

**SCIENTIFIC AND THEORETICAL APPROACHES TO THE WORK OF IRIS
MURDOCH**

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Annotation. The article scientifically substantiated scientific and theoretical approaches to the work of Iris Murdoch. In world literary studies, studies have been conducted on such issues as the depression that occurred in the cultural life of Western Europe after World War II by the English writer Iris Murdoch, after the achievements of science in the seventies of the last century, the erosion of various Western traditions, the adaptation of classical English culture to the achievements in modern world literary criticism novels created by Iris Murdoch, spiritual the world of characters in them, a person's need for self-awareness is the basis of social interpretations, the need to study the problems of describing the existence of real life.

Key words: literature. Creativity, characters, novel, mythical views, modernism, postmodernism, spiritual world, realistic image, processes.

I.Introduction.

In the world of literary criticism, such issues as the image of English society, artistic ideas in the English novel, and the expression of social problems have always been the focus of attention of scientists. Even today, English culture and literature actively express progressive traditions and achievements of mankind. Iris Murdoch, one of the leading representatives of English prose of the new era, plays a practical role in the study of his life and work, the artistic features of his works.

The strategy of action of the new Uzbekistan determines the integration of our country into the world community. Indeed, the priority direction "approach to universal problems based on national interests" also included the task of strengthening external relations by bringing the works of major representatives of English culture and literature to Uzbek youth [1]. Therefore, in literary criticism, as in other fields, special attention is paid to the artistic image of young

people who think in a new way, boldly put forward new ideas. The images created by Iris Murdoch, the image of the social environment in which they live, have aspects that will be necessary in our efforts to educate thinking youth on a global level.

Decree of the President of the Republic of Uzbekistan dated January 28, 2022 No. 60 "On the development strategy of New Uzbekistan for 2022-2026"[1], p. 3271 dated September 13, 2017 "On a comprehensive program of measures to develop the system of publishing and distributing book products, increase and promote the culture of reading books and self-education" [2], Decree No. 376 dated May 18, 2018 "On measures to improve the system of translation and publication of the most famous samples of world literature into Uzbek and masterpieces translation of Uzbek literature into foreign languages"[3] and other regulatory legal acts related to this activity, to a certain extent, serve the current execution of the assigned tasks.

ii. The main part.

The early concepts and views on the artistic features of any work were investigated by classical scientists-poets such as Plato, Aristotle, Julius Caesar Scaliger, Antonio Minturno [7, 464-b.; 38, 137-138-bb.; 11, 292-b.]. And since the 20th century, special attention has been paid to the study of English literature in the context of world literature. Among them are N.Konrad, V.Zhirmunsky, V.Shklovsky, M.M.Fortunately, D.Durishin, I.Neopokoeva, A.Dima, I.V. The works of such famous scientists as Arnold can be attributed. This series includes F.Suleymanova, G. Salomov, N. Kamilov, M. Uzbek scholars such as Kholbekov are also included [18, 520-b.; 13, 496-b.; 37, 175-b.]. In recent years, the comparison of samples of Uzbek and English literature has also increased significantly.

The study of the work of Iris Murdoch also began directly in foreign literary criticism from the second half of the last century. In particular, S.Connor, P.Conrad, J. Garsan, J. Bale, M. Antonassio, A. G. Rao, S.K.Horner, F. M.Horner, F.Baldanza, R.Todd, S.Richardson, D.Johnson, O.Kenyan, M.Altrof, V.Skorodenko, V.V.Ivasheva, G.V.Anikin, N.P.Mikhalskaya, G.V.Klimyaka, S.P.Tolkachev, N.A.Malishevskaya, N.A.Nikiforova, L.K.Bayramkulova, E.A.Osipenko, Yu.V.Lokshina, O.A.Baratova, I.A.Milashevsky, T.Y.Timanina [29, 272-b.; 30, 384-b.; 31, 37-b.] such scientists as the biography of the writer, the analysis of works, artistic and aesthetic views, the system of images, the structure of the work, the epic experiences of the writer's characters, such as water, sky, earth, sea, representatives of English classical literature, such as the expression of Shakespeare tradition, religious and mystical depiction of characters, the influence of French modernism, have published a series of studies according to the problems and sources, it was noticed that the works of the writer were studied in the following direction: 1) Plot, composition, image system; 2) tradition and innovation; 3) literary communication and creative influence; 4) artistic fantasy and social ideas; 5) artistic text and psychologism; 6) Comparative typology.

