



ISSN 2010-6246

ILM
SARCHASHMALARI
ILMIY-NAZARIY, METODIK JURNAL

2024.1



**O‘ZBEKISTON RESPUBLIKASI OLIY TA’LIM, FAN
VA INNOVATSIYALAR VAZIRLIGI**

URGANCH DAVLAT UNIVERSITETI

ILM SARCHASHMALARI

*Jurnal O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi
Oliy attestatsiya komissiyasining FILOLOGIYA, FALSAFA, FIZIKA-MATEMATIKA hamda
PEDAGOGIKA fanlari bo‘yicha doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish
tavsiya etilgan ilmiy nashrdir.*

1-son (yanvar 2024)

**Ilmiy-nazariy, metodik jurnal
2001-yildan nashr qilina boshlagan**

Urganch – 2024

6	Capable	-	-	+
7	Strong	-	-	+
8	Cannot live without women	+	+	+
9	Loves eating good meals	+	+	+
10	Playboy	-	+	-
11	Keeps his promise	-	-	+

From the proverbs we can see that, first of all, women can be either good or bad. According to goodness or badness the characteristics can be classified differently, for example:

A Good Woman is	A Bad Woman is
Polite	Indiscreet
Clever	Concealing
Housekeeper	Changeable in mind
Bringing up children	Stupid
Cooking for her husband	Noisily
Her husband's flower of beauty	Blabbermouth
Like her mother	Like her mother
An assistant to her husband	Should be beaten by husband to be brought up

To conclude, we see that in all three languages, we can find proverbs and sayings that reflect the gender roles and stereotypes accepted in society towards men and women. Gender stereotypes go current in a concrete society and concern proper or improper behavior of men and women and also their destiny, social roles and activities.

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ECOTOPIA AS A SUBGENRE OF ECO-FICTION

Annotation. This article analyzes the essence, roots and features of the eco-fiction genre. The formation of the ecotopia genre in world literature and its specificity as a variety of the eco-fiction genre is explored, and the development of this genre in literature, including the artistic expression of nature and human relations, is highlighted.

Key words: eco-fiction, environmental defense, eco-action, nature, ecotopia.

ЭКОТОПИЯ ЭКОФАНТАСТИКАНИНГ КИЧИК ЖАНРИ СИФАТИДА

Annotatsiya. Ushbu maqolada ekofikshn janrining mohiyati, ildizi va xususiyatlari tahlil qilingan. Ekotopiya janrining jahon adabiyotida shakllanishi va uning ekofikshn janrining bir turi sifatida o'ziga xos xususiyatlarini tadqiq etib, mazkur janrning taraqqiyoti, tabiat va inson munosabatlarining badiiy ifodasini o'z ichiga olgan adabiyot ekanligini yoritilgan.

Kalit so'zlar: ekofantastika, atrof-muhit muhofazasi, eko-aksiya, tabiat, ekotopiya

ЭКОТОПИЯ КАК ПОДЖАНР ЭКОЛОГИЧЕСКОЙ ФАНТАСТИКИ

Аннотация. В данной статье анализируются сущность, корни и особенности жанра экофантастики. Исследуется становление жанра экотопии в мировой литературе и его специфика как разновидности жанра экофантастики, а также выделяется развитие этого жанра как литературы, включающей в себя художественное выражение природы и человеческих отношений.

Ключевые слова: экофантастика, защита окружающей среды, экоакция, природа, экотопия.

Introduction. Although most any text can be analyzed ecocritically, some are more inherently ecological than others, including many works of contemporary fiction. Fiction that deals with environmental issues or the relation between humanity and the physical environment, that contrasts traditional and

industrial cosmologies, or in which nature or the land has a prominent role is sometimes called ecofiction.¹ The earliest use of “ecofiction” I have encountered is as the title of a seminal 1971 anthology containing both science fiction and mainstream stories. Perhaps because of ecocriticism’s relative infancy, there is not even consensus on spelling. It is usually spelled as one word, but sometime hyphenated or split into two words: “eco-fiction” and “eco fiction.” The terms “environmental fiction,” “green fiction,” and “nature-oriented fiction” are sometimes used interchangeably with “ecofiction,” but might better be considered as categories of ecofiction. Ecofiction is a composite subgenre made up of many styles, primarily modernism, postmodernism, realism, and magic realism, and can be found in many genres, primarily mainstream, westerns, mystery, romance, and speculative fiction. Speculative fiction includes science fiction and fantasy, sometimes mixed with realism, as in the work of Ursula K. Le Guin.² Ecofiction has deep literary roots and a rich and growing canopy of branches.

