

**IRIS MURDOC'S ABILITY TO CREATE A MODERN PERSONAL
LOOK**

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Abstract

The article scientifically substantiates the skill of creating the image of a modern person in the works of Iris Murdoch. In the middle of the 20th century, sources note that a generation of nervous youth appeared in Western Europe. First, they looked at all events with disbelief, saved their changes and analyzed the events on their own. In this sense, it is primarily noticeable that the characters created by Iris Murdoch, including the image of Dora, were guided by a skeptical eye.

Keywords: events, mistrust, change, images, Dora's character, skepticism, youth, family, mother-daughter relationship, loneliness.

The Russian scientist S. Tolkachev defined the image of Dora, created by Iris Myrdok, as the period of her creation and maturity «coinciding with the period of loss of trust in traditional, including religious values, and at the same time - confusion, skepticism and indifference to the phenomenon of aesthetic perception of reality through words.» gives [1, p. 5]. In fact, Dora cannot understand the behavior of the generation before her, including her mother. As a result, he leaves him. As a result, the relationship between mother and daughter, which is a national value, is violated. Dora, a teenage girl with no life experience, is alone in her big life. This is a spiritual and psychological reality that has a great influence on the development of society. Because a person first begins to distance himself from his loved ones, then becomes emotionally and physically isolated, and then alienated. If at this time a person finds his place in life and does not show a strong character, then he will become a man outwardly cultured, but in fact spiritually and emotionally tragic. In this sense, Dora also realizes that she lacks determination, that she is struggling to find the main place and path in life. But he lacks the strength and will to improve. This is an invalid event.

The message of Dora's separation from her loved ones was emphasized by the author at the beginning of the novel. «Dora was still very young, though she vaguely thought of herself as past her prime. She came of a lower middleclass

London family. Her father had died when she was nine years old, and her mother, with whom she had never got on very well, had married again» [3].

If you notice, in the middle of the sentence there is one sentence that the girl was left alone after her father. Although this seems to be just a statement, but in the image of a character it is very important. That is, the relationship between mother and daughter is more important than the relationship between father and daughter in all nations. Also, when Dora leaves Paul, she goes to her mother first, but they fight. After that, the girl rents a house in Chelsea and begins to live there. It is worth noting that the novel does not reveal the dispute between mother and daughter. The message is given in just one sentence: «two quarreled.» The reasons are not named. However, it can be said that the girl who left Paul was advised by her mother to return to her home. However, after it is written at the beginning of the novel that Dora did not have a good relationship with her mother, she no longer speaks so confidently about this. Since a member of the new generation, in conflict with tradition, and the older generation, went into such conflict with his mother, this became a common practice in Europe in the twentieth century. But Dora does not understand this. The mother is also in no hurry to help her daughter. Maybe not mentioned again in the novel. So, Dora was really alone, she had no one to talk to, a confidante, and no one to take strength from her childhood. In this sense, it can be assumed that the only person Dora relied on in life was her friend Sally. Because one has to trust someone.

True, Sally is not active in the novel. But he acts as the main anchor for Dora. Sally is often the one who makes Dora's next decision. This is seen in the way she calls her friend when she arrives in London one day, tells her about her relationship with Paul, and goes to see Sally when she leaves Amber Court. So, Dora's love for people did not completely disappear in her heart. He always needed a faithful friend, a loving confidante.

As in artistic forms, in fiction, the image is considered as a literary phenomenon that is formed as a result of the processing of reality on the basis of the artistic and aesthetic ideal of the writer. The writer thinks in a way, expressing the image of being, society, life in a broad sense. He processes the life material taken from real life into his inner world and creates them on the basis of his creative plan. This gives it such features as emotionality, generalization, individuality, because «emotionality in form and content is the first element of the artistic image» [2, p.107]. In this sense, the characters described by Iris Murdoch in the novel «The Bell» are characterized by their own characteristics. First of all, this is a set of

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specific characteristics of all the characters involved in the novel, and there is a need for their special classification. After all, 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 it, let's analyze the following fragment 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'» [1].

This fragment of speech expresses the image of Dora walking in the presence of Paul, to Imber Court, and the fear that occurs in her inner world. Here, in the scene of her return to her husband, the spiritual and emotional experiences of a woman who married a rich man whom she did not love, did not know well, but lived with Noel after she was not satisfied with him, are expressed. Dora knows she can't leave, but she's afraid of meeting Paul, she can't stay with Noel. Although he was a handsome, fair-skinned, handsome young man, he was a godless man who did not follow the existing traditions and customs, and was much poorer than Paul. It was a pain for a woman who was alone in life's ups and downs and struggled to make the right decision. This pain is reflected in Dora's words and behavior, especially when she is shaking from speech, her jaws and teeth are chattering due to nervousness. Through Dora in such a subjective image, the writer describes the inner image of one of the main characters. Here he is a character who realizes that he is free from will, but he also has fear for his sins. This image has a second aspect. This is her image in specific events, specific space and time, and this is called the objective image of Dora's image. That is, here, in the waiting room of the train, and then on the platform, the woman, staring at Noel, exists in a certain space and time, which are clearly visible to the reader. This can be called an objective image of Dora. In the unity of these two

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figurative lines, a clear image of the artistic image is manifested. More precisely, the writer presents all the characters primarily as representatives of a personal society of the middle of the 20th century, as members of a real English society. It represents specific events that underlie their lifestyle, worldview and aspirations. On the other hand, he took these images from real life, from the society in which he lived, and filled them with his artistic vision. This allowed the writer to think about the socio-spiritual development of the society of the twentieth century and express them through the events of the novel.