There is also little information in Uzbek literary criticism about the work of Iris Murdoch. In particular, the literary critic K.Yulchev in his treatise "postmodern writers" gave information about three or four novels of the writer. In general, there are relatively few sources in Uzbek, and all of them contain only the biography of the writer and reviews of some of his works. However, in English-language, Russian-language sources, English literature, including the

works of the writer, are analyzed from different sides. However, in our literary criticism, Iris shows that not enough attention is paid to the work of Murdoch.

Scientists reacted to the works of the talented writer with a series. Most researchers paid great attention to his artistic skill, style, artistic and philosophical perception of reality. As a result, various ways of approaches to the work of Iris Murdoch have been formed.

Since the writer perceives reality artistically, he sees and understands it in his own way. It is this reality that another person describes in a different way. The result is a different approach to the same reality. Here, first of all, it is noticeable that the writer's style manifests itself. After all, "style is the creative world, its fantasy, imagination, mind, knowledge, vocabulary, talent, genius, humanity – a phenomenon, an instrument that manifests its whole being" [35, 284 - B.]. So being, the reality that the writer describes in his novel, first of all grows out of the artistic and aesthetic ideals of his imagination, fantasy and the era to which he belongs, society. And this proves that style is also a tool that ensures the emergence of writing talent, poetic skills. But most importantly, the reality, detail, image that the writer received from a real being for the work of art he created will definitely undergo changes. That is, the writer processes the material that he received from reality, based on his artistic intention. The result is a different view of being in terms of what we see. It is here that such issues as artistic conditioning, artistic linguistic expression, location and composition, plot and plot, prototype and image (character) come into play.

In fact, literary criticism has long discussed such issues as the artistic features of the work, including composition, plot, image, language of the work, the style of the writer. While Plato argued that in a work of art one should pay attention to events that sow the seed of good [7], Aristotle expresses more deeply the problems of the plot, plot, character, artistic defect in the work [8, 352-B.]. Therefore, at all times, researchers strive to determine the artistic feature in the first place. in the created work. In particular, such artistic issues as plot, composition, conflict, and the system of images in the novels of Iris Murdoch have also been studied by English and Russian scientists. Interestingly, at the same time, enough final conclusions, unlike each other, were found.

However, some information about this was also given in the introduction to the work. In the process of studying the sources about the writer's work, it was found that the works of Iris Murdoch were studied from different sides in world literary criticism. In particular, the work of Peter Conrad, who wrote a biography of Iris Murdoch and was a friend of the writer's family, dedicated to the biography of Iris Murdoch is considered worthy of attention [30, 772-B.]. This book is considered one of the most reliable sources about Iris Murdoch. The introduction to it says "for John Bailey and Philippa Foot" (dedicated to John Bail and Philippa Foote).

The author, who knew Iris Murdoch and his wife intimately and had been friends and partners with them for many years, praised the writer's work. Especially moral-psychological, religious-mystical, existentialist views, information about his approach to love from a platonic point of view are based on scientific and vital evidence. This means that Iris Murdoch as a person is

lush and sophisticated. Peter Conrad Iris writes the following about Murdoch's work and information about his biography:

Iris's early memories were of swimming, singing and being sung to, of animals, and of wonderment at the workings of the adult world. She sat at the age of about seven under the table while her parents played bridge – either reading a favorite childhood book or, as she put it, 'simply sitting in quietness' and listening in astonishment to the altercations and mutual reproaches of the adults at the end of each rubber. Wonderment, imaginative identification with a fantastic range of creature-kind, capacity to feel strong emotions, secretiveness, and also Irishness: these are recurrent and related themes within her story [30, 34-6.]. It seems that Peter Conrad claimed that the themes in the writer's works were taken from real life and that they had a realistic basis. But it would be a mistake to say that this idea equally belongs to all the works of the writer. Because the leading events in religious-mystical or fantastic works are purely artistic textures.

