

TRADITIONS OF THE GOTHIC NOVEL IN THE WORK 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.

Keywords: Gothic, story, tradition, technique, genre, philosophical, literary, novel.

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.

English literature "plays a special role in the expression of national speech, it becomes a reflection of the nation itself and one of the leading components of the national imaginary construction". A revision of national identity in post-war Britain, traditions as the basis of culture reflected in the literature of the time. At the same time, the new context requires a certain variation of traditional literary forms that occur in the form of stylization, parody and quotations.

Referring to customs for English literature is not only a tribute to past cultural experiences. The use of "old forms" in a new way is one of the conditions for the existence of mature literature. But this phenomenon, which was increasingly developing in post-war English literature, found a principle character. Literature gradually became a special continent with its sources, no less than reality. In the context of the dialogue of literary periods in English literature, Victorian traditions are often considered, and less often —the previous period. However, the XVIII century is a period when many genre varieties of the novel (educational, novel in letters, Gothic, travel novel, etc.) appeared and strengthened their characters. Among the genres in which English literature became a cradle, the Gothic novel emerged as an alternative to the rational enlightened novel, which could not explain the versatility of human nature. The origins of Gothic prose as a literary experiment can be traced back to H. Walpole, A. Radcliffe and M. Lewis. It is marked by several main characters: —the plot is built around a mystery (someone's disappearance, mysterious origin, unopened crime, deadly persecution). Often several mysteries are combined in one novel.

The story evokes an atmosphere of fear and horror and opens in a sequence of episodes that threaten the lives and happiness of the characters. The most common scene is a long, mysterious house, a castle, a monastery with a mysterious past. It has dark rooms and forbidden places, surrounded by deserted lands, deserts, forests, swamps. At the center of the action, the role of the executioner is given to the devil the villain, and the virtuous heroes the role of his innocent victims.

The novel contains elements of fiction and mysticism. The central aesthetic category in the Gothic novel becomes "terrible". Representatives of the "Gothic" school derive its interpretation

from Edmund Burke's treatise "Philosophical studies on the origin of our lofty and beautiful ideas" (1756). In it, the philosopher for the first time connects the categories "terrible" and "glorious". At the same time, the fear that creates a terrible fear must have its own character, writes Burke. "...if the pain and fear are alleviated to the point that they really do not harm; if the pain does not turn violent and the fear does not occur due to the immediate risk of death of the person; then ... these thrills ... capable of pleasure; not pleasure, but a kind of zealous horror, a calmness painted with fear; and since it implies self-defense, it is one of the strongest of all influences. Its object is majestic..." writes Burke. Glory is born when passions like horror arise; it flourishes in the dark, evokes thoughts of strength and absence and everything related to deprivation-emptiness, loneliness, silence.

However, he discovers that pain and fear will only be the source of glory unless threatened by actual violence. In this separation, the nature of the pleasure that a person experiences when in contact with a terrible is hidden. However, fear has its own characteristics. Anna Radcliffe, in her essay "on the supernatural in poetry", emphasizes two types of fear — horror and terror—only one of which can elicit an aesthetic experience. Horror is hatred caused by violent scenes and bloody stories. Terror is a tense environment that results from "offering horrific events". The difference between Terror and horror is the difference between a terrible prophecy and a disgusting phenomenon: between the smell of death and meeting a corpse. The flourishing of the Gothic novel dates back to the last third of the century, but the poetics of the later gothic novel correspond to the worldview of English-speaking writers with a romantic orientation, and are reflected in Edgar Poe's novels (—The Fall of the House of Asherl, —William Wilsonl, etc. and "Jane Eyre", Mary Shelley's "Frankenstein". However, adopting the "Gothic" experience of the 18th century, 19th-century English literature left room for parodies of the genre. Among them, the most famous are Jane Austen's "North Abbey" (1817) and T. L. Peacock's "Abbey of nightmares" (1818).

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