreams*" by Susan M. Gaines and "*Solar*" by Ian McEwan.[12,385]

As a result of the female-led environmental movement, the emergence of novels by women authors empathizing with both feminism and environmental issues in the 1990s enriched American literature, and this new style of critique of the dominant system of American culture founded by ecofeminists Joan Lynn Slonczewski, Ursula K. Le Guin, Miriam Simos Starhawk, Sherry S. Tepper, Suzy McKee Charnas, Suzette Haden Elgin, Octavia Butler, Barbara Kingsolver, Margaret Atwood, Sally Miller Gearhart, Dorothy Bryant, Marge Piercy, Marian Engel and Alice Walker opposed sexism and criticized androcentrism and anthropocentrism. They created a work of art that imbued their name with a permanent imprint on the literature of the world.

The famous writer Mary Alice Monroe, who entered the modern American literature with her novels that uniquely describe the relationship between man and nature, showed herself in a series of novels of the eco-fiction genre with a style that combined her deep sympathy for people and a naturalistic worldview. M.A. Monroe's books on environmental topics make him known as a bestselling novelist. As a result of the writer's family's move to the Isle of Palms, a major event occurred in the Monroe's evolutionary development. Her writing began to combine feminist themes with environmental messages and metaphors, thus bridging her life as a writer and conservationist.

Mother Nature is the main theme of M.E. Monroe's "House on the Beach" series and the novels "Time is a River", "Sweetgrass", "The Summer of Lost and Found", although the author describes this theme as a family that we experience in everyday life. Monroe was able to illuminate human's complex but sacred feelings related to the environment.

Setting is a literary device that allows the author of the story to determine the time, place and environment of its occurrence. This is an important element of the story because space and time tell the reader when and where the events will take place.[1,276] In addition to specific geographical locations, specific types of environments are often used as settings in literary works. By setting a story or narrative in a familiar setting, the writer can be relatively sure that the reader will have a general understanding of the characteristics of that setting, such as the terrain, climate, culture, etc. This relieves some of the writer's difficulty in describing and allows the focus to be on the story's plot and characters. [3,220]

METHODOLOGY OF THE RESEARCH.The notion of a setting and its functions are studied in many prominent books and manuals related to the theory of literature such as in "Стилистика современного английского языка" (1973) by I.V. Arnold and "Stylistics" (1971) by I.R Galperin. Chronotype – is a term coined by M.M. Bakhtin to describe the way time and space are described by language, and, in particular, how literature represents them.[2] The issue of eco-fiction genre and eco-feminism in English literature has been deeply discussed by various critics and literary scholars such Truby John, Obstfeld Raymond, Levin Donna, Lodge David, Roberts Edgar and Zweig Robert, Rozelle Ron. It was specially studied in the works of Russian literary scientists such as E.R. Martynova, E.S. Burmistrova and S.V. Grechishkina

[4,137].

RESEARCH METHODS. The method employed in this research is a semantic-stylistic analysis which aimed at identifying functions of setting since setting in fiction is called on to perform a number of desired functions.

RESULTS AND DISCUSSIONS. Based on the nature and potential of poetic, prose, and dramatic works in world literature, the relationship between man and nature at various stages of the artistic creation process have been thoroughly analyzed in studies. The works of the famous writer Mary Alice Monroe, who entered the modern American literature at the end of the 20th century and the beginning of the 21st century with her novels that uniquely describe the relationship between man and nature, has taken an incomparable place in world literature. After all, such a literary legacy has influenced the minds and emotions of people, enriched their thinking about the harmony between nature and people, led their morality to be nice. Analyzing her works from the perspective of expressing the relationship between man and nature, the themes of feminism and ecological feminism are expressed through the author's style, stylistic tools to describe. The description of nature, the character of the eco-fiction, and the symbolism of nature in the author's style are of urgent importance in informing the world literary and scientific community.[13,108]

Context is defined as a period or place in which a story takes place in literature. The three main types of parameters are time, place and environment. A frame can show how long a story takes place. It provides the context for the social atmosphere of a story and the foundation for the social signals and expectations that the characters must follow. Place refers to a particular place in a novel. Environment (physical and social) refers to a larger geographical area or social environment. The social environment is the environment in which social events take place. It also shows the culture in which the characters are raised and the organizations and people they are associated with.

