

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ISSUES OF UTOPIA AND DYSTOPIA IN ARTHUR
CLARKE'S SCIENCE-FICTION WORKS**

Speciality: 5718.01 – World Literature (English Literature)

Field of science: Philology

Applicant: **Nigar Agha Aghayeva**

Baku – 2025

The work was performed at the Department of Literature of Foreign Countries of Azerbaijan University of Languages.

Scientific supervisor: Doctor of Philological Sciences,
Associate Professor
Hamida Ahmed Aliyeva

Official opponents: Doctor of Philological Sciences,
Associate Professor
Nigar Valish Isgandarova


Doctor of Philosophy on Philology,
Associate Professor
Saadat Khalid Abdurahmanova

Doctor of Philosophy on Philology
Khumar Valiyaddin Abdullayeva

Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Chairman of the Azerbaijan Republic Elm və Təhsil Nazirliyi
Dissertation council: Azərbaycan Dillər Universiteti
Doctor of Philological Sciences,
Professor
Azad Yahya Mammadov

Scientific secretary of the Azerbaijan Dillər Universiteti
Dissertation council: Azərbaycan Dillər Universiteti
Doctor of Philosophy on Philology,
Associate Professor
Irada Nadir Sardarova

Chairman of the scientific seminar: 
Doctor of Philological Sciences,
Professor
Shahin Hamid Khalilli

GENERAL CHARACTERISTICS OF THE WORK

The relevance and use degree of the theme. Thoughts about a better world and a comfortable future are among the eternal themes that always concern humanity. Plato's concept of dialogue has come its way from the time when it found its artistic form in the utopia of Thomas More to the present day and is imbued with the problems of the modern world. The characteristic feature of the utopia reflected in the literature is its connection with the traditional idea and its selection with its positive features. The two world wars of the twentieth century, the economic and political crisis that swept the world, the orientation of technical achievements against man, the absurd and senseless threat of death that covered humanity, the depletion of personality, both physical and spiritual, transferred the tradition of utopia to negative utopia. In this regard, the twentieth century is sometimes called the century of anti-utopia¹.

When the exhaustion of the idea of utopia appeared, society had the opportunity to rely on science and sought to respond to its new situation from a scientific standpoint, taking advantage of futurological experiments. The introduction of science fiction as a literary genre brought it closer to other similar forms – utopia, anti-utopia /dystopia. Utopia describes the future and aims at emerging ideals, but it is known that it is difficult to rationally measure the distant future and study it with precise methods. When thinking about the future, we dive into conjectures, metaphorical thoughts and utopian dreams. And science fiction writers could easily solve this problem.

The works of Arthur Charles Clarke (1917-2008), whose creativity coincides with the end of the 20th and beginning of the 21st centuries and is called the engineer of utopian dreams, are among the best examples written in the genre of science fiction in English literature, as well as in Western literature. Along with the exceptional services of A.Clarke, who was declared the “Prophet of

¹ Social philosophy: words./ Comp. ed.: V.E.Kemerov, T.Kh.Kerimov. – Moscow: Academic project, – 2003. – 260 p.

the space age”² with his ingenious foresights, it should also be noted that many of his utopian visions have been realized, he has had his say in the new achievements of scientific and technical progress.

A. Clarke participated in the research on the development of space flight and planetary systems created by the US government, and at the same time, as a fantasy writer, he transferred his mystical thoughts about the distant future and his views on the higher development of humanity to fiction. The “Prophet of the space age” hoped and believed that the modern man, who mastered all the secrets of knowledge and technical progress, would create a new world and present man as the highest race to future generations. A person who can see the next era of humanity will travel to alien planets with the power of his mind, lay the foundations of new civilizations, and achieve post-biological development of the brain.

From this point of view, the works written by A. Clarke in the genre of science fiction are not only addressed to his contemporaries, but also to humanity, so they are relevant in all eras. The relevance of science fiction is not only related to its appeal to people, but also to the message that warns of the disasters that await humanity. For this reason, A. Clarke’s works written in the genre of science fiction call the human race to overcome the dangers and harmful habits of historical development, to give up the habit of thinking only about oneself, to make judgments on a wider level, to accept eternity, and to embody the divine beginning in oneself.

A. Clarke’s science-fiction works “Childhood’s End” and “The City and the Stars” are a sign of the existence of transparent boundaries of what utopia is capable of and the transition from utopia to anti-utopia, they are also a warning of future tragedies. The writer tells about the deplorable fate of the Earth in the future, about the disasters caused by wars, about the tragedy of a person’s oblivion of spiritual values and their constant desire to live better and live more. The negative consequences of technical progress, as well as the positive aspects, are followed as a main line in the writer’s works in the form of human warnings.

² Arthur, C. Clarke. Prophet of the Space Age: [Electronic resource]. URL: <https://ntrs.nasa.gov/api/citations/20180006504/downloads/20180006504.pdf>

The development of technical capabilities and people's constant desire for comfort have caused them to move away from each other, become alienated. The human race, inseparable from computers, televisions, tablets and mobile devices, as well as from social networks, has entered its most terrifying age – the soulless human-robot age, just as it has benefited from scientific achievements. If a comfortable life separates us from our loved ones, if it drives people from each other, do we need technical progress? A.Clarke's works seek answers to these questions and convey messages as much as possible. In this regard, the writer's work retains its relevance and does not lose its significance even today.

A.Clarke's work has been widely studied in Western literary studies, scientific-research studies, including textbooks, monographs, and scientific articles have been written on his creativity. Although other researchers (G.Claeys, E.Rabkin, Ch.Daley, D.Guzman, N.McAleer, K.Kumar, R.Levitas, C.Walsh, R.Reid, L.Mumford, L.Sargent, E.Rothstein, G.Westfahl, Y.Malishova, E.Shatsky, O.Pavlova)³ have studied A.Clarke's work in one way or another, the

