

UTOPIA AND DYSTOPIA AS A FUTUROLOGICAL FORM IN A. CLARK'S WORKS

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Science continues to advance in every field and all the time. Technology is constantly updating itself and developing. Therefore, it is possible to encounter a new technological development every passing day. These developments affect human life.

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Future scientific research, technical progress requires the understanding of today's futurological ideas of society development, as well as its development directions. There are not many scientific research works directly involved in the study of futurological knowledge. Since the Cold War period, the increase in scientific and technical progress, as well as social tension and military conflict, led to the organization of specialized centers for the development of military equipment and military strategies. Specialists working in this field later became the main creators of futurological topics. We can clearly see this in A. Clark's biography. It is known that the writer has worked in scientific research institutes for many years, and it is an undeniable fact that he uses his work experience in many of his works.

If the application of futurological topics starting from the middle of the last century was based on the direct experience of activity, then their philosophical understanding took its place from the end of the century. Thus, the separation of futurology from utopia occurred in the concept of "objective philosophy of the future" founded by the German sociologist O. Flexner. The German researcher contrasted the "philosophy of the future" with ideology and utopia [1, p.205].

The introduction of science fiction as a literary genre brought it closer to other similar forms – utopia, dystopia and futurology. Early futurological literary examples in the history of literature are H. Wells's "Predictions of the Impact of Mechanics and Scientific Progress on Human Life and Thought" (1901), K. Siolkovsky's "The Future of the Earth and Mankind" (1928), J. Thomson's "The Expected Future" (1955). If applicable, the works of J. Bernal, N. Viner, R. Yung can also be mentioned among the texts that reflect

technological progress. Literary criticism studying works related to some futurological problems proposed to study it and write works about the future rather than “thinking about the future”.

The rapid change of the world has resulted in the expansion of the potential of the human race, and this itself is a potentially utopian state. However, the fantasy writer's desire to change the nature of utopianism does not end with utopia and dystopia. In traditional utopia, it involves imagining ways in which man can be reorganized on earth. Its mechanisms are legislative, educational or legal changes, sometimes changes in technology or environmental management. But the fantasy writer does not accept such a limited view of human development. Why don't we use technology to eliminate suffering and provide for all material needs? Recently, the world of science revealed the utopian possibilities of nanotechnology, demonstrated in the works of A. Clark: miniature machines can treat miraculously. We've seen this with mini robotic scalpels used in neurosurgery and other surgeries. Traditional utopia accepts man as he is and hopes to adapt man to utopia through legislation and education. A modern form of utopia sees a more perfect society as the result of evolution and technology. There are deeper questions that a science fiction writer asks. Why should human physiology or psychology remain the same? Will what humanity knows as utopia after a millennium be known as utopia at all to us? Greg Bear's "Blood Music", written as a tribute to A. Clarke's "The End of Childhood", ironically describes utopia, the end of human conflict and the arrival of perfect harmony and understanding by the absorption of all humanity by a giant organism. Sherry Tepper, an American writer of science fiction, writes in her work "Side show" that after decades of researching the ultimate destiny of man, they realize that this destiny is to "cease to be merely human" and jokingly raised the question "If we are not human, what will we be now?" [2, p.420]

Considering all the points highlighted so far, it can be seen that utopia is a method of social control that has a dystopian quality, resulting in an oppressed society instead of a peaceful one. From ancient times to modern times, the desire to imagine a harmonious social and political order for the welfare of all has been instilled in man, and this idea has transcended social and cultural boundaries. But when we take a closer look at this system, we see that perfection and freedom are just an illusion, but in reality a totalitarian state and oppressive institutions controlled by it, and a picture of a disciplined society. A utopia is a vision in which he proposes a utopia (a good place) as what the writer believes to be a perfect society. The idea of creating such a

society is also impossible, because there is no such thing. A perfect society like the one proposed by U-topia (nowhere) could not be built, even if it existed, because it would require a high level of perfect people. Therefore, Frank Manuel writes in his work "Utopian Thought in the Western World" that "when a committed utopian tries to build an ideal state, conflict will arise, because by not being able to achieve utopia, people will use force to achieve this. Because people question the desirability of utopia, or because there is inconsistency between perfect, flawless people, it will need force" [3, p.569].

Utopia and dystopia are a reflection of the modeling of a new society, an alternative world for today. It means that utopia is the beginning of the future in its core. In futurological thinking, there are wishes about the future, so it is more predictive. In other words, utopia goes from an alternative world model to the construction of the future. Futurological form is thoughts about a new image of the future. In fact, it touches on the continuation and implementation of the current state of the world with significant changes in the future. In this sense, science fiction is a different form of understanding the future. Science fiction deals with technological discoveries and their impact on society, and for this reason, it combines the data of science with desirable images, putting forward unfulfilled utopian aspirations. It is these new desires that became the "philosophy of the future" in the form of a futurological form, and we can see it in A. Clark's works.

Technology is given to advance and develop technically in the future thanks to the works carried out together with the development of science. These developments affect human life. According to American fiction writer Neil Postman, Western cultures are obsessed with scientific facts. The writer warns that if development does not change its course, many societies will become what he calls a "technological" society. This is a society where everything is measured by the benefits of technology, how efficient or logical everything is, everything is adjusted according to its values. Neil Postman then adds that when we deify technological progress, all human values are lost. Culture seeks its control in technology, finds its satisfaction in technology and receives its orders from technology [4, p.71].

He explains that the development of technology is not only a cultural situation, it is also a state of mind. In other words, technological development often redefines what its inhabitants think about religion, art, family, politics, history, truth, personal life [4, p.48]. Such a change of meanings occurs because the world is governed only by the logical discourse of science and

technology. A person who feels comfortable in the technical field is a person who is convinced that technical progress is the main achievement of mankind and the ways to solve problems. We can see such thinking in Diaspar, one of the two cities created by A. Clark in the novel "City and Stars".

Citizens of Diaspar also blindly believe only in technology and perception. The difference between the two cultures is that Diaspar is more developed. In fact, Diaspar has reached its final stage of development, there is nothing more to invent. Therefore, the purpose of Diaspar is simply consumption and "existence". But this does not change the way the inhabitants of Diaspar see the world they live in. For example, fine art in Diaspar is not attractive from a creative point of view, it is valued for its complexity and accuracy. Human aesthetic feelings of admiration have been replaced by objective beauty that follows technical rules. This may be due to the loss of attractiveness of any object, machine or person in Diaspar. In a mind-controlled world, it makes sense that cognition is also used to describe "beauty": "He designed and constructed, with the help of matter organizers, three-dimensional, interlocking patterns of such beauty and complexity that they were truly extremely advanced in topology. His works were seen all over Diaspar" [5, p. 47].

In this book, the fascination with technology, redefining what the word "beauty" means through the use of technology, played a decisive role. This is one of the processes occurring during the transformation of society into a technical field [1, p.48].

In Diaspar, the urban dwellers were conditioned to believe in technology: "They were perfectly adapted to their environment as well as the society around them – because both were designed together" [5, p.9].

According to Neil Postman, he believes that technological progress will be more efficient when people consider themselves not as people or children of God, but as consumers [4, p.42]. Because culture is already moving along with the consumer market, and such a society believes in the greatness of technology, not spirit.

A. Clark promotes the progress and perfection of man through technological means, and at the same time emphasizes that the losses of humanity after genetic changes are protected. A common theme in A. Clark's works is that humanity can look forward to the distant future with scientific technology. He was convinced that humanity was destined to leave Earth for other planets and solar systems, and that it would only advance through space exploration in novels.

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