

TRADITIONS OF THE GOTHIC NOVEL IN THE WORK OF IRIS MURDOCH AND
JOHN FOWLES

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Yangi Namangan tumani 93- maktab Ingliz tili o'qituvchisi

Abstract: This article provides a brief overview of Gothic novels and famous Gothic writers. At the same time, the article describes and briefly analyzes Iris Murdoch's novel *The Unicorn*.

Key words: Gothic, fiction, fairy tale, fear, monster, Iris Murdoch.

Literature enriches a person's spiritual world along with giving pleasure. Someone likes to read quiet, classic, scientific or adventurous works, while someone is a supporter of scary works. Among them are works in the Gothic style. Gothic novels have been popular since the 18th century. A Gothic novel can be characterised by its setting and content. Gothic novels are often set in a decaying castle, mansion, or abbey, and contain mystery, suspense, terror, or something otherworldly that cannot be rationally explained. The term 'Gothic' is also the name for a genre of literature that evolved in the 18th century, drifted in and out of fashion during the 19th century, and has now taken off again. Over the course of the Gothic novel's development, it has also influenced horror, supernatural and mystery literature. So, what makes up a Gothic novel? Some mystery? A ghost or two? A bit of gore? All of these? Let's find out! The setting in the Gothic novel is of utmost importance, as it sets the atmosphere for the story. Often, the castle, manor or estate seems to take a life of its own as it plays tricks with the minds of its inhabitants. Possible elements of Gothic novels (that you may have already come across!) include ghosts, mysterious aristocrats who can change into bats, paintings that come alive and invite you to step in, walking statues, shadows that have a will of their own, or objects that move by themselves. Gothic fiction is distinguished from other forms of scary or supernatural stories, such as fairy tales, by the specific theme of the present being haunted by the past.[2] The setting typically includes physical reminders of the past, especially through ruined buildings which stand as proof of a previously thriving world which is decaying in the present. There may also be secret passages, underground labyrinths, and locked rooms that nobody may enter – or, if they do, they may never be heard of again.

There are several works written in the Gothic style in world literature. Each of them has similar and different aspects, and is distinguished from other novels by its unique and unrepeatable features. During the twentieth century almost all literary genres came back to prominence in different and alternative forms. The Gothic is no exception to this phenomenon as many a writer made an attempt at using this eighteenth-century genre once again, but adding to it some contemporary elements.

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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