Maria Antonio, on the other hand, in her work "The Description of Man: The Moral Thought of Iris Murdoch" (My content is that Murdoch's realism can best be understood as a form of "reflexive" or "hermeneutic realism". This means that it will look for the criterion of reliable moral knowledge inside and through the reflexive environment of consciousness itself.) "In my opinion, realism in Murdoch's works is better understood as "reflexive" or "hermeneutic realism." This means that he seeks the criteria of true moral knowledge through reflection" [23, 116-b.], which he notes. This conclusion of the literary critic can also be applied to the conditional approach of individuals to life problems and problems described in the novels of the early period of the work of Iris Murdoch. For example, the fact that Dora ("bell"), not taking seriously the various attitudes and realities of her life, considers herself an extra person of this society or family, can be explained by a change in her psychology, or rather, the phenomenon of conditioned reflex. Or, based on the interpretation of various events and details in this novel (it should be remembered that even people interpreted Dora's return to her husband in different ways), the writer's proximity to hermeneutical realism should be recognized. But here comes the second problem. It seems that Iris Murdoch Dora does not have the opportunity to interpret such situations and alignment as her family, or rather, the return of her husband, a series of preliminary pressures, mental stress, fluctuations. Therefore, it is impossible to agree with this approach put forward by the scientist.

Although "the proportionality between the different parts of the work is called composite. ... The composition of the work is primarily determined by the author's attitude to the described life material, that is, the composition is primarily an ideological and aesthetic concept" [31, 124-B.]. Based on this, Iris Murdoch wanted to express his leading ideological and aesthetic views in the novel "The Bell" with the help of various interpretations and analyses in plot. As a result, the novel fully met the requirement of realism in terms of style.

The author of another dissertation on Iris Murdoch, Maria Altrof, in the work of Iris Murdoch investigated the issue of philosophical creation of a secular artistic image and imagery [22, 160-p.]. In this case, the researcher took seriously the artistic imaginative style of thinking of

the writer, to rethink - the creation of a reality in the world of shoes on the way to a certain artistic goal and the processes of obtaining an artistic image on paper.

E.A.Osipenko studied "the principles of game art in the novels of Iris Murdoch of the 50-80s" [26, 20-B.], initially commenting on the concept of "game fiction". Then he thinks about his evolution, about word games in the novels of Iris Murdoch, about the principles of game methods in the construction of the composite, about the types of staged events in the novel, about the types of internal and external games in the structure of the work. "The game is an important ideological and philosophical factor that is formed in the novels of Iris Murdoch, and thus the writer realizes his intention," comes to his senses. We also noticed that in some places of novel research, events expand the composition of the novel, intentionally directing the easily and conveniently developing characters to other places, thereby involving an additional field of action in the structure of the plot, and thus waiting for the "maturation" of the main idea that may arise in the perception of the hero.

Researcher of the State University of Kabardino-Balkaria L.K.Bayramkulova studied the problem of intertextuality in the works of Iris Murdoch in integrity with the works of Shakespeare [10, 32-b.]. This is the mutual integrity of the texts of both writers, the difference in the works of Murdoch from Shakespeare from artistic constructions in English artistic thought, as well as the essence of the artistic text created by these two creators, they are revealed as a system. The laws of ideological, aesthetic and typological affinity in the works of Shakespeare and Murdoch were investigated by analyzing the plot and composition, the system of images, the leading stylistic aspects in the three novels of Iris Murdoch. The expression of Shakespeare's theatrical art in the novels of Iris Murdoch, the idea of reusing stage works was given.

The art of novels created by Iris Murdoch in the fifties of the last century at the State University of Bashkortostan was seriously studied [25, 24-p.]. In particular, Anna Nikolaevna Nikiforova correctly emphasized the influence of existentialism, namely, that the writer's interests in philosophy determine the artistry of his early novels. At the same time, he separately mentions the work of the writer "Sartre: the Romantic rationalist" (1953). Indeed, in the novel "Trapped" (1954) there are two life paths facing the character, and the problem of choosing which of them has found its artistic expression. The scientist notes that later Murdoch became interested in the ideas of Plato and Immanuel Kant, immersing them in his content in his works. In his early novels, the general disclosure of the image of a person experiencing a spiritual crisis in the middle of the 20th century, the plot of heroes and short stories, also formed under the influence of the views of Sartre, Plato and Kant, serve as the main criteria for assessing the place of the novel in modern literary criticism.