³ Claeys, G. *Utopias of the British Enlightenment* / G.Claeys. – Cambridge: Cambridge UP, – 1994. – 350 p.; Rabkin, E.S. *Arthur C.Clarke* / E.S.Rabkin. – Maryland: Wildside. – 2006. – 145 p.; Daley, Ch. *British Science Fiction and the Cold War, 1945-1969*: / Diss. / – Westminster University, 2013. – 160 p.; Guzman, D. *Childhood's End Brings Beauty to Science Fiction* // Los Angeles Times. 30 August. – 1953; McAleer, N. *Arthur C.Clarke: The Authorized Biography* / N.McAleer. – Chicago: Contemporary. – 1992. – 120 p.; Kumar, K. *Utopia and Anti-Utopia in Modern Times* / K.Kumar. – Oxford: Blackwell, – 1991. – 128 p.; Levitas, R. *The Concept of Utopia* / R.Levitas. – New York, NY Wien: Lang, – 2010. – 198 p.; Walsh, C. *From Utopia to Nightmare* / C.Walsh. – Connecticut: Greenwood Press, – 1992. – 170 p.; Reid, R.A. *Arthur C.Clarke: A Critical Companion* / R.A.Reid. – Greenwood. – 1997. – 230 p.; Mumford, L. *The Story of Utopias*. Azafran Books.194. https://movie.files.wordpress.com/2020/05/24a21-57_story-of-utopias.pdf; Sargent, L.T. *The Three Faces of Utopianism Revisited* // *Utopian Studies*. 5.1. – 1994. – p.1-37; Rothstein, E. *Visions of Utopia* / E.Rothstein. – Oxford: New York. – 2003. –130 p.; Westfahl, G. *Arthur C.Clarke* / G.Westfahl. University of Illinois Press, – 2018. – 224 p.; Malishova, E.B. *Color names in George Orwell's dystopia "1984"* // *Bulletin of Kurgan State University*. – 2018. №2(49), – p.37-39; Shatsky, E. *Utopia and tradition* / E. Shatsky. – Moscow: – 1990. – 130 p.; Pavlova, O.A. *Metamorphoses of literary utopia: theoretical aspect* / O.A.Pavlova. – Volgograd, – 2004. – 210 p.

elements of utopia and dystopia in the writer's works are the intellectual and emotional description of an alternative future, and at the same time, the issues related to the study of utopia and dystopia as a futurological form and the artistic embodiment of the search for the ideal future of this symbiosis have not yet become the object of research.

Several dissertations have been written both on Azerbaijan-England literary relations and on topics close to this problem. In this regard, we would like to highlight the studies of the literary critic Naila Sadigova. N.Sadigova's dissertation "Utopia and anti-utopia (based on English literature)"⁴ and monograph "Utopia and anti-utopia in the literary process. Theory and practice"⁵ are considered fundamental research works in Azerbaijani literary studies. The typological unity of Gulluzar Isgandarova's "Anti-utopia in 20th century English literature: "1984" in the work of G.Orwell"⁶, Khumar Abdullayeva's "Development trends of English-Azerbaijani science fiction literature" (Herbert Wells and Azerbaijani science fiction)⁷, Asmar Akparova's "Feminist ideas and anti-utopia in the works of Margaret Atwood"⁸ Nigar Suleymanova's novel "Mass and Power" in 20th century English and Azerbaijani literature (A.Huxley, G.Orwell, Y.Samadoghlu)⁹ and others' researches are of interest. However, the absence of a separate research work dedicated to the work of A.Clarke should be considered as one of the factors

⁴ Sadigova, N. Utopia and anti-utopia (based on English literature): / Diss. for the degree of doctor of philological Sciences / – Baku, 2011. – 255 p.

⁵ Sadigova, N. Utopia and anti-utopia in the literary process / N.Sadigova. Theory and practice. Monograph. – Baku: – 2006, – 166 p.

⁶ Isgandarova, G. Anti-utopia in 20th century English literature: "1984" in the work of G.Orwell / G.Isgandarova. – Baku: Azerbaijan University of Languages, – 2011. – 164 p.

⁷ Abdullayeva, Kh. The development trends of English-Azerbaijani science fiction literature (Herbert Wells and Azerbaijani science fiction): / Abstract of Diss. PhD on Philology / – Baku, 2022. – 32 p.

⁸ Akparova, A. Feminist ideas and anti-utopia in the work of Margaret Atwood: / Abstract of Diss. PhD on Philology / – Baku, 2023. – 32 p.

⁹ Suleymanova N. Typological commonalities of the novel "Mass and Power" in English and Azerbaijani literature of the twentieth century (A.Huxley, G.Orwell, Y.Samadoghlu): / Diss. PhD on Philology / – Baku, 2015. – 133 p.

determining the importance of the presented dissertation. We should also note that the analysis of the work of A. Clarke, who is one of the leading figures of English science fiction literature, can enrich the research in this direction with different and interesting material and scientific generalizations.

The object and subject of the research. The object of the research is the place of Arthur Clarke's work in the history of English literature and the study of the idea-artistic and content characteristics in the context of the utopia and dystopia genres. The subject of the research is the identification of the elements of the utopia and dystopia genre in the writer's science fiction works "Childhood's End", "The City and the Stars", the symbiosis of utopia and dystopia and the search for an ideal society.

Research purpose and objectives. The main purpose of the dissertation is the research of the issues of utopia and dystopia in the science fiction works of Arthur Clarke, a brilliant representative of English science fiction literature. For the realization of this goal, the following tasks have been defined:

- To determine the general characteristics and literary-theoretical features of the utopia and dystopia genres;
- To interpret the genesis of the genre of utopia and anti-utopia/dystopia;
- To clarify the history and literary-aesthetic foundations of the genre of utopia and dystopia in English literature;
- To determine the intellectual and emotional description of dystopia in A. Clarke's work;
- To evaluate the representation of utopia in the novel "Childhood's End";
- To determine the symbiosis of utopia and dystopia in A. Clarke's works;
- To explain and interpret the search for an ideal society in the novel "The City and the Stars".

Research methods. Historical-comparative, typological-analytical and biographical methods were used in the study of the writer's novels, based on the wide-ranging traditions of Western literary studies written about A. Clarke. Including literary-critical,

scientific-theoretical analysis and scientific generalizations were performed at the level of modern problems of literary studies.

The main provisions submitted for defense:

- The artistic and aesthetic characteristic of the genres of utopia and dystopia allows the definition of the circle of ideas-content and problems of science fiction literature;
- The genre of utopia and dystopia in literature actualizes the search for an ideal society;
- In English literature, the genre of utopia and dystopia develops along a continuous line;
- The intellectual and emotional embodiment of dystopia in the works of A. Clarke reflects the idea-content of his creativity.;
- In the novel “Childhood’s End”, the discourse of utopia forms the function of artistic representation;
- In the works of A. Clarke, the idea of symbiosis of utopia and dystopia is revealed in the form of re-evaluation and new interpretation;
- In the novel “The City and The Stars”, the search for an ideal society acts as the writer’s translating.

Scientific novelty of the research. We must note with regret that although the work of A. Clarke, who was declared the “Prophet of the space age” in science fiction literature, has been widely studied in Western literary studies, in Azerbaijani literary studies, only informational materials about the writer have been included, and his works have not become the object of extensive and systematic research.

For the first time in Azerbaijani literary studies, in this study was analyzed the issues of utopia and dystopia in the science fiction works of Arthur Charles Clarke. Also, in the work of Arthur Charles Clarke, dystopia was studied as an intellectual and emotional description of an alternative future, and the writer’s works written in the genre of utopia and dystopia were defined as a futurological form. The representation of utopia in the novel “Childhood’s End” and the presentation of the search for an ideal society with scientific generalizations in the novel “The City and the Stars” can be considered a novelty of the research.