Because Mary Alice Monroe's works have an environmental character, the author chooses real places in her work, such as an island, a beach, a mountain, a fertile plantation, and other wild environments. The historic city of Charleston, South Carolina, and the nearby Isle of Palms have been chosen as unique locations for the seven novels in the Beach House series. To analyse setting in a work of literature, you first need to **identify** the types of settings featured (time, place and environment). When you have successfully identified those types, you must consider the context around them. Consider how the setting reflects the behaviour of the characters. Think about what happens if the setting changes - do the characters alter with it? Characters are not only influenced by the setting but they also influence the setting.

In Monroe's works, we can find the usage of the setting in the following 5 functions:

1) Setting as a background for action. To find out whether setting serves as essential elements in fiction, or whether it exists merely as a decorative and functionless backdrop, we must ask ourselves: Can the work be set in another time and place without significant harm? If the answer is "yes", then it can be said that the background image serves as a decorative background. In M.A.Monroe's "The Summer of Lost and Found" the actions are set during the pandemic. Due to unemployment and the stay-at-home order during the pandemic, Linea and Anna have to live together in a beach house for several months:

Three days later, the weather changed again. A blustery wind rattled the windows, sending the palm fronds scratching at the windows. Both she and Anna had retired to their rooms after an early dinner of comforting lentil soup, Gouda cheese, and chunks of sourdough bread. [5,96]

In this passage, we can see that there is no artistic purpose in this passage, which depicts a typical daily life in a beach house.

Artistic time and space cover all elements of the work. In particular, it is impossible to show the moods and experiences of the characters without the depiction of the artistic time and space. Also, the depiction of the mental state of the hero in parallel with the space and time determines the author's style. Setting gives context to the characters' actions in a story line. It can also create the mood (how the reader or viewer feels). It's easier to understand why the characters in the story are doing what they're doing when we know where they are. The time of day, time of year, and ages of the characters will also affect how they act and what they say:

Only palm trees, wild grasses, and flowers sprouted around the cottage, especially in the spring, when the island was practically bursting with life. Wildflowers colored the dunes with soft yellows, vibrant blues, and fiery oranges. In the trees birds sang out mating calls, while overhead migrating birds soared, returning home from southern climes. This side of the beach house faced the long stretch of dunes that reached out to the Atlantic Ocean. The mighty sea reflected the mood of the sky—sometimes dark, turbulent, and gloomy, other times a soft, introspective gray-blue. Today the water was the color of unbridled joy and hope, a blue so vivid the horizon line disappeared where sea met sky, creating an infinite stretch of blue. Sunlight danced on the ocean, making it appear a living, breathing thing.[5,14]

The passage displays that around Caretta's house, only palm trees, wild grasses and flowers sprouted, especially in spring, when the island was almost alive. Wildflowers painted the dunes soft yellows, bright blues, and fiery colors. In the trees, birds sang their mating calls, migrating birds returned home from southern climes. This side of the beach house extended to the long dunes that bordered the Atlantic Ocean. The mighty sea reflected the mood of the sky - sometimes dark, restless and gloomy, other times soft, gray-blue. the water had become an expression of endless joy and hope, where the sea met the sky the horizon disappeared, creating an endless blue.