Especially Kant's concepts of comprehension of beauty, love and goodness are described in reality by the example of how a free person understands the concepts of goodness, love in the novels "Escape from the Wizard" (1956), "Castle on the Sand" (1957). By doing so, he clearly shows his personal position on the issue of liberalism and morality, as he rethinks the ideas of Plato and Kant. As a result, the genre of the novel in the sense of a romantic adventure grows to the level of an artistic philosophical novel.

"Murdoch notes that a person is alone and weak in the universe," writes A.N.Nikiforova and brings the motive of the artistry of death to roman. Anetta perceives her body as an excellent mechanism, and herself as a beautiful dead man. Pride in one's own body enters into an opposite relationship with an unfulfilled self-killing scene. Although there is a bitter partiality of the hero, we can partly see the irony as well" [25, 15-b.]. Indeed, the mentioned hero seeks from his life perfection, better society, but the period was not perfect. It is conspicuous to laugh at the system under the imposition of oneself above society, even without realizing it. Even magic in the name of the novel ("Escape from Magic") was actually symbolic, which meant real life. It is the real environment that puts the heroes in difficult situations, gives them a completely different environment in which they will not be able to strive and dream. As a result, realizing existence, this reality in which they live, as a nightmare, the hero tries to wake up. Here the rebel in the soul of the hero, the inability to come up with criteria for the morality of society, comes to the first plan. It's similar to the case of the British, who did not understand the modernist concept that the people of the Kant period had difficulty accepting changes and news. But Iris Murdoch gives here the image of nervous people of the middle of the 20th century. This means that the new human concept in society has caused difficulties for conservative people at all times. Society leaves aside those who do not accept the New Order rules. They are poured into the head by successive tragedies. These events are artistically expressed in the novel.

Yulia Lokshina also studied the problem of the Gothic tradition in the novels of Iris Murdoch together with the novels of John Fowles [20, 161-B.]. The researcher initially sought to uncover the problem of English literature after World War II and the canon of Gothic novels by the example of the tradition of the traditional Gothic novel of the XIX-XX centuries, the point of contact of writers between modernism and postmodernism. Also, using the example of novels by writers, Gothic tried to clarify the problem of the chronotype in the novel. Enters into a discussion about the genre meaning of the chronotype. The space in the Gothic novel was taken as a field of psychological experiments. In accordance with the concept of "House – prison", the novels of writers are analyzed. As the keeper of mysterious knowledge about the cosmos, the house is fantastic, and the real universe has thought about the limit against

It is especially revealed that writers have different approaches to the expression of different aesthetic categories through an artistic novel, their thoughts about waiting time, the image of evil, the main facets of evil. In the fourth chapter of Lokshina's research, she reflected on the postmodern interpretation of Gothic motifs, giving personal observations about the function of the motif as a plot-forming element, about the system of leitmotifs. This scientifically explores the path taken by writers in fear and its nature, as well as in the spiritual image of the characters in times of fear. Concluding his scientific observations, the researcher made the following conclusion: "The tradition of the Gothic novel, which is a tradition of wide significance and, in particular, an integral part of the work of Iris Murdoch and John Falls, is at the same time the subject of an ironic attitude to reality. As a genre of mass literature, many elements of Gothic have no solution in the narrative material imbued with the principle of intellectual

puzzle" [20, 145-B.]. Indeed. In the early novels of Iris Murdoch, the problem of finding a place in life is described as a puzzle whose solution cannot be found.