Theoretical and practical significance of the research. The analysis and generalizations carried out in the dissertation work, the obtained results will play the role of a source in the scientific research on the mentioned novels of A. Clarke, one of the outstanding representatives of the English literature of the 20th century, it can also be used in researching and studying the author's work and teaching world literature during the teaching process at the bachelor and master levels of higher schools.

Approbation and application. The main theses and results of the research work were reflected in International and Republican conferences, as well as published in scientific collections and journals published in the Republic and abroad.

Name of the organization where the dissertation work was performed. The dissertation was carried out at the Department of Literature of Foreign Countries of the Azerbaijan University of Languages.

The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately. Dissertation work consists of an introduction, 3 chapters, a conclusion and list of references. Introduction part of the dissertation 6 pages, 10 325 characters, Chapter I – 33 pages, 64 315 characters, Chapter II – 40 pages, 81 009 characters, Chapter III – 32 pages, 62 201 characters, Conclusion part – 5 pages, 8 750 characters. The total volume of the dissertation consists of 226 600 characters, excluding the list of used literature.

MAIN CONTENT OF THE WORK

In the **Introduction** part of the dissertation, the relevance of the topic and the level of elaboration are justified, the purpose and objectives are defined, scientific information about the research methods, the main provisions defended, the scientific innovation, theoretical and practical importance of the research, the approval and structure of the research is brought to attention.

Chapter I of the dissertation, presented under the title **“General characteristics and literary-theoretical characteristics**

of utopia and dystopia genres”, consists of two paragraphs. In the first paragraph entitled *“Genesis and modification of the genre of utopia and anti-utopia/dystopia in literature”* it is noted that although many works are written under the name of utopia genre in modern times, Plato’s work “The Republic” is the source of utopias¹⁰. Sometimes they write that all utopian literature can be seen as an interpretation and explanation of the work “The Republic”. The classic work that brought the term utopia to literature and led to the development of the genre in the 16th-19th centuries is “Utopia” written by T.More in 1516. T.More’s book talks about the state and state forms that existed or are likely to exist¹¹. It is known that it is impossible to create a utopian state. T.More, who sees the existing form of political governance as flawed, describes a better system defined as utopia in his work “Utopia”, and this description is based on the desire to shake and displace the position of power. In this sense, utopia is an image of an ideal society that aims to create a perfect system to embody the principles on which it is based in response to the current era¹². Utopias were created to find possible solutions to the problems of society and political systems, as well as to criticize the relations of power and control. For this reason, as noted by the Canadian researcher Darko Suvin, utopia is a literary genre consisting of philosophical, literary and political thoughts aimed at the formation of an imaginary society with a socio-economic and political system operating on harmony, justice and order¹³. Critics of utopia usually assume that the author’s (in most cases – N.A.) fiction is more than a sharp criticism of modern institutions, the preparation of a plan that is not at all suitable for the future. But this kind of criticism gives reason to associate utopianism with socialism and communism, and thus with the Soviet system. It

¹⁰ Sadigova, N. Utopia in Plato's “The State”. // AUL, Scientific news 3, – Baku: – 2002, – p.125-135.

¹¹ Sadigova, N. About T.More's work “Utopia”. // – Baku: AUL, Scientific news– 2003. №3, – p.224-227.

¹² Galston, W.A. Justice and the Human Good / W.A.Galston. – Chicago: Chicago UP. – 1980. – p.27

¹³ Suvin, D. Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre / D.Suvin. – New Haven: Yale UP. – 1979. – 38 p.

is for this reason that most writers conclude that capitalism, despite all its flaws, offers more freedom than totalitarianism. Even in science fiction, where advanced technology brings happiness to everyone, it is possible to show the negative aspects of capitalist utopias.

Utopia is often a noble project, but one that can be realized in concrete circumstances. British scientist L.Mumford writes that the utopian way of thinking is the opposite of a one-sided approach, provincialism. Those who try to change the world and create a more perfect and happier person using the utopian method should look at life as a whole and see everything as a whole¹⁴.

By summarizing the positive and negative features of the definitions given to utopia, it can be shown that “utopia” is not any “specialized work” aimed at improving only one or another aspect of society’s life, but rather a conceptual project that aims to change society of a universal nature. It is no coincidence that N.Frye called the author of a utopian work the one who describes symbolic events and rites: *“they are not interested in extraordinary events, because the existence of utopia is itself an extraordinary event”*¹⁵.

Anti-utopia is about the problems that arise after the development of a utopian society. If utopia does not take into account the individual characteristics of a person, anti-utopia warns that such an attitude towards personality will eventually lead to global crises.

Dystopia can be seen as a synonym of anti-utopia. That is, they sometimes differentiate dystopia from anti-utopia, which has a negative beginning, by bringing it closer to realistic satire. Anti-utopia is a genre that arose much later. American researchers Glenn Negley and Max Patrick in their book “The Quest for Utopia: An Anthology of Imaginary Societies”) note that dystopia is the opposite of utopia, something that destroys it¹⁶. In our country, which was

¹⁴ Mumford, L. The Story of Utopias. Azafran Books. 194. [Electronic resource]. URL: https://movie.files.wordpress.com/2020/-05/24a21-57_story-of-utopias.pdf

¹⁵ Frye, N. Varieties of Literary Utopias // – Daedalus. Utopia – 1965. Vol. 94, No. 2, – p.323.

¹⁶ Negley, G. Max Patrick. The Quest for Utopia: An Anthology of Imaginary Societies / G.Negley. McGrath Publishing Company, – 1991. – 599 p.

connected to the Soviet Union, these types of works were called “warning novels”. But it should also be noted that dystopia arose long before the twentieth century, along with the development of the ideas of utopian socialism, great anti-utopies also appeared. Sometimes, the first anti-utopia is cited as an example of the work “Leviathan” written by the English philosopher T. Hobbes in 1651.

Anti-utopia is a protest against utopia, a criticism of issues that are contrary to free will or human rights. Ray Bradbury’s novel “Fahrenheit 451” does not have the horrors of tyranny or anything like that, but instead it is possible to see the critical views of the author.

Dystopia is the exact opposite of utopia, it usually describes the specific features of totalitarianism, such as brutal and false social rules, media lies, total control over society, and so on. In dystopia, it talks about a society that lives under fear, a society that cannot raise its voice due to the fear of the “fist”. Dystopia always carries an element of despair. It is the opposite of brutal regimes built at the cost of people’s blood and lives. That’s why when you think of dystopia, G.Orwell’s novel “1984” comes to mind first. If in dystopia society lives in prosperity despite some difficulties, in dystopia there is no talk of a prosperous and comfortable life, people live with deprivation. A dystopia is above all a realistic model of a repressive but stable and strong society. Dystopia is often used by modern science fiction to create a surreal world. Such a world stands out under the imperfect appearance in the formation and development of anti-utopies, and worst of all in such imperfect systems as dystopia.