2)Setting as a means of creating appropriate atmosphere. Many authors use their portrayal of the setting as a means of raising the reader's expectations and setting the appropriate state of mind for what is to come. When Monroe starts living in Mia Landon's Watkins Cove shack in *Time is a River*, everything that hits her seems terrifying:

Outside the wind continued to blow and the hovering trees scraped their branches against the glass, like bony fingers tapping to get in. Her mind started playing tricks on her and she wondered wildly if that tapping wasn't a tree, but a bear...or a man? ... Three eerie, mournful hoots of an owl broke the silence, ending with a catlike snarl. [6,24]

In "Sweetgrass", when Mary June tells her husband Preston that despite the bitter truth that her husband is leaving, she finally finds courage and is happy about it, the author uses the image of thunder and storm to describe Preston's state of mind:

Around them the storm broke. Fat drops of rain splattered loudly on the dry ground in gaining crescendo. With each gust of wind the grasses swayed and shook, rattling like castanets. Then the sky opened up and the heavens cried. The roof provided no shelter from the torrents of rain, and both felt the lash of water that whipped through the air.[7,12]

Rain is usually associated with feelings of loneliness and sadness. In this sense, it is very similar to human tears.

In "Time is a river" too, Mia Landon, after her husband's infidelity, visits an abandoned and abandoned cabin in the middle of the wild to live in solitude.

The cabin was sheltered by a mountain ridge to one side covered with tall trees and lush vegetation in every shade of green imaginable. Yards away the river cascaded over white rocks, tumbling in its mellifluous music into a deep, bluish green pool. [6,105]

3)Setting as an antagonist. In Monroe's works, the setting appear as antagonists in the following cases:

- In the novel "Time is a river", when the main character Mia Landan starts to live in the cabin in "Watkins Cove", it is described by such adjectives as *"creaking floor, old wood stove, rustling hoots and snaps outside, the wind gusted, windows rattled, cobwebbed and filthy cabin"* the desolation of the cabin and the terrible weather outside cause Mia to hesitate about her decision to live in the mountains.

- In the novel "The Summer of Lost and Found", Linea Rutledge describes the environment during the pandemic and her temporary unemployment ("The aquarium was closing its doors to the public because of the pandemic"), making the character of Linea, who strives for new things and striving for new things, depressed ("bidding teary fairywells to every fellows").

4)Setting as a means of revealing character. The ratio of the place and time in the work often shapes the personality and fate of the characters: it is a direct cause of what qualities people have. A person who grew up in a small, cozy house in the city may have a different outlook and approach to life than someone who grew up in the vast countryside, in close contact with nature. Stories sometimes show us characters who are direct products of their environment, reflecting its moods and values. Often, however, the stories depict characters who rebel against their restrictive environment of space and time and struggle to break free from the suffocating environment. Mary Alice Monroe also shows how in her novels she uses symbolic representation of real space to reveal the inner world of the character.

In Monroe's "Time is a river" Mia Landan, the protagonist of the play, found a chest in a shack on Wetkins Mile, where she is now living, a picture of valuables belonging to the original owner of the abandoned shack: *"priceless tire plate hand painted with a different wildflower", "heavy sterling silver tableware, each piece engraved with a bold KW", "vintage evening gown of royal blue taffeta", "white silk scarf", "two bamboo fishing rods"* indicates that the owner's lineage goes back to a noble family. The author does not directly convey the portrait of Kate Watkins in the novel to the reader, but through his personal diary, which contains the letters of Kate Watkins and his valuable advice on fishing, as well as messages and news from old newspapers found in the archive, Kate's appearance and inner character are understood.

5)Setting as a means of reinforcing the theme. In a literary work, the author's skillful use of time and place can emphasize the theme of a novel or short story, in which the physical environment in which the action takes place can symbolize the central ideas of the work. In almost all of Monroe's nature-oriented novels, the harmony of man with nature is expressed as the main theme. In particular, in "Time is a river" Mia Landan, the protagonist of the work, portrays the difficult lifestyle of Charleston, medical worries, ubiquitous bills, the smell of hospitals, the noise of cars, the oppression of people, the betrayal and the heart of the river, away from the wildlife of the mountain and the river. through it, he manages to skillfully convey to the reader the miraculous and healing effect of nature on man:

She heard the melody of water over rocks and felt the movement of the river swirl around her legs, nudging her in its current. Lifting her gaze, she watched how the river captured the light

and held it, shimmering on the surface. The colors of the river changed depending on the water's depth and movement. In the deep pockets the still, shadowed water was the color of green tea. The shallow water rushing over pebbles with noisy splashes sparkled in the sunlight like shards of crystal. Mia felt the colors of the river seep into her skin to race in her veins. [6,58]

In this passage, Mia feels the movement of the river around her feet, pulling her into its current, and observes how the river reflects the light and shimmers on the surface, the color of the river changes according to the depth and movement of the water, the shallow water flowing over the rocks with noisy splashes, sparkling like crystal fragments in the sunlight. At the time, Mia is described as feeling the colors of the river seep into her veins and skin.

In the eco-fiction novel "The Summer of Lost and Found", M.A. Monroe describes the desolation of busy streets, public recreation and eating places at that time in order to give the atmosphere during the pandemic:

"The long-awaited warm weather returned. Despite the sunshine, however, the pandemic worries and fears hovered over the lowcountry, as they did the world. It was strange not to participate in Easter church services, neighborhood egg hunts, or spring breaks. April was the beginning of the peak wedding season, and Charleston and its surrounding plantations and beaches were the top wedding destinations in the county. Yet this year the spring weddings were canceled, shops were closed, restaurants were shuttered, and few people ventured from their homes. [5,32]

Or the following passage from M.A. Monroe's novel "Sweetgrass" serves to emphasize the fact that wild animals are left homeless due to the construction of new structures in the urbanizing desert area: *The lizards, snakes and few birds of prey that survived in this area were compelled to fight fiercely for the scarce bits of habitat. [7,155]*

The analysis of the context of a work plays an important role because when done correctly it enhances the plot, characters, themes, and even the mood of the novel. In all the works of the writer calling for nature conservation, including heptology included in the "Beach House Series": ("Beach House"(1), Memories of a Beach House(2), "Swimming Lessons"(3), "Beach Rentals"(4), Beach House Reunion(5) , "An Ocean Avenue"(6), "The Summer of Lost and Found(7)" and "The Butterfly's Daughter", "Time is a River", "Sweetgrass" and "Skyward", we can notice names of environmental organizations that contribute to environmental culture during reading. In addition, each Monroe During the writing of the book, it was researched that she spent a lot of time with organizations organizations and become familiar with their activities and contributions to nature.

Because many of the author's works are ecological fiction, she uses metaphors, metonymy, epithets, comparisons, hyperbole, phrases, compound sentences, and a variety of phonetic method tools to represent scenes. nature, environmental images and similarities between people and nature. used artistically and figuratively. [12,386]

CONCLUSION. A setting is generally a physical location that shapes the mood, emotional aura, and quality of a story. A concrete or symbolic setting, real or fictional, is the dramatic backdrop for a story. In the eco-fiction novels "Time is a River", "Sweetgrass" and "The Summer of Lost and Found" by American author M.A. Monroe, the setting reveals the general atmosphere and mood of the story, showing internal and external conflicts, possible climax contrast between characters and ideas. Furthermore, the setting aims to determine the fate of the protagonist, reflecting the character and often embodying the subject matter. The setting gives context to the actions of the characters in the story. You can also set the mood (how your readers/viewers are

feeling), knowing where the characters in the story are makes it easier to understand why they do what they do. The time of day, season, and age of characters also affect how they behave and say what they say.

All forms of literature have some setting. Even sets have age ranges for characters that are part of the time and place, such as indoors or outdoors. Without a setting, neither the reader nor the viewer can follow the plot. M.A. Monroe's artistic analysis of space and time plays an important role in his work as it enhances the novel's plot, characters, themes, and even mood. Due to the environmental character of Mary Alice Monroe's work, the author's work shows real places such as islands, beaches, mountains, and fertile plantations embodied as places of wildlife.

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