The dissertation of the Russian scientist Tatiana Yuryevna Timonina reveals the poetology of light and darkness on the example of the novels of Iris Murdoch of the 60-70s of the last century, or rather, the skills of the writer's artistic creativity on the example of the concept, details of artistic light and darkness [33, 193-B.]. In particular, in the first chapter entitled "The phenomenon of Iris Murdoch: artist and philosopher", the role of the writer in the history of the Western European novel was reflected in the ideological and philosophical evolution of the work of Iris Murdoch. "The phenomenon of Iris Murdoch, recognized as a classic example of English literature, is considered truly unique. He is considered not only a mature artist, but also a skilled philosopher. Thus, in European literary criticism, Iris Murdoch is recognized as a mature writer and philosopher. But Iris Murdoch emphasized in his interviews that there is a big difference in his work as a writer and a philosopher, that his novels are opposed to being called philosophical, in which, first of all, philosophical works are based on "truthfulness" and hard evidence, and in artistic creativity the reader's leadership and author's communication, in which the artistic texture in T.Y. Timonina's novel gives such a review from Iris Murdoch. Recognizes that there is a thoughtful connection between artistic creativity and philosophers. Consequently, this goes against the opinion of Iris Murdoch [33, 195-b.]. It seems to us that this will be the right pose. Because artistic creativity is also interconnected with thinking, philosophy, and both are products of the activity of human thought.

iii. Research methods.

Methods of biographical, structural analysis, classification and interpretation were used in the study.

IV. Practical implementation of the study.

In the arguments of Iris Murdoch about the distinction between novels and philosophical works, the leadership of scientific consciousness in philosophy is correctly justified, and in artistic creativity - the predominance of artistic thinking. Here the writer approached from the side of the functional task of speech. Then it becomes clear that one is illuminated in a scientific style, and the other in an artistic one. After all, "the image that the artist creates emotionally, artistically reflects reality, unlike ordinary perceptions" [4, 108-b.]. But the fact that a work of art is also a product of public consciousness, the presence of artistic philosophy in it ensures the mutual integrity of the writer's activity. In this sense, the writer, creating a work, makes an artistic observation of real existence. If it were not for this artistry, one could say that he was a philosopher who reflected on the problems of life.

In fact, the novels created by Iris Murdoch are considered an image of the era and society in which he lived. Consequently, "the artistic image of being (what is in IT, a phenomenon, etc.) is a reflection seen through the eyes of the artist and expressed in a form in which, based on the ideal, creative processing and emotional perception are possible" [39, 90-B.]. So, it can be called a product of artistic thinking. Nevertheless, such qualities as the lack of perseverance in the character of the characters in the novels of Iris Murdoch, rapid variability, are also noted in

the writer's sources. For example, following Marxist ideas for a certain period of his life, promoting a new Platonism, defending existentialism, considering love as an idealistic factor, religious-mystical attitudes to reality, such as Iris, represent the complex nature of Murdoch. Following so many philosophical concepts and ideas in a woman, it is considered difficult to get accurate information about how they originated and when they were implemented. In particular, in the study of his personal letters, which he bought after his death at a Grand Fundraiser of the Royal University, there is also a mention of the writer's attitude to the French writer Raymond Queneau, which can serve as proof of our opinion [16, 90-B.]. Most of the letters were completed in the range of 1946-1955. But among them there are those that were written in 1975. Such correspondence continued until 1976, that is, until the death of Raymond Keno. It expressed the writer's religious and philosophical views, as well as his passionate love for Raymond Keno. In fact, Iris Murdoch met Keno in Austria in 1946, when she worked in the UN Department of Social Assistance. Iris was then 27 years old, while Keno was sixteen years older than him, and was considered a mature writer whose series of books had gone out of print. Interestingly, the woman loved Keno for six years old, while Keno didn't know about it at the time. Later it became known to Keno. Whereas in 1953, Iris made a family. Here it seems that in the character of Iris there is instability, impressionability and a desire for imaginary love.

In the same article K.Golovastikov notes that Iris also wrote that there are many values in Christianity, and he can devote himself to this. Here T.Y. As Timonina noted, "A. In many cases Murdoch was looking for a basis for his "moral philosophy", since he proceeded from Plato's ideas and re-realized, filled them and transformed them" [33, 198-B.], the point of view justifies itself. Because Iris Murdoch has been looking for himself all his life. He lived in search of a basis for his views and the wonders of life. Naturally, there are mistakes and miscalculations in such a process.