The rise of totalitarianism and political corruption at the beginning of the twentieth century led a number of writers to express doubts about the future and progress of society. Dystopian fiction became popular due to the events that took place in the first half of the 20th century. For this very reason, the works of Y.Zamyatin, A.Huxley, G.Orwell, and R.Bradbury were created, warning against the tragedies faced by humanity, especially against establishing a totalitarian way of thinking based on violence.

The problems raised in the second paragraph of the Chapter I called ***“Cultural-historical and philosophical-aesthetic foundations***

of utopia and dystopia genre in English literature” are studied in the context of English literature.

One of the goals of the authors of anti-utopian works, where fictional and non-ideal societies are described, was to create a sense of horror in the reader, to frighten them, to make nightmares seem real. The first novel of this type is the novel “We” written by Y.Zamyatin in 1920. After this work, A.Huxley writes the novels “Brave New World”, G.Orwell “1984”, R.Bradbury “Fahrenheit 451”, and these works are among the most beautiful literary examples written in the anti-utopia genre. All the mentioned works describe the “ideal” society created without taking into account people’s desires, wishes and will.

In such societies, it is described that people are kept in obedience to force. Here, thought police are created to control the preservation of the unified consciousness, and technology is used to control people like robots. In the novel “Brave New World” by A.Huxley, people are raised in the laboratory, and from the age of eight months, by giving them electric shocks, they instill any thoughts and direct them in any direction. The main method of training in anti-utopian works is the use of television, radio and mass rallies. Their main target is books that will lead to free thinking, and we see the clearest example of this in R.Bradbury’s description of the burning books in “Fahrenheit 451”. In these works, both the awakening and the tragedy of the hero is that he is tired of being part of the crowd and wants to think differently. The society does not accept those who do not follow its norms and rules and tries to destroy them. Their main principle is: *“If you are not like others, you are lonely”*¹⁷.

In G.Orwell’s novel “1984”, along with brainwashing machines to control people, fear of war is also instilled in them. It is not important whether the war actually happened or not, as long as it creates a sense of fear in people.

Almost all of A.Huxley’s works consist of describing the deep-rooted social problems of the period in which they were created, as

¹⁷ Bradbury, R. O. About eternal wanderings and about the Earth / R. Bradbury. – Moscow: Pravda, – 1987. – p.489

well as analyzing the causes of these problems, revealing the consequences of development trends that are extremely difficult to perceive in the future. On the one hand, the writer had to face the fact that at the beginning of the 20th century, the tendency to preserve the traditions of this country, which prevailed in various forms in the world, caused a deep crisis of all the institutions and institutions of the society, and in England, took place, on the other hand, he had to face the danger of the realization of T. More's utopian concept. First of all, the period of realization of utopias at the beginning of the 20th century revealed the fact that although dystopias claim to foresee the dangers that await the human race, they are unable to accurately predict the distant future. In anti-utopia, while criticizing the current state of society, it is warned that future events are a terrible force directed against the human race, and it is suggested that it exists in the form of an embryo within the current state. Therefore, the attitude towards the current situation in anti-utopia is ambiguous, that is, on the one hand, the existing society as a public institution is not perfect, otherwise it would not be the basis for the creation of utopia. On the other hand, if the utopia, which is formed as a result of certain social tendencies within it, becomes a reality while preserving the current situation at all costs, then humanity will face a terrible fate in the future.

So, anti-utopia has a dual relationship to the existing structure, it can be both positive and negative. Then it can be concluded that the goal of anti-utopia has always been reality, not utopia. If we also applied anti-utopia to the confrontation of the ideal and reality typical for utopias, we would not take into account the complexity and contradictory nature of the problem. The reality itself, which feeds and cultivates within itself the terrible disasters that await the human race in the future, is also indirectly the target of criticism of anti-utopia. It is no coincidence that the English writer Aldous Huxley, who wrote in the dystopian genre, wrote in his work "Brave New World" that *"However, utopias came into existence earlier than previously thought. Now another painful question arises, how to avoid their full existence in the end... The emergence of utopias is possible... Life itself is moving towards utopias. Perhaps a new age is*

coming, reflecting the dreams of the civilized society and intellectuals who are thinking about how to escape from utopia, a society without utopia, and how to return to a less "perfect" and freer society”¹⁸.

G.Orwell in his novel “1984” showed that there is no private world, and the utopian world of each of us does not belong to us alone. As in A.Huxley’s novel “Brave New World”, the newly created utopian structure does not guarantee that people will live prosperously. All the heroes of the work seem to have equal rights, but this does not bring them happiness. All citizens are equal, all sources of envy and conflict have been eliminated. Wishes are fulfilled, but a person's identity as an individual is not taken into account. A person exists, but at the same time his existence is not seen as a person, but as a thing.

In anti-utopic works, they try to introduce a maternal line: a person can be happy only if he corresponds to his ideas about happiness. Suffering and pain are a part of human spiritual development. Depriving a person of his freedom and the ability to choose by removing him from individual desires, depriving him of the opportunity to know the world in a wrong way, means to destroy him as an individual. In the mentioned novels of both A.Huxley and G.Orwell, it can be seen that the political regimes can achieve their wishes by suppressing the human mind and will in the anti-utopian society. It is in these modes that the meaning of human life comes down to the satisfaction of simple needs, and only then does the ruling absolute structure successfully regulate these needs. Since the independent-minded person always stands out from the crowd, they “calm” him through fear and repression and manage him in this way.

Chapter II of the research work called **“Elements of utopia and dystopia in Arthur Clarke’s science fiction works”** consists of two paragraphs. The first paragraph presented under the title ***“Dystopia in Arthur Clarke’s work as an intellectual and emotional description of an alternative future”*** shows that writers who use the genres of utopia and dystopia in their fantastic works direct the reader to serious issues by describing the conditions and flawed

¹⁸ Huxley, A. Brave New World / A.Huxley. Harper Perennial, – 2006. – p.23

socio-political rules required for the construction of systems and societies reflected in this genre of the world they live in or dream of living in. In the words of the American researcher L.Sargent, such works are “*dreams or nightmares that result in how they organize human life*”¹⁹ and a tool of social sleep.

