

THE SKILL OF CREATING AN IMAGE IN THE NOVEL "THE BELL" BY IRIS MURDOCK

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Abstract. In the thesis, the main issue in the creation of the image of Dora by the writer Iris Murdoch is taken as a subjective and objective representation of the artistic image. Then it is said that by expressing these two features in the artistic image in harmony, the mature one brought the image to the level of a character.

Keywords and phrases: novel, image, character, speech, spiritual world, subjective image, objective image.

In fiction, as in other forms of art, the image is a literary phenomenon that is formed as a result of the writer's processing of reality on the basis of artistic and aesthetic ideals. The writer thinks in images, as they express the image of being, society, life in a broad sense. He processes the life material received from real life into his inner world and creates them on the basis of his own creative plan. This gives it such qualities as emotionality, generalization, individuality. After all, "form and content - emotion is the first element of the artistic image." In this sense, the images described by Iris Murdoch in the novel "The Bell" have their own characteristics. This is a set of specific features in all the images that appear in the novel, in the first place, and there is a need for their specific classification. Indeed, in the system of images in the novel, especially in the characters, including Dora, the psyche is revealed with the help of various dotted forms. This is the subjective side of the image. To prove this, consider the following passage of speech:

«Dora dropped her smaller canvas bag on the seat and got out

on to the platform with Noel. They looked at each other.

'Don't stay,' said Dora.

'Your teeth are chattering,' said Noel. 'At least I assume that's what they're doing. I've never witnessed this

phenomenon before.'

'Oh, shut up!' said Dora.

'Cheer up, darling,' said Noel. 'You look the picture of misery. After all, if you hate it you can come away. You're

a free agent.'

'Am I?' said Dora. 'All right, all right, I've got a handkerchief. Now please go.'» (Дора сафар сумкасини ўриндиқда қолдириб, Ноэль билан бирга платформага чиқишди. Бир-бирларига боқишди.

– Кетақол, кутма, – деди Дора.

– Тишларинг тақиллаяпти, – жавоб қилди Ноэль. – Нима бўлаяпти, қизиқ, буни қандай қиляпсан? Ҳеч қачон бундай ажойибҳодисани кузтмаган эканман.

– Эҳ, бас қил.

– Азизам, бошингни баланд тут. – уни ўзини тутишга ундади Ноэль. – Йўқса, сен ғам маъбудасига ўхшаб кетяпсан. Агар барча сендан юз ўзгирса, ҳамма вақт у ердан кетишинг мумкин. Алалоқибат, сен эркин кушсан.

– Сен шундай ўйлайсанми? – ғўлдиради Дора. – Ҳа, яхши, яхши, қўл рўмолчамни олдим. Энди, кетгин, илтимос) [2].

This passage expresses the image of Dora going to Paul at Ginger Court and the fear that is going on in her inner world. It depicts the emotional experiences of a woman who does not love herself, offended by her stepfather and mother, married to a rich man, but dissatisfied with her, living with Noel, returning to her husband. Dora knows she has to go, she's afraid of meeting Paul, and Noel can't stay away. Although he was a handsome, white, handsome young man, he was much poorer than Paul, an atheist who did not follow the existing traditions and customs. According to Dora, her behavior is teeth chattering, especially since she is

trembling from hadik and cannot hold her jaw, because her nerves are relaxed. He doesn't like jokes. Through Dora in such a subjective image, the writer describes the inner image of one of the main characters. Here it can be seen that his will is empty, but that he is also afraid of the sins he has committed [3].

Now there is a second aspect of the image. This is an image of certain events, a certain space and time, which is called the objective image of the image of Dora. That is, here, in the waiting room for the arrival of the train, and later on the platform, the woman, staring at Noel, is clearly present in space and time, which is clearly visible to the reader. This can be called an objective image of Dora. The unity of these two figurative lines is a clear picture of the artistic image. More precisely, the writer presents all the characters primarily as representatives of the human society of the mid-twentieth century, members of the real English society. Their lifestyle, worldview, aspirations are based on specific events. On the other hand, he took these images from real life, from the society in which he lived, and instilled his artistic vision in them. This allowed the writer to comprehend and express through the events of the novel the socio-spiritual development of human society in the 20th century. While Iris Murdoch expresses the inner image of Dora, the image also shows the power of thought, emotion. This, firstly, serves to show the subjective image of the image with the help of monologue or dialogic speech, and secondly, Dora, as a real person, reveals what she thinks, thinks, emotionally reacts to this or that event, action. This approach to the artistic image ensures the individuality of the image. For instance «Dora had a powerful imagination, at least in what concerned herself. She had long since recognized it as dangerous, and her talent was to send it, as she could her memory, to sleep. Now thoroughly roused it tormented her with pictures. The reality of the scene she was about to enter unfolded before her in rows of faces arrayed in judgement; and it seemed to Dora that the accusation which she had been prepared to receive from Paul would now be directed against her by every member of the already hateful community. She closed her eyes in indignation and distress. Why had she not thought of this? She was stupid and could see only one thing at a time. Paul had become a multitude.