Iris Murdoch expresses the inner image of Dora, and also shows the strength of the character's thoughts and emotions. This, firstly, serves to show the subjective image of the character with the help of monologue or dialogic speech, and secondly, it reveals that Dora, as a real person, reflects on a certain event, behavior, has an emotional reaction to reality. This approach to the artistic image ensures the individuality of the image. For example: «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 [4].

In the passage, Dora, as a fictional character, expresses her heartache at the thought of meeting her husband and the society in which she lives. In fact, these things happen in a woman's mind as a result of her emotional reaction to reality, her fear that everyone will criticize her for being a woman. The above is a subjective image of the character, while an objective image is given of how he tries to defeat himself, thinking he has twenty minutes left before the meeting. So, as an artist, Dora is an imaginative woman, she is afraid of some negative opinions of people about her, but nevertheless tries to capture herself and show

sides of her character. But the character in the full sense is not visible. Perhaps it seems that he will go with the flow of events, endure and get used to everything that fate throws at him.

Dora imagines an unfamiliar team at Imber Court. At the same time, he feels what Paul told the team about him and what they think of him. At the same time, Dora emphasized that she had always lived in the dome of internal struggle. But he won't give up. «Head down» means that the writer first began to realize that the character was playing life out of his relatively lighter emotional needs and desires, and thus put his life under his feet. This served as the basis for generalizing the spiritual and spiritual perfection that began to awaken in him and expressing it in the form of an artistic image to the extent that it can be felt concretely. Dora's situation is originally only her own, and it is here that she becomes individualized. But in the course of events, his attempts to rethink his life become universal. As a result, the image initially becomes individual. In a broad sense, it shows a generalization.

Dora's uniqueness comes out on her first day at Imber Court, when she first begins to pray with the crew. The situation where Dora kneels, then leaves the community before the end of the prayer and walks barefoot on the lawn of the castle, shows the personality of this character. This is a feature of a girl trying to get close to a mentor who taught her to show herself and stand out from others, marrying him, then regretting it, going to the village and entering the tavern, getting lost on the road, painting in Imber Court. , possessing a strong imagination, sometimes ahead of events. This can be seen from his passage, walking alone on the lake, enjoying nature, frequent hesitation. At first glance it seems normal. But the same could not be said of the English women who considered themselves belonging to this community or aristocratic family.

«Every literary text is built out of a sense of its potential audience, includes an image of whom it is written for. every work encodes within itself what Iser calls an 'implied reader', intimates in its every gesture the kind of 'addressee' it anticipates» [3, 72-73-66.].

In conclusion, we can say that the image of Dora can have several meanings and signs, judging by the presence in the text of each work of art of special hidden symbols for the reader's broad horizons, including the images of characters in it. In this sense, the writer points to a certain meaning behind the characters of the novel, especially the image of Dora and her every word and behavior. This indicates the metaphorical nature of this image. In this case, the image matters

more than what we read and see in the text. If the reader carefully reads the work, he can understand the artistic code assigned to it or the connotations in the internal structure of the text.

Narrating the events, the writer effectively uses the genre of the novel and its possibilities, focusing on Dora's rational thinking and her way out of various life situations. For «the depicted human character, human actions and human consequences are based on the situation presented to us. They show us in detail the range of actions in which we can decide on the choice of one of the two paths in difficult times» [4, p. eighteen]. In this sense, the image of Dora affects the reader more vividly than such characters as Paul, Michael, James, Mrs. Mark in the novel «The Call». Because, although he is lost and indulges in lust, he strives for an artistic and aesthetic understanding of being. Although he does not have much talent for drawing properly, he strives to understand the essence of reality through drawing and finally tries to build his character. He is trying to renew himself and change. But people like Paul won't change. They are not always willing to learn from their mistakes. This side of them can be justified in different ways. But they all show the image of Dora and her development, create conditions for this woman to choose one of the two paths that always arise, and thereby serve to ensure the formation of her character. As a result, he tries to understand artistic creativity [5, p.83].

Here it is also worth mentioning that Michael advises Dorani to return to his chosen profession and change his place of residence. As a result, the girl copies the nature around Imber Court. He finds it difficult to decide whether to leave his residence, especially London, but in the end he decides not to return to London. He was influenced by a letter from his friend Sally, who had moved to Bath, was an art teacher at a secondary school, and had rented an apartment for two. Dora now begins to appear as a strong-willed woman who concentrates her thoughts and makes realistic decisions. It seems that Dora at the beginning of the novel is described as a relatively free, indecisive woman who does not favor national and religious values. By the end of the novel, he gives the impression of a man who understands the relationship between nature and man, man and man, man and society.

In general, when the writer describes the events, under each action of Dora, he gives clear evidence, a logical development of the life situation. As a result, the relationship between plot and image occupies a central place in the overall composition of the novel. As a result, the fate of a woman artistically describes

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the bitter life of a simple and carefree girl. There is a unique artistic appeal in the language of the novel.

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