The great fantasist of the 20th century, A.Clarke, has a wide readership as one of the leading writers of the science fiction genre. The issues raised in his works were amazingly realized and became the object of debate in literary criticism. A.Clarke, like another famous American science fiction writer Isaac Asimov (Isaac Asimov, 1920-1992), talks about space research, technology and other topics with science fiction topics, by turning controversial and critical views of socio-political reality into an object of investigation, he expanded the boundaries of the genre to an incredible extent²⁰. As the Clarke Foundation emphasized, the writer’s work “*bridged the world of science with his works from scientific progress to science fiction, from technical application to entertainment*”²¹. As a futurist writer, A.Clarke has given a wide range of projects to the creative scientists working today, passing on warnings that make humanity think. The Clarke Foundation and Institute, which protects his creativity, put forward “Clarke’s laws” and declared that he has a share in the innovations that will take place in the future. This Foundation values the works of A.Clarke as a description of the spiritual degradation that occurs after scientific discoveries, intergalactic exploitation, the apocalypse, and the development of technology in the near future, connects his creativity with the general themes of science fiction²². As mentioned by R.Jacoby “*It is interesting to study Clarke in the context of utopia, as the sci-fi critique of utopia in his books can also be read as a utopian record*”²³. In the works of A.Clarke, we can clearly see how the

¹⁹Sargent, L.T. The Three Faces of Utopianism Revisited // Utopian Studies, – 1994. 5.1, – p.5

²⁰ Moorcock, M. Brave New Worlds // The Guardian, – 2008, 22 March.

²¹ Arthur Clarke Foundation [Electronic resource]. URL: <https://clarkefoundation.org/>

²² Westfahl, G. Arthur C. Clarke / G. Westfahl. Univ. of Illinois Press, – 2018. – 224 p.

²³ Jacoby, R. Picture Imperfect: Utopian Thought for an Anti-Utopian Age / R. Jacoby. – New York: Columbia UP. – 2005. – p.140

utopia that exists in the world, in other words, communism and capitalism, appeared, and then ended with dystopia realities. A.Clarke's novel "Childhood's End" begins with a comparison of two rocket scientists, and we see that one of them chose the East and the other the West. Referring to the arms and space race between the United States and the Soviet Union, the author highlights the utopian aspirations of both sides. Both scientists are working on a project to launch a rocket into space using their own special methods. Later, the arrival of "Superior forces" and the creation of utopias, which are constantly under the threat of isolation and closure, result in both scientists abandoning their inventions. It turns out that the ban on Earth from outer space no longer allows humans to send messages to spaceships.

According to A.Clarke's description, this order created by alien "Superior forces" is a visible manifestation of utopia. In the second part of the novel "Childhood's End", we read: *"By the standards of all previous eras, this was utopia. Ignorance, disease, poverty and fear had almost disappeared. As a ghost faded into the dawn, the memory of war would be a thing of the past, soon beyond the experience of all living things"*²⁴.

Criticism of historically proven dystopian consequences of utopian ideals can be found in A.Clarke's novels "Earthlight", "Childhood's End", "The City and the Stars". These works are the most obvious examples of the English science fiction novel that conveys the cold war era to the reader. The mentioned novels show that utopian states that build and maintain systems governed by submission, discipline, power and control in order to achieve an ideal form of government under the guise of "freedom and happiness" serve a totalitarian structure. Utopias created by humans or aliens eventually become dystopian, thereby exposing the dystopian conditions that gave rise to utopias. A.Clarke does not suggest that a better world or a better future will be possible against the background of the cold war, but he critically frames a certain topic on the basis of fantastic novels. A.Clarke creates a different picture when he describes the apocalyptic end of the existence of the Golden Age,

²⁴ Clarke, A.C. Childhood's End. / A.C.Clarke. – UK: Del Rey. – 2015. – p.60

when there is no absolute dystopia in its place – even if humanity comes to an end, people live, albeit in a different form.

Thus, in a deeper analysis of these works, we see that the utopian ideals that reveal dystopia are the political message in science fiction of the cold war period. But we should also note that dystopia is never related to the present, it is usually related to the future. Since the individual is never satisfied with the fulfillment of his desires, he always wants change. The fact that utopias have a desire for a better life does not necessarily mean that there will be a better world for all. Utopian hope or longing is of a peculiar collective nature and has nothing to do with the individual²⁵. In fact, when restrictions are imposed and controlled by special authorities, the deprivation of freedom of “better” people and the control of everything become an undesirable reality²⁶. These ideas of R. Levitas are reflected in the elimination of chaos in the novel “Childhood’s End” with some measures, and in bringing harmony to the country. In the novel “The City and the Stars”, people are classified in order to bring order to the society. But in both of them, regardless of people’s life, lifestyle, feelings and desires, the main concern of the state is to ensure that human life is better. A. Clarke also highlights these problems in the intellectual description of an alternative future.

In the second paragraph called ***“Representation of utopia in the novel “Childhood’s End”***, the mentioned work is analyzed and the representation of Utopia is evaluated. In the 20th century, the development of science and technology forced people to perceive the world from a new angle. Taking into account the failed utopian attempts and the ideals of the past, thinking about both the present and the future, E. Rabkin writes in the monograph *“Arthur Clarke”* that in ancient times, people saw the future as a continuation of the present, and *“they conveniently created the myth of the Golden Age, when people will eventually be restored.”*²⁷ The idea of rethinking

²⁵ Freedman, C. Critical Theory and Science Fiction / C. Freedman. – Hanover: Wesleyan UP, – 2000. – 205 p.

²⁶ Levitas, R. The Concept of Utopia / R. Levitas. – New York, NY Wien: Lang, – 2010. – 4 p.

²⁷ Rabkin, E.S. Arthur C. Clarke / E.S. Rabkin. – Maryland: Wildside. – 2006. – p.7

past beliefs also led to the promised Golden Age being a dream. Thus, it turned out that utopias in the modern century are significantly different from the forms in which they were presented. After World War II, the reality of the Holocaust, reports of Stalinist atrocities and the spread of US hegemony and fear of political idealism intensified. Frederic Jameson writes in his book *“The Archeology of the Future”* that utopia came to define a program... then betrayed the illusions of a single will and a perfect system to be forced upon the imperfect and unwilling subjects”²⁸. This crisis of faith and belief extended to critical studies of dystopia, which revealed the rise of the genre of speculative fiction as an inevitable response to modern history. For example, according to the American critic R.Elliott, *“to believe in utopia, you need to have a kind of faith that our history has made almost impossible”*²⁹.

A.Clarke’s novel *“Childhood’s End”* highlighted the dangerous situation of utopias in the post-war period and the importance of this problem. The work embodies the idea of the existence of such a structure and the discipline and control of utopian states against the background of foreign invasions, space travel and apocalyptic visions, achieving an ideal form of government under the guise of freedom and happiness. Written in 1953, the work is about the last human generation and the last human being. The writer raises questions that make humanity think and calls on the reader to think: which destiny should a person choose, which destiny is better. The main character of the work raises questions such as returning to the Karellen race, that is, to his home and lineage by being reborn, or breaking away from the past and turning to an unknown future, or living forever, but not as an individual, but for the sake of civilization.

