



CLASSIFICATION OF NARRATIVE CHARACTER IN THE NOVELS OF IRIS
MURDOCH

Jaloliddin Ochilov

JSPU

Abstract: *This article is dedicated to the Murdoch's constant desire to write within a realistic tradition is evidence in favor of literature feeding on her lineage rather than eating in favor of a return to the 19th century. The basis of nineteenth-century realism was a careful perception and description of the history of heroes and the environment: the original polemical statements of realism fought hard to confirm that the realist writer was a writer for society; the author's work was a mirror of life, reflecting "the blue of heaven and the beauty of nature". Murdoch's idea of the artistic traditions of realism, which he hoped to place his work on, is broader than the specific historical events characteristic of the novel, involving Shakespeare and the great artists of all time.*

Keywords: *Iris Murdoch, tradition, novel, realism, artistic, critical, hero, personage.*

Since the publication of the first novel, "Under the Net" in 1954, Iris Murdoch has become one of the most important, prolific British writers of her generation, as well as a leading moral philosopher and author of a number of influential articles on modern fiction. In her novels and her critical articles, she attempted to understand the difficulties and possibilities of modern fiction by emphasizing his intention to write as a realist in the well-known traditions of English and European fiction, acknowledging the impossibility of doing so in a time of aesthetic, epistemological uncertainty. Critics' reaction to this dual initiative was from the outset schizophrenic: "Under the Net", Kingsley Amis wrote while reviewing the novel in 1954, while the *New Statesman* dismissed the same novel as "writing in a cafe". Characterized by Murdoch middle-class environment and an influx of civil servants, later readers, in the historical period, showed considerable hostility to this outdated subject, deeply skeptical about social continuity and the possibility of its literary representation.

Murdoch's constant desire to write within a realistic tradition is evidence in favor of literature feeding on her lineage rather than eating in favor of a return to the 19th century, a distinction ignored by select groups equally plundered by both authors. The basis of nineteenth-century realism was a careful perception and description of the history of heroes and the environment: the original polemical statements of realism fought hard to confirm that the realist writer was a writer for society; the author's work was a mirror of life, reflecting "the blue of heaven and the beauty of nature". Murdoch's idea of the artistic traditions of realism, which he hoped to place her work on, is broader than the specific historical events characteristic of the novel, involving Shakespeare and the great artists of all time.

This "true" perception of reality or the world is a development of Platonic thought, fundamentally alien to traditional literary realism in recognizing the incomprehensibility of the world and the difficulty of its clear perception. In her fiction, the search for truth is not



so historical (although he tries to describe the state of a certain segment of English society, which Conradi calls "conversational classes"), it is not a world that constantly creates with our endless fantasies, but a desperate search for knowledge of the world in which we live, to accept good.

Thus, for Iris Murdoch, the practice of realism is a moral practice, and involves a greater emphasis on representing the character in the dynamic picture of human society (a term he borrowed from Simone Weil), which are "stable and opaque frames". Thus, its achievement is difficult to assess and not only in the sense that all modern literature is correct, resistant to objective critical analysis. She is at the same time a somewhat intellectualized, imaginative writer and owner of an attractive narrator: both seek to reveal the peculiarities and surprises of character and action and question the characters and assumptions underlying their creation. As Peter Conradi notes, Iris Murdoch, like her near-contemporary John Fowles attempts to find a form in which a random moral figure can get rid of the myth that must contain it.

Fowles commitment to "recognizing" characters and readers has led him to publicly expose the text as a fictional construct; a strategy increasingly employed by modern writers, seeking to remove his ontological guilt from literature. Conversely, Murdoch Fowles "metaphysics" challenges the temptation of the romantic legacy of liberation, which combines this epistemological distrust in a very strange way and sees in it a very simple division between a holistic self and an external society: "the unknown sense of power of the machine is combined with the illusion of jumping from it", she writes as a philosophical propagator of this concept.

Murdoch criticized both existentialism and liberalism for their commitment to this romantic concept of man as a poststructuralist person who is strangely compatible with literary criticism of realism. In critical practice, Catherine Belsey argues that the compromise of capitalism and expressive realism is "more than Chance"; the ideology of liberal humanism, in which both are interpreted as a dependent entity "free, United, autonomous subjectivity". Similarly, Murdoch stated that "we bought the Liberal theory as 'personality' stood because we wanted to get people to think they were free, at the cost of surrendering the background "and that existence is" a natural way of being in the capitalist era.

Like any realistic project, this enterprise cannot avoid falling into the difficulties of responsibility and participation of the author, as well as into the irony of "telling the truth" through forms of fiction. This, of course, is a serious theoretical problem for self-appointed realists: realism as an idea contradicts itself, since it must turn unstructured, everyday life into an image of aesthetically combined events. At the same time, it involves the necessary withdrawal of the author's voice to create the illusion of autonomy, hypothetically squeezing the power and personality of the author from the work of art. Obviously, this is an impossible task; every realist writer, trying to convey "truth" directly, must deal with the narrative, point of view, isolation, temporality and all other terms in our dictionary of form.



REFERENCES:

1. Murdoch, Iris, *The Sovereignty of Good*. Ark Paperbacks 1985
2. Belsey, Catherine, *Critical Practice*. Methuen: London and New York 1980
3. Murdoch, Iris, "Against Dryness", *Encounter*, All further references to this article will AD. January 1961
4. Rose, W.K., "Iris Murdoch, Informally", *London Magazine*, 8(June 1968), Bellamy, Michael O., "An Interview with Iris Murdoch", *Contemporary Literature*, XXVIII, no.2
5. Haffenden, John, *Novelists in Interview*. Methuen: London and new York 1985
6. Conradi, Peter, *John Fowles*. Methuen: London and New York 1982