Interpretation and analysis of the writer's works were carried out in different ways. For example, a researcher at the Belarusian University Polyakov O.F.Zhidevich writes the following: The essence of the philosophical and allegorical artistic understanding of Murdoch's prose is based on the creation of a model for the manifestation of universal human problems, and not as an aesthetic phenomenon of philosophical principles. In the novel "The Bell", moral values were realized on the path of the relationship between the perception of personality and the order of the universe. This is a universal plan A. The values in Murdoch's philosophical and allegorical prose are pivotal and determine his artistry [12, 127-b.]. We will touch on this issue in a separate season. Nevertheless, it must be said that the image in the novel "The Bell" is outlined in the modernist style of female value, which tried to find its place in life as a universal value. However, this can be feared from a philosophical and figurative point of view. But in this it is impossible to achieve the full disclosure of artistry, which the researcher emphasized. Later we will focus on the fact that the bell in the novel acquires symbolism and that there are two of them, despite the fact that of the two acceptable to the collective, there are ideas of existentialism, and the novel is close to modernism.

The views of the scientist Maria Antonassio, who psychologically approached the analysis of the character in the writer's work, are distinguished by originality. Researcher Iris Murdoch claims that the created characters describe their life in Real life as a person who reacts to them, mechanically reacts to behavior, or as people who come into conflict with themselves, full of spiritual and emotional contradictions. Their difference from the heroes of another work is manifested in the fact that they individualized life using a conditioned reflex. "This analysis shows that the idea of the individual conceptually functions to limit the desire for totalization in a culture of reflexivity; this idea, in fact, is a subversive force in a culture dominated by systemic processes. But this still does not answer the essential question of how to define a specifically moral good in the culture of reflexivity [21, 190-B.]. (The analysis shows that the concept of individual functions limits the movement of totalization in the culture of reflexivity. This idea is seen as a process that in practice becomes a destructive force in a culture where systematicity is the leader.). In fact, characters like Dora ("The Bell"), James Donakew ("trapped"), Andrew ("red and green"), are described as looking at being as a stream of events that occur reflexively or spontaneously. Andrew, for example, although a young man who has reached the age of marriage as an adult, in many cases there is a reflexive totalization in his actions as a result of his hesitation, inability to go beyond what his mother said (that is, to act without going beyond the line drawn by his mother). mother, and this he does in For example, the writer describes Andrew at the beginning of the novel as follows: "often he did not understand jokes, because his peers did not include him in the game or put him in a stupid position. In particular, he would not be able to go out with a horse" [5]. Here, the psychological identity of the characters chosen by the writer, the lonely son in the family and the more than necessary level of opportunities, as well as the fact that others are full-fledged Irish, led Andrew to form a pastoral view of his cousins. As a result, he grows up to be a selfish, horse-afraid, timid guy. I also face some problems, such as being raised in the spirit of arrogance towards others. So we have to admit that the above opinion of Maria Antonissia is to some extent justified. But Andrew is also a social being by nature, and a problematic attitude or behavior in his nature does not arise by itself. At the same time, the environment in which he was brought up and his trust-conviction will also have an important place. In this sense, Andrew's mother's approach to the relationship between Andrew and Frances is hesitant to give her son into the hands of a strange woman (although the bride kisses). Viewed as a result of social interests and aspirations, marriage later acquires a selfish connotation and brings drama to the plot events of the novel. To say. It will be necessary to remember that the novel "Red and Green" and the character in it, psychoanalysis also occupy an important place in the interpretation of events. Anna Rowe, a literary critic who approaches the analysis of Iris Murdoch's works on a religious and moral path, expressed a significant opinion on the issue of Iris Murdoch and ethics in her book "The Dream that does not Stop": "Iris Murdoch's philosophy consistently denies the fulfillment of the personal God, the divinity of Christ and life after death, and She assumes that that "human life has no external meaning"; "we are transient mortal creatures subject to necessity and chance" and "our fate may be tested, but it is not recognized or fully explained. We're just here" [6,156-b.]. (The philosophy of Iris Murdoch constantly denies the existence

of each other: among them are such issues as God, the divinity of Jesus Christ, life after death, dubious Christian dogmas and iconography. He believes that human life exists, while in fact, in the external narrative, it is sometimes invisible." We are fleeting beings, subject to necessity, and our fate can be controlled, but it is impossible"). Here, Ann Rowe seems to reflect on the writer's work in a religious and mystical spirit, and indeed, in the novel "The Time of Angels" (1966), the tragedy of human life, the joy of which is predetermined, is put forward to the idea that they need nothing more than a clear image in a work of art, as well as in the life the pose of Iris Murdoch, as well as in the description of people's lives in his works of art, such situations are rare. Therefore, this approach can only be explained by the fact that the concept was formed under the influence of his religious views.

Consequently, it seems that there are different approaches to the novels of Iris Murdoch, their interpretation and analysis. Even in R.M Safiulina's article, another important aspect for us, the writer explores reflections on existentialism in his novels, Marxism, psychoanalysis, religious mysticism, as well as the existence of Eastern philosophical views, including the concepts of Buddhism, Sufism [27, 251-261-bb.]. In the novel "The Black Prince", the literary critic Farididdin revealed his views on the status of perfection on the way to becoming a true Guardian, the main vision of the attor in Sufism, in a comparative aspect with Nasim Talib's novel "The Black Swan". Interestingly, Iris Murdoch realized that in the atmosphere of liberalism there are also negative consequences of the complete liberation of man from social upheavals and responsibilities, during the Depression of the mid-20th century, and realized that by relentless striving for the one who created man, the Botanical maturation of man can save society. It also means that the writer's work and the issues raised in it are universal.

Iris Murdoch approached his novels from a linguistic point of view, S.A.Safonkina expressed her thoughts about the writer's idiosyncrasy [28, 29-35-bb.]. "Iris Murdoch is used in the author's speech in the verbal substantive metaphor of the narrative to describe and reveal the mood of the characters, to express the image of the interior and exterior" [28, 30-b.]. Even in the title of the novel, a migration of meaning was used, which formed the expression, ensured that the image of the characters was smooth and natural, revealed that the idea of love, love of life in the human soul, faith in the Creator is the essence of life.

In the novels of the 1970s, the writer talked more and more about Plato, considering various aspects of his philosophy, which was also noted by critics. By this time, he had proven his skills - he received prestigious literary awards for the novels "The Black Prince" (1973) and "Sea, Sea" (1975). In the criticism of the 1980s, much attention was paid to the analysis of characters in Murdoch's novels.

Therefore, E. Dipple devotes most of his book "Iris Murdoch: Work for the Spirit" (1982) to 19 characters of Murdoch's prose. Dipple does not consider novels in strict chronological order, but examines them from the point of view of the problems raised by the writer, and looks for their reflection in the actions of the characters. Among the heroes, Dipple distinguishes types of "good" and "evil wizards", "artists", "writers" and others.

The researcher believes that Murdoch makes the reader think in his novels. However, sometimes the author's opinion, as Dipple points out, is too long. According to DEAL, the

peculiarity of the writer's prose is that he never draws an ideal, but, on the contrary, shows mostly real people and the mistakes they made, as well as their dependence on the random will of the characters. people's lives.

E. Dipple highlights one feature of the writer's prose: from the very first novel, a man becomes the main character of Murdoch's works. However, the critic almost immediately refused to guess what caused this feature: "it is useless to guess why Murdoch did this (because in his novels, the story in the first person passes through spoiled men's hearts, which is a secret gesture that it is easier for men. humiliated than women?), because he himself said that it is more convenient for him" (it is useless to assume "why does Murdoch do this" (since all first-person narratives occur through a distorted male psyche, which is a hidden indicator. are men more offensive than women?) because he said he was particularly comfortable there"). Dipple, reflecting on the writer Murdoch, states: "one of the main goal of Murdoch as the author of the novel is to convince his reader of the unpredictable nature of real people in the real world.". Considering Murdoch's novels, he emphasizes the obvious influence of traditional realism and platonic philosophy in the writer's prose and draws attention to the theme of "goodness" as one of the central themes in Murdoch's novels. According to the researcher, Murdoch uses Plato's idea that good cannot be achieved by enriching realistic traditions. The writer's novels reflect both the ideas of the great realists and his findings in solving "eternal" issues."