The author describes the story of the force, the benevolent and highly intelligent aliens who created the Golden Age and ended poverty and war on Earth. Only to reveal that it serves a power in the

²⁸ Jameson, F. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* / F.Jameson. – London: Verso, – 2005. – p.11

²⁹ Elliott, R.C. *The Shape of Utopia: Studies in a Literary Genre* / R.C.Elliott. – Chicago: University of Chicago Press. – 1990. – p.36

end, he reveals the reasons why the human race gave up its soul, merging with a superior intelligence. Thus, A.Clarke shows the gradual replacement of utopia with dystopia by explaining the utopian desires of man and events related to time jumps.

R.Scholes and E.Rabkin in his work "Science fiction" notes that the most revered and eagerly read of all utopian fictions, "Childhood's End" is both a defining story and a study of the development of utopian thought, and defines a significant part of the field of science fiction³⁰. The two nations, competing with each other for the conquest of space and making rockets, are defeated by the aliens without realizing it, and their hopes for the discovery and conquest of space are dashed. Now their world is being invaded by aliens. Man-made rockets are no longer needed as an unnecessary item: *"For a moment that seemed like eternity, it was understood that he was watching the whole world, that large ships landed in great splendor, when he finally saw their passage through the thin air of the stratosphere. He did not regret that the work he spent his life was in vain. He had toiled to get people to the stars, and at the moment of success, the stars - distant, indifferent stars - came to him. This was the moment when history held its breath, and the present broke away from the past, breaking away from the frozen, maternal cliffs of the iceberg, and went out into the sea alone and lonely, but proudly. Everything that the past centuries have achieved was now nothing: only one thought echoed in his head: a person is no longer alone"*³¹.

The novel "Childhood's End" shows the negative consequences of the idea of utopia along with its desire, it negates the utopian Golden Age plan. Throughout the century, the hero gradually begins to doubt his own existence and, returning to the past, tries to restore something that his grandfathers met, but later forgot about. It turns out that their forgetfulness occurs due to the influence of evil forces, since the whole life of a person on Earth is a great lie, a stay away from the truth. Commenting on the place of

³⁰ Scholes, R. Science Fiction: History, Science, Vision / R.Scholes, E.Rabkin. – New York: Oxford UP, – 1977. – p.216

³¹ Clarke, A.C. Childhood's End / A.C.Clarke. – UK: Del Rey. – 2015. – p.220

man in the world, N.Berdyayev writes that: *“We are participants in the dehumanization process in all spheres of culture and social life. And above all, spiritual consciousness departs from humanism. Man is no longer only higher value; he is generally no more value”*³².

That is to say, the restriction of human thinking and the laying of a barrier between him and the divine world led to the loss of his sense of holiness and faith. On the other hand, the idea that there is no higher one who is an example to achieve a higher being, to be like, that perfect examples are also imperfect, brought to the rupture of the human personality, to the impoverishment of his spirituality. A. Clark also presents this problem in an artistic way in his work.

Chapter III of the dissertation is entitled **“Utopia and dystopia as a futurological form in the works of Arthur Clarke”**. This chapter is also divided into two paragraphs. The first paragraph discusses the *“Symbiosis of utopia and dystopia in the works of Arthur Clarke”*. It is noted that in modern times, the development of technology, the aggravation of social and global problems has jeopardized human existence. For this reason, making predictions about social development has become the most pressing issue of our time. The study of the future was marked by the introduction of futurological concepts. Deep knowledge in the field of forecasting, the extraordinary thinking of the artist also spoke in this area.

Future scientific research, technical progress requires the understanding of today’s futurological ideas of the development of society, as well as the development of its development directions. The growth of scientific and technological progress, as well as social tension and military confrontation, starting from the period of the cold war, led to the organization of specialized centers for the development of military equipment, military strategies. Specialists working in this field later became the main creators of futurological topics. We can clearly see this in A.Clarke’s biography. It is known that the writer has worked in scientific research institutes for many years.

Utopia offers a description of future goals, the realization of

³² Berdyayev, N.A. The fate of man in the modern world. Towards understanding our era // free spirit philosophy. – Moscow: Respublica, – 1994. – p.328

the main ideals that arise in society. At the same time, it should be borne in mind that it is difficult to rationally measure the future, especially the distant future, to study it by accurate methods. To do this, we dive into speculation, metaphorical thoughts and utopian dreams. Science fiction writers easily solve this problem. They identify current trends, and then transfer them to a distant reality, showing in their works that modern problems are solved to the maximum. Science fiction implements the achievements of current science with a futurological approach, modeling them on the basis of the principle of consistency. As a rule, A. Clarke's heroes put their hope in this society. Another role of structure is to oppose the protagonist to create emotions of absurdity, worthlessness, and fear, but the setting also provides opportunities for the protagonist to rise above and become a hero and we can see these in the writer's novels "The Songs of Distant Earth", "Cradle", "The Hammer of God".

The utopian possibilities of nanotechnology demonstrated in A. Clarke's works can also be seen: miniature machines perform miraculous treatments. We see this in the presence of 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. The modern form of utopia is the result of the evolution of a more perfect society and technology.

A. Clarke's 1958 novel "The Songs of Distant Earth" tells about a utopian human colony in the distant future. In this colony, the Sun has already become a new star, and they come to visit the destroyed Earth. In the work, the writer talks about utopian and atheistic ideas, talks about the apocalypse, but also describes interstellar travel and extraterrestrial life. American literary critic D. Langford writes: *"let's face it, Clarke's characters can only manage three emotions: intellectual hunger and grief for lost glory, and a sense of reverence for infinity"*³³. The researcher tells about a man who is caught between utopia and dystopia, destroyed by artificial intelligence and technical progress. A. Clarke's novel "Cradle" (1988) is one of the works reflecting the symbiosis of utopia and dystopia. The work tells about the connection between several people from the Miami area

³³ Langford, D. Critical Mass // White Dwarf. Games Workshop. – 1986. N.81, – p.16

between the super robots of a damaged spaceship off the coast of Florida, and again shows that this work, written in the late 80s, describes the technologies known in the 21st century. Thanks to this description, it can be said with certainty that A. Clarke was a futuristic writer, and the novel “Cradle” is a clear proof of this. The video phones and high-speed underwater scanning equipment used in the work speak of advances in the field of telecommunications, which in turn should be evaluated as an indicator of technological progress extending from everyday life to the near future.

The events of the novel “The Hammer of God” (1993) take place in 2109. The work begins with the discovery of an asteroid that could collide with the Earth, and describes the use of nuclear thermal rockets and the redirection of the asteroid.

“The Hammer of God” describes various aspects of future society, and the writer talks about the World government ruling the Earth in this way. It is gradually becoming clear that a government has been established on Mars and the Moon as well as on Earth. Through new technologies, “smart” homes, genetically modified pets, “human-brain” computer-brain interfaces, artificial intelligence, and finally medicines that will extend human life have been invented. The economic projects of the state have reached their peak, international banking systems are working on mathematical theories, and so the ideas of communism and capitalism are once and for all erased from the minds.