Literature review. The theme of ecotopia in American literature and its connection with the eco-fiction genre, the characteristics of this genre have been deeply studied by critics and literary scholars such as K.Merchant, M.G.Sherilin, Sh.Spretnak, W.Douglas, R.Nash, G.K.Gard in world literary studies. In Russian literary studies, it was studied on a scientific basis in the works of scientists such as Y.R.Martinova, S.V.Grechishkina, Y.S.Burmistrova, and E.V.Ivanova.

Research Methodology. Extending this arboreal analogy, one might consider this book to be a sort of silvicultural analysis and survey of fiction. In the literary old-growth mixed forest, we find that there are many different species (genres and subgenres) that have coevolved and are interdependent. It is also not uncommon for ecologically oriented authors to write in many different forms: poetry, fiction, literary or philosophical essays, environmental activism, and natural history. Edward Abbey, Mary Austin, Jim Harrison, Barbara Kingsolver, Rick Bass, and Leslie Marmon Silko are good examples of nature-oriented authors who have mastered many forms.

Research methods. Descriptive, functional-interpretive, intertextual, analytical, discursive, stylistic analysis methods were used in the research process.

Analysis and results. The ultimate form of environmental action, though, is creating a new ecologically oriented society. Ernest Callenbach’s *Ecotopia* (1975) is but one version. Some are set on other planets, real or imaginary. Kim Stanley Robinson has explored utopias set in California, Antarctica, Mars, and elsewhere in the universe. Ursula K. Le Guin initially considered the complexities of utopias in *The Dispossessed: An Ambiguous Utopia* (1974), but *Always Coming Home* (1985) focuses more intently on the subject. Ian Watson creates an ecofeminist utopia in his Black River trilogy (*The Book of the River*, 1984; *The Book of the Stars*, 1984; *The Book of Being*, 1985), as does Dorothy Bryant in *The Kin of Ata Are Waiting for You* (1971). In *Mirabile* (1991), Janet Kagan depicts genetic engineering, which proves to be somewhat unpredictable, being used to create a utopia on the titular planet. Doris Lessing chronicles millions of years of evolution toward a more ecotopian society in *Canopus in Argos* (1992). Other ecotopias are set on Earth. In Joel Garreau’s *The Nine Nations of North America* (1981), divisions are based on natural bioregional commonalities, not artificial political lines. Starhawk’s *Fifth Sacred Thing* (1993) portrays a neopagan society in California. Karen Tei Yamashita sets hers in the jungle in *Brazil-Marú* (1992). Robert Froese’s *The Hour of Blue* (1990) combines eco-defense, fantasy, and utopianism: a forest ranger and a marine biologist form a loose conspiracy of trees, dolphins, and psychic children working together to defend nature and live under the principles of Gaia theory. Brad Leithauser has created Freeland, an imaginary island where the people live an existence of gritty Nordic self-sufficiency. *The Friends of Freeland* (1997) fight modernization from the kitchen table to the voting booth. *Curtain Creek Farm* (2000) is the name of Nance Van Winckel’s rural commune founded in the 1960s and still thriving and changing, despite many challenges from the outside world.³

David Margolis’s *Change of Partners* (1997) is a fairly evenhanded account of hippie commune life in an only partially realized ecotopia. T.C.Boyle’s sixties commune *Drop City* (2003) abandons Northern California but cannot survive the Alaskan winter. An ecologist who has written practical nonfiction books

¹ Хаурulloева, Н. (2022). Америка адабиётида эко-фикшн жанри: илдиз, моҳият ва белгилари: америка адабиётида экофикшн жанри: илдиз, моҳият ва белгилари. Центр научных публикаций (buxdu.uz), 24 (24).

² Хаурulloева, Н. (2023). АҚШ ёзувчиси Мери Элис Манро асарларида антропонимлар ва табиат образларнинг символикаси. Центр научных публикаций (buxdu.uz), 29 (29).

³ Хаурulloева, Н. (2022). The issue of feminism in “beach house” series by m.a.monroe . Центр научных публикаций (buxdu.uz), 8(8).

on building an alternative society, Guy Dauncey might be considered a New Age Ernest Callenbach. *Earthfuture: Stories from a Sustainable World* (1999) consists of forty very short stories intended as the seeds of a more positive future. Robert Nichols creates an anarcho-syndicalist ecotopian society in Central Asia based on the visions of William Blake, Robert Morris, and Walt Whitman in the series Daily Lives in Nghsi-Alta (*Arrival*, 1977; *Garh City*, 1978; *The Harditts in Sawna*, 1979; *Exile*, 1979).¹ He mixes an imaginative brew of high technology and shamanism in a series that is as delightful as it is thought-provoking.

Conclusion. Ecotopia fiction is extremely wide ranging and inclusive in presenting a variety of alternatives regarding philosophy and cosmology, political and social organization, applications of technology, environmental thought and practices, the relation between humans and other animals, and the relations between genders, races, and individuals.

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