She looked at her watch and realized with a shock that the train was due to arrive at Pendelcote in less than twenty minutes. Her heart began to beat in pain and pleasure at the thought of seeing Paul. It was necessary to return to the carriage. She powdered her nose, tucked her untidy blouse back again into her skirt, settled her collar, and plunged back towards her seat, keeping her head well down [2, 9]. («Доранинг тасаввури кудратли эди – ҳар қалай у ўзи ҳақида ўйлаганда шундай эди, унинг нақадар хавфли эканлигини англларди, ва уни, худди хотира сингари, хотиржам қилмоқни ўрганиб олди. Бироқ ҳозир тасаввури яна ўйнай бошлади ва турли қиёфага кириб, уни азоблай бошлади. У кириб борадиган реаллик уни муҳокама қиладиган одамлар каби намоён бўла бошлади. Чамаси Дора Полдан эшитадиган танбеҳи энди унга нафрат билан қарайдиган жамоанинг ҳар бир аъзосидан чиқади. Кўнгилсизлик уни беҳол этди ва у кўзини юмди. Нима учун бу унинг ҳаёлига келмади? Одам шунчалар ҳам аҳмоқ бўладими - бурнининг остидан нарёғини кўролмасая!? Пол кўп қиёфали махлукдек кўринди.

Кўл соатига қаради ва даҳшат ичра тушундики Пенделкотга йигирма дақиқача йўл қолди. Тезда у Полни билан учрашишини ҳаёлига келишиданок юраги оғриқ ва шодликдан зирқираб кетди. Купега қайтиш лозим. Бурнига упа суртди, корсет чиқиб, тартибсиз турган кўйлагини тўғрилади, ёққасини қадади ва бошини қуйи солганча ўз жойига қайтди»).

At this point, Dora's heart hurts as she thinks of meeting her husband and the community she lives in as an artistic character. This is due to the woman's emotional attitude to reality, the idea that everyone will criticize her as a naughty woman. If this subject is an image, he is given an objective image in his attempt to conquer himself, while he thinks that he has twenty minutes left before the meeting. So, Dora is an imaginative woman as an artist, she is afraid of some of people's negative thoughts about herself, but still tries to capture herself and show character. Despite the fact that under his grief and joy lies a somewhat incomprehensible situation, in fact there is a hint that two people live in Dora's submarine. One is a relatively deluded woman whom everyone knows, and the other indicates that there is a conscientious person who understands her situation. But it is still rather inactive and begins to become more active during events.

Dora herself imagines an unfamiliar team. At the same time, he feels in his heart what Paul said about him to the community and what he thinks about himself. So, in the above fragment, he adjusts his

clothes and sits down with his head down. "Having his head down", the writer was the first to realize that the image is a game of life based on his relatively light emotional needs and dreams, and thus put his life on the brink of death. This served as the basis for generalizing the spiritual perfection that began to awaken in him and expressing it in the form of an artistic image that could be specifically felt. Dora's situation was originally unique to her, and this is where she becomes individual. But with the course of events, the traits of his character, formed as a result of the desire to rethink his life, are generalized. As a result, the image initially acquires an individual look. In the broadest sense, this is a generalization.

Dora's uniqueness becomes apparent the day she first arrives at Imber Court, when she is about to pray with the crew for the first time. The situation in which Dora drowns and then leaves the flock before the end of the prayer and walks barefoot on the lawn in front of the tower shows the individuality of this image. This feature lies in the fact that the girl is trying to approach the coach who taught her to show herself and stand out from the crowd, marry her, then regret it, go to the village to a tavern, get lost on the road, draw on Imber Court, have a strong imagination, in some places before the events they pass by, walk alone around the lake, enjoy nature, and often hesitate. At first glance, this seems normal. But this would not be the case with English women who considered themselves belonging to this community or an aristocratic family.

Conclusion. In fact, they say that Dora grew up in a healthy family from the very beginning of her work, at first, she was frivolous about life, then under the influence of the events in Ginger Court her character got stronger, she realized herself as an artist and became an independent person at the end of the novel. It can be seen that the writer was able to give the image an emotional, individual, dynamic character with the help of the internal and external image of Dora and their mutual harmony. As a result, the novel became a mature work in terms of the unity of form and content.

References:

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