A. Clarke’s utopia meant the formal beginning to comprehend the future and the basis of a perfect social structure. The utopia of the future made both anti-utopia and futurological thought relevant. If utopia and anti-utopia are models of artistic form, then futurological thinking is the “study of the future” and the emergence of new and new concepts about the future. Utopia and anti-utopia are the modeling of something new society, a reflection of the alternative world for today. So, 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 building 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 talks about technological discoveries and their impact on society, and for this reason, it combines information from science with desired images, and puts forward unfulfilled utopian aspirations. These new desires are manifested in the analyzed works of A. Clarke as “philosophy of the future” in the form of a futurological form.

In the second paragraph of the Chapter III entitled ***“The search for an ideal society in the novel “The City and the Stars”***, it is mentioned that utopia, which is a perfect society, is a concept related to a perfect person. These concepts are the focus of A. Clarke’s novel “The City and the Stars” (1956), and in this chapter we clarify how the ideas of humanity and utopia are challenged. In the utopia presented in the novel “The City and the Stars”, genetically engineered humans have a role on Earth, but they differ in their approach to problems. The mentioned work reveals to us how dangerous utopia is for humanity, despite how desirable it is. This is due to the fact that in utopian works, the development potential of humanity disappears, it lives mostly with the same principle and management mechanism. A. Clarke ironically describes the frozen and unchanging society: *“The members of the society who built this city and lived with it – people had minds as well as deeds. People have put everything they need inside these walls and assured us that it will never leave us”*³⁴.

In the novel “The City and the Stars”, the health, financial condition and life of citizens begins with the description of a perfect society in harmony. The existence of societies in the world, described as a desire to be a perfect utopia, gives rise to the idea of utopia. Although all literary utopias differ in literature, some similarities between them do not disappear either. In such works, utopias are stable and perfect societies that suffer for their inhabitants. F. Jameson noted that in order to create such perfection, it

³⁴ Clarke, A.C. The City and the Stars / A.C. Clarke. Amereon Ltd. – 1999. – p.30

is necessary to eradicate all evil³⁵.

A. Clarke describes the root of all disasters in two utopian societies in “The City and the Stars”, alienated from humanity. In the future, a billion years later, long after a galactic empire also fell, only two societies remain on Earth. These societies are separated from each other. The writer first introduces us to the city of Diaspar. In Diaspar, the inhabitants become immortal through genetic engineering and technology. This is an extremely stable society that has not changed since its birth a billion years ago. The inhabitants of Diaspar “just don’t believe in stability”, in fact they “can’t imagine anything else”³⁶. Diaspar is a technological wonderland, whose citizens can do whatever they want thanks to technology. One of the most visible consequences of technical development is its impact on work. Given the real world, there are professions that have undergone relatively minor changes. To date, there have been no revolutionary changes in law or education, with the exception of science fiction³⁷. For the residents, “*Diaspar was everything that existed, everything that they needed, everything that they could dream of*”³⁸ and they were happy to live in the perfect city. The development of leisure time is an important feature of modern civilizations. Mass production and consumption contribute to the need for instant gratification. It’s a better means of managing the population that dystopias emphasize, because immediate emotions are always in focus, especially good ones. Thus, the obsession with instant gratification is also a common feature of science fiction and dystopian books. It acts as a way to overcome and forget negative experiences. Relationships between people are taken for granted and ignored. 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 reaches its final stage of

³⁵ Jameson, F. Progress Versus Utopia: or, Can We Imagine the Future? // Science Fiction Studies. Volume 9, Part 2, July 1982. №27, – p.12

³⁶ Clarke, A.C. The City and the Stars / A.C. Clarke. Amereon Ltd, – 1999. – p.30

³⁷ Borne, E. The Social Consequences of Technical Progress / E. Borne. International Social Science Bulletin: Social implications of technical change. – Paris: UNESCO, – 1992. Vol.4, No.2, – p.246.

³⁸ Clarke, A.C. The City and the Stars / A.C. Clarke. – Amereon Ltd. – 1999. – p.9.

development, there is nothing more to be invented. Therefore, the purpose of the Diaspar is simply consumption and “existence”. However, this does not change the way the inhabitants of Diaspar see the world in which they live. For example, in Diaspar, fine art does not attract from a creative point of view, it is valued for its complexity and accuracy. A person’s aesthetic feelings, such as admiration, are replaced by objective beauty, which follows technical rules. This may be due to the loss of the attractiveness characteristic of any object, machine or person in Diaspar. It makes sense that in a mind-controlled world, cognition is also used to describe “beauty”: *“With the help of matter organizers, it designed and built three-dimensional, intertwining patterns of such beauty and complexity that they were really extremely advanced problems in topology. Its works were seen all over Diaspar”*³⁹.

There are some differences between the people in A. Clarke’s novel and the people of today. The people in A. Clarke’s future are more numerous than today, they have overcome many of humanity’s weaknesses, diseases, perfected the body and mind, and even genetically engineered the inhabitants of Diaspar to become immortal. The people of Lis gave up the latest modification, immortality, but retained other modifications to their bodies and minds. Perhaps the biggest difference between people today and the people of Diaspar is that the inhabitants of Diaspar have no fear of space and no interest in nature. The fear of space limits the people of Diaspar, the lack of interests does not lead them far from the norms and templates in the city.

People in the novel “The City and the Stars” have no emotions, they lose their emotions with their immortality. The population of the country does not respond to the call, people avoid difficulties and lose their human quality, they are afraid of the issues they face, they do not dare to change. A. Clarke promotes the progress and perfection of man by means of technology, and at the same time emphasizes that the losses of humanity after genetic changes are protected.

A. Clarke was convinced that humanity was destined to leave the Earth to go to other planets and solar systems, and that it would

³⁹ Clarke, A.C. The City and the Stars / A.C. Clarke. – Amereon Ltd. – 1999. – p.47.

only develop through space exploration in novels. A. Clarke showed that science can solve all problems and the youth of the “free world” will develop scientific technology. His view of science and social change was not concerned with social relations or economic issues. The writer saw the future as “free youth”.

Analysis of the work suggests that Diaspar is not a real utopia. Its inhabitants have been genetically modified to suit the rules of urban life. And Lis is the real utopia of the novel, it really expresses the content of utopia. But even though it is a real utopia, it is not perfect. A. Clarke raises questions that make humanity think through the hero of the work. But he also emphasizes that a modern person should achieve new successes, and to achieve human values and incredible power, it is not enough to live in utopia alone.

The results of the study are summarized in “**Conclusion**”.