P. Conradi holds a special place among the English "Murdochers", because along with many works written about Murdoch, he also wrote biographical books about the writer - he was his personal biographer.

"The Saint and the Artist" (1986)²³ – a review of Murdoch's philosophical works and novels. The prose of the 70s was especially carefully considered. Entering the writer's personal life, Conradi reflects on the process of creating novels, accompanying his story with details.

Analyzing Murdoch's philosophical views, Konradi touches on the concept of Eros in Murdoch's reception. Physical love and altered sexual power play a key role in the writer's reflections. The scientist notes: "I (love - R.G.) do not know the symptoms, pathology and, in some way, phenomenology of another writer for whom love has not skillfully revealed changes in consciousness ("I do not know another writer. which with such vividness caused his symptoms, his pathology and, in a sense, his phenomenology - the changes that it causes"). According to Conradi, the binary concept of Eros is a synthesis of the concepts of Plato and Freud.

D. Johnson's work "Iris Mayordoc" (1987) is largely devoted to the novels of the 70s, which examines the plots and endings of Murdoch's works. Like many critics, he turned to the philosophical works of Murdoch.

Johnson believes that, as a rule, the image of a male narrator, who is the main character, is of particular interest to the researcher of Mayordoc's creativity. Johnson often quotes E. Dipple's book "Iris Murdoch: Work for the Soul", which examines gender aspects and shows what the writer's attitude is to a man and a woman, why did Murdoch put it that way? the man in the center of the plot, why is he usually endowed with power over others, and women are mostly unhappy? Critic E. Dipple fully agrees with his opinion about the futility of searching for the

cause of this phenomenon and believes that this can be partially understood if we turn to one of Murdoch's philosophical works "The Superiority of Good over other Concepts" (1967), in which the writer speaks well about uncertainty.

If a person is imbued with pure love, for example, for imperfection, you can approach him; or, if you see, the mother of a large family achieves good, who evenly distributes her affection to all children. Johnson contrasts such a woman with the typical hero of Murdoch's novel: this is "a childless man, a professional, eloquent to the point of impossibility, endowed with strength and charm in the full sense of the word. He usually has artistic or intellectual abilities. According to the critic, these are Jake Donaghue ("Under the Net"), Bradley Pearson ("The Black Prince"), Monty Small ("The Machine of Holy and Sinful Love"), Charles Arroby ("The Sea, the Sea"), Hilary Bird ("The child of the Word"). It should also be noted that the period in which the prodigal Iris Murdoch lived and the series in it are associated with inter-parliamentary social evictions.

It is important to mention that the talented writer Iris Murdoch, through his creative activity, had a positive impact on the formation of the next generation of creators, including a number of literary critics and writers. In particular, literary critic Y. Muratova gives the following reflections: "several scientific works on the work of Iris Murdoch, including "Degree of freedom: Novels of Iris Murdoch" ("Degrees of freedom: Novels of Iris Murdoch", 1965)", "Iris Murdoch" ("Iris Murdoch", 1976), which created a monograph and biographical research, such as the creative influence of Iris Murdoch on Bayette's novels, was significant. In Bayite prose, blgan, characteristic of Mayordoc's work, expresses a thing, an object, a person, a situation as ainann has, without adding anything from himself, without bringing different colors and personal fantasy to show himself." Here is a Russian scientist, a lecturer of English scientists, including Koyene K.K. (Chayene K.K.A.S. Byatt. N.Y., 1996), Todd R. (Todd R. A.S. Byatt. L., 1997), relying on the facts of such mature literary critics, provided a scientific basis for thought. So, scientists unanimously recognize that the role of the work of Iris Murdoch in the development of English literature is great. Approaches to the writer's work from various sides also took place in the light of such influences.

Well, the work of the famous English writer Iris Murdoch has been studied by literary critics since the middle of the last century. In different years, approaches to the writer's work have been observed from different sides. In this, some scientists make up the majority of those who are guided by purely theoretical poetics. But if one source is approached on the basis of a biographical method, then in others, from a psychoanalytic, artistic-philosophical, religious-mystical, modernist, postmodern, comparative-typological point of view, linguopoetic aspects are again involved in the analysis in the main works. But most importantly, the interