

Maqollar donishmandlik ramzi. Ular o`quvchi va tinglovchilarni fikrni chuqur, ixcham, aniq va obrazli qilib ifodalashga o`rgatadi, kishilarni, ayniqsa, yosh avlodni milliy ruhda tarbiyalashda muhim vosita vazifasini o`taydi.

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SCIENCE FICTION

Kushatova Nargiza Rustamovna

SamDChTI, assistant teacher

Melikov Farrukh

Head of the chair Foreign languages TPPI Tadjikistan

Annotation: This article is devoted to investigation of the aspects of science fiction. The investigation is done on science fiction sources and analogy of unrealistic portraying.

Key words: science fiction, portraying, realistic case, political agitation, the evolution of science fiction, fantastic revolution, round the mind, psychology.

Science fiction consists of stories in books, magazines, and films about events that take place in the future or in other parts of the universe. Fiction based on imagined future scientific or technological advances and major social or environmental changes, frequently portraying space or time travel and life on other planets.

Antecedents of science fiction can be found in the remote past. Among the earliest examples is the 2nd-century-CE Syrian-born Greek satirist Lucian, who in *Trips to the Moon* describes sailing to the Moon. Such flights of fancy, or fantastic tales, provided a popular format in which to satirize government, society, and religion while evading libel suits, censorship, and persecution. The clearest forerunner of the genre, however, was the 17th-century swashbuckler Cyrano de Bergerac, who wrote of a voyager to the Moon finding a utopian society of men free from war, disease, and hunger. (*See below Utopias and dystopias.*) The voyager eats fruit from the biblical tree of knowledge and joins lunar society as a philosopher—that is, until he is expelled from the Moon for blasphemy. Following a short return to Earth, he travels to the Sun, where a society of birds puts him on trial for humanity's crimes.

In creating his diversion, Cyrano took it as his mission to make impossible things seem plausible. Although this and his other SF-like writings were published only posthumously and in various censored versions, Cyrano had a great influence on later satirists and social critics. Two works in particular—Jonathan

Swift's *Gulliver's Travels* (1726) and Voltaire's *Micromégas* (1752)—show Cyrano's mark with their weird monsters, gross inversions of normalcy, and similar harsh satire.

Science in science fiction is the study or analysis of how science is portrayed in works of science fiction, including novels, stories, and films. It covers a large range of topics, since science takes on many roles in science fiction. Hard science fiction is based on engineering or the "hard" sciences (for example, physics, astronomy, or chemistry), whereas soft science fiction is based on the "soft" sciences, and especially the social sciences (anthropology, sociology, psychology, political science, and so on).

Likewise, the accuracy of the science portrayed spans a wide range - sometimes it is an extrapolation of existing technology, sometimes it is a realistic or plausible portrayal of a technology that does not exist, but which is plausible from a scientific perspective; and sometimes it is simply a plot device that looks scientific, but has no basis in science. Examples are:

- Realistic case: In 1944, the science fiction story *Deadline* by Cleve Cartmill depicted the atomic bomb. This technology was real, unknown to the author.
- Extrapolation: Arthur C. Clarke wrote about space elevators, basically a long cable extending from the Earth's surface to geosynchronous orbit. While we cannot build one today, it violates no physical principles.
- Plot device: The classic example of an unsupported plot device is faster-than-light drive, often called a "warp drive". It is unsupported by physics as we know it, but needed for galaxy-wide plots with human lifespans.

Criticism and commentary on how science is portrayed in science fiction is done by academics from science, literature, film studies, and other disciplines; by literary critics and film critics; and by science fiction writers and scientific fiction fans and bloggers.

Science fiction, abbreviation SF or sci-fi, a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals. The term *science fiction* was popularized, if not invented, in the 1920s by one of the genre's principal advocates, the American publisher Hugo Gernsback. The Hugo Awards, given annually since 1953 by the World Science Fiction Society, are named after him. These achievement awards are given to the top SF writers, editors, illustrators, films, and fanzines.

Science fiction is a modern genre. Though writers in antiquity sometimes dealt with themes common to modern science fiction, their stories made no attempt at scientific and technological plausibility, the feature that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres such as fantasy and horror. The genre formally emerged in the West, where the social transformations wrought by the Industrial Revolution first led writers and intellectuals to extrapolate the future impact of technology. By the beginning of the 20th century, an array of standard science fiction "sets" had developed around certain themes, among them space travel, robots, alien beings, and time travel (*see below* Major science fiction themes). The customary "theatrics" of science fiction include prophetic warnings, utopian aspirations, elaborate scenarios for entirely imaginary worlds, titanic disasters, strange voyages, and political agitation of many extremist flavours, presented in the form of sermons, meditations, satires, allegories, and parodies—exhibiting every conceivable attitude toward the process of techno-social change, from cynical despair to cosmic bliss.

Science fiction writers often seek out new scientific and technical developments in order to prognosticate freely the techno-social changes that will shock the readers' sense of cultural propriety and expand their consciousness. This approach was central to the work of H.G. Wells, a founder of the genre and likely its greatest writer. Wells was an ardent student of the 19th-century British scientist T.H. Huxley, whose vociferous championing of Charles Darwin's theory of evolution earned him the epithet "Darwin's Bulldog." Wells's literary career gives ample evidence of science fiction's latent radicalism, its affinity for aggressive satire and utopian political agendas, as well as its dire predictions of technological destruction.

By the 21st century, science fiction had become much more than a literary genre. Its avid followers and practitioners constituted a thriving worldwide subculture. Fans relished the seemingly endless variety of SF-related products and pastimes, including books, movies, television shows, computer games, magazines, paintings, comics, and, increasingly, collectible figurines, Web sites, DVDs, and toy weaponry. They frequently held well-attended, well-organized conventions, at which costumes were worn, handicrafts sold, and folk songs sung.

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THE DEPICTION OF ORIENTALISM CULTURE IN THE WORKS OF WASHINGTON IRVING

**Rasulova Sokhiba Ulugbekovna, Independent researcher,
Teacher of the Department English language and Literature,
Samarkand State Institute of Foreign Languages
Samarkand, Uzbekistan**

Abstract: The subject of this article is the identification of the romantic originality of W. Irving's short stories from the book «The Alhambra» In connection with this, the following characteristic features of the aesthetics of romanticism are clarified: the problem of the romantic hero, his opposition to society, the break of the ideal with reality, the role of folklore, the reception of contrast, etc. In the context of revealing the peculiarity of romanticism W. Irving, the creative evolution of the writer and the artistic structure of his short stories, reminiscent of a fairy tale. The problems and the subject-composition structure of Irving's works, based on the motive of adventure, are considered in detail; the uniqueness of the artistic chronotope with elements of magic, the combination of myth and reality in the depiction of heroes; the plot-forming role of the reception of contrast, the specificity of cultural, historical and spiritual realities borrowed by the writer from Arabic and Spanish legends and fairy tales; the importance of fiction and irony as a means of understanding the contemporary writer of reality. All this gives grounds to draw a conclusion about the romantic context of the works of the writer – the founder of American romanticism.

Key words: fiction and irony, romantic, orientalism, characteristic feature, work, poem, translations, scholarly collocation, American romanticism.

In the history of culture, the era of the turn of the century (1790-1860) was named as an era of romanticism, which is based on a sharp protest against bourgeois reality. American romanticism was recognized to reflect the new laws of social life, the emerging norms of new social institutions [1,42]. A characteristic feature of the aesthetics of romanticism is the gap between ideals and reality, romantics seek their ideal in the field of dreams, oppose the unattractive bourgeois world to a fictional world, their dream. Romanticism in literature and art is a way of realizing romance as one of the properties of a person's thinking. The essence of romance is a dream, an ideal idea of the relationship between the inner reality of the