

THE "GOTHIC" TRADITION IN THE NOVELS OF IRIS MURDOCH AND JOHN FOWLES

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Abstract: *This article is dedicated to the works of Iris Murdoch and John Fowles, which occupy a special place in the literary process of the 20th century, since they reflected relations with the traditions of English realism, but at the same time with the newest philosophical, aesthetic and artistic discussions. Using gothic novel techniques to create an atmosphere of fear and psychological tension, bringing the devil's evil image to the center of the story, Murdoch and Fowles explore problems of a philosophical nature.*

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The works of Iris Murdoch (1919-1999) and John Fowles (1926-2005) most clearly expressed interest in national literature, including the "Gothic" tradition. Using gothic novel techniques to create an atmosphere of fear and psychological tension, bringing the devil's evil image to the center of the story, Murdoch and Fowles explore problems of a philosophical nature. This syncretism, with a combination of "classical" techniques for the implementation of "modern" artistic tasks, explains in many ways the difficulties of their creators in trying to determine the belonging of these authors to any literary school. Without strict adherents of the traditions of the English realistic novel, they do not fit into the framework of the definition of existential postmodern literature.

A distinctive feature of the Murdoch and Fowles phenomenon is that when their works (environment, characters, objects) contain external attributes of realism, both writers constantly parody, play canonical genre models, engage in multistage play with the reader, and use a set of Postmodern tools to create their own texts. Thus, their works occupy a special place in the literary process of the 20th century, since they reflected relations with the traditions of English realism, but at the same time with the newest philosophical, aesthetic and artistic discussions.

At the same time, despite the constant high interest in the work of Iris Murdoch and John Fowles in foreign literary criticism, the emphasis is on the study of the philosophical nature of their works and the evolution of their aesthetic views. Murdoch's teaching of philosophy and writing a number of philosophical essays often inspire researchers to explore the evolution of his philosophical position. Thus, P. Woolf, analyzing the early Murdoch novels in "the learned heart: Iris Murdoch and her novels" (1966), writes of "existential motives of boredom instability" and its polemic with

Sartre. This topic is also versatile in his monograph "Iris Murdoch" (1968), emphasizing introspection and self-involvement (self-suggestion) as the basis of the Murdoch prose.

Another favorite topic of the researchers was the question of determining its place in the literary process. Perhaps the greatest dive into the world of Murdoch's prose images was made by E. Dipl's book "Iris Murdoch: a work for the Soul" (1982) and D. Johnson's monograph "Iris Murdoch" (1987) reveals. Finally, the most complete analysis of the work of the British novelist in all aspects B. S. Hazel's book "Thirty years of critical reception" (2001), published after the death of Iris Murdoch, was presented by.

Fowles, although much inferior to Murdoch in terms of productivity (only 7 novels), also publishes not only one novel, but also two journalistic books — "Aristos" (philosophical treatise) and "mole holes" (collection of essays). According to philologists, Fowles's work is a continuation of the realistic tradition, and foreigners often consider it from the point of view of postmodernism.

The similarity of views on tradition and the newest philosophy is not the only thing that unites Iris Murdoch and John Fowles. They unite not only to worship Shakespeare's "storm" and to discredit Derida's "false prophetic" conclusions.

Each of the novelists explores the topic of psychological and moral situations on the border, analyzes the boundaries between oneself and other planets, absolute and relative freedom, as well as the nature of good and evil in modern reality. On the one hand, many editions of their novels, diaries and essays, and on the other hand, the inexhaustible flow of studios analyzing their poetics, are of great interest in the work of Iris Murdoch and John Fowles in our country. However, the task of our study is to determine in their works the relationship of aspects of the culture of postmodernism with other forms of literary creation, including the Gothic novel of the XVIII-IX centuries.

While the influence of Gothic literature on the classic novel (Dickens, Stevenson, Wilde) is frequently noted, postmodernism is not fully understood in the way English literature deals with this tradition. There are many works on the subject of gothic motifs in the work of Iris Murdoch, elements of the genre and shown in the works of John Fowles. But referring to them, critics did not pay enough attention to the analysis of the features of their use and the reasons for the appeal of these authors to Gothic.

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