1. Literature written in the genre of utopia is distinguished by its difference from the artistic forms of perception of the world and a number of specific features. Utopia is an image of an ideal society that aims to create a perfect system to embody the principles on which it is based as a reaction to the current era. Anti-utopia, on the other hand, is about the problems that arise after the development of a utopian society. If utopia does not take into account the individual characteristics of a person, anti-utopia is a warning that such an attitude towards personality will eventually lead to global crises. Dystopia, on the other hand, is the opposite of utopia, a place where the specific features of totalitarianism combine. Dystopia always carries an element of hopelessness. If in anti-utopia, society lives in prosperity because it agrees to some difficulties, then in dystopia there is no talk of a prosperous and comfortable life, but a real model of a repressive, but stable and strong society is described.

2. The study of the cultural-historical and philosophical-aesthetic foundations of the utopia and dystopia genres in English literature gives grounds to say that the emergence of the genre was primarily driven by totalitarianism and its consequences, which are the social, political and ideological scourge of the new era. In the 20th century, both communism and fascism, where modern totalitarianism was consistently established and revealed in all its

ugliness, played an exceptional role in this area. Therefore, these historical events and their consequences became the initial target of the anti-utopian genre.

3. The ideas put forward by the English science fiction writer A.Clarke as a futurist create conditions for predicting how the world will look tomorrow. The analysis of the chapter gives grounds to say that A.Clarke has rendered exceptional service in the popularization of science, and any of his works are the most beautiful literary examples written in this field.

4. The representation of utopia in the novel “Childhood’s End” once again proves that the writer criticizes the dangerous conditions of utopias, exposes the existence of such a structure against the background of foreign invasions, space travel and apocalyptic visions, which achieve an ideal form of government under the guise of freedom and happiness.

5. The writer raises questions that make humanity think and calls on the reader to think. He raises questions such as living forever, but disappearing as an individual, and at the same time existing for the sake of civilization, opens the way from utopia to anti-utopia and makes the reader think.

6. The inclusion of science fiction as a literary genre in the form of thought leaves no doubt that it is close to other similar forms – utopia, dystopia and futurology. As a fantasy writer, A.Clarke, relying on his life experiences, transfers his fantasies to a distant reality, showing that existing problems are solved.

7. Nanotechnologies demonstrated in A.Clarke’s works revealed utopian possibilities. Robot machines in his works miraculously treat, and mini-robot scalpels used in neurosurgery create incredible miracles. Thus, A.Clarke’s utopia is a formal beginning for understanding the future and a reflection of the perfect social structure. Therefore, works of this type made both utopia and futurological thought relevant.

8. The analysis of the search for an ideal society in the novel “The City and the Stars” gives grounds to say that A. Clarke’s works clarify how the ideas of humanity and utopia are challenged. The description of a small part of genetically engineered people on Earth

in the utopia presented in the novel “The City and the Stars” shows that utopia, no matter how desirable it is, always remains a threat to humanity. In this work, A. Clarke conveys important messages to the reader by mocking the dull and unchanging society.

The main content and scientific provisions of the dissertation are reflected in the following articles and theses of the author:

1. Human problem in Arthur Clarke’s work “Childhood’s End” // – Baku: Baku State University, Language and Literature. International scientific-theoretical journal, – 2020. №2(114), – p.128-132.
2. A synthesis of the traditions of utopia and dystopia in Arthur C. Clarke’s “Childhood’s End” // Scientific Collection “InterConf”, with the Proceedings of the 2nd International Scientific and Practical Conference “Global and Regional Aspects of Sustainable Development”. – Copenhagen, Denmark: Berlitz Forlag. – February 26-28, – 2021, №43, – p.309-312.
3. Reassessing utopia as dystopia in Arthur C. Clarke’s Childhood’s End // Scientific Collection “InterConf”, with the Proceedings of the 9th International Scientific and Practical Conference “Science and Practice: Implementation to Modern Society”. – Manchester, Great Britain: Peal Press Ltd. – April 18-19, – 2021, №51, – p.318-326.
4. Ideal society searches in Arthur Clark’s novel “City and Stars” // 3rd International Scientific and Practical Internet Conference “Integration of Education, Science and Business in Modern Environment: Summer Debates”. – Dnipro, Ukraine, – August 11-12, – 2021, – p.4-6.
5. Elements of utopia and dystopia in A. Clarke’s novels // – Baku: Baku State University, Language and Literature. International scientific-theoretical journal, – 2022. №1(118), – p.332-334.
6. The symbiosis of utopia and dystopia in A. Clarke’s novel “The Hammer of the God” // – Baku: Azerbaijan University of Languages, Language and Literature, – 2022. vol.12, №3, – p.79-83.
7. A warning of the future in Arthur Clarke’s science fiction // – Baku: Baku State University, Language and Literature.

- International scientific-theoretical journal, – 2023. №1(121), – p.148-151.
8. The man of the future in utopia and dystopia (based on the work of Arthur Clarke) // – Baku: Baku Slavic University, The collection of high school interscholastic scientific articles, Actual Problems of the Study of Humanities, – 2023. №2, – p.141-146.
 9. Intellectual description of the future: a look at A.Clarke’s work // – Baku: Elm & tahsil, ANAS, Institute of Manuscripts named after Mahammad Fuzuli, Issues of Philology, – 2023. №8, – p.450-456.
 10. Utopian cities turned into dystopias in Arthur Clarke’s novel “The City and the Stars” // SCIENTIFIC WORK International scientific journal, 13rd International scientific resources conference. – Baku: – 27.06.2023, №13, – p.28-32.
 11. Synthesis of utopia and dystopia genres in the work of Arthur Clarke // SCIENTIFIC WORK International scientific journal, 14th International scientific research conference. – Baku: – 07.08.2023, №14, – p.32-35.
 12. Utopia and dystopia in Arthur Clarke’s novel “The city and the stars” // – Poland, Colloquium-journal, Miedzynarodowe czasopismo naukowe. – 2023. №12(171), – p.41-45.
 13. The Impact of Technological Development on Cultural Status and Mood in Arthur C. Clarke's Novel “The City and the Stars” // Republican Scientific Conference “The main goals of teacher training in new generation universities in the conditions of globalization” dedicated to the 230th anniversary of the birth of Abbasgulu Agha Bakikhanov. – Guba: Guba branch of ASPU, – December 20, – 2024, – p.125-126.

The defense will be held on 15 May 2025 at 13⁰⁰ at the meeting of the Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Address: AZ 1014, Baku, Rashid Behbudov Street, 134.

Dissertation is accessible at the Azerbaijan University of Languages Library.

Electronic version of the abstract is available on the official website of the Azerbaijan University of Languages.

Abstract was sent to the required addresses on 14 April 2025.



Signed for print: 10.04.2025

Paper format: 60x84 1/16

Volume: 45622 characters

Number of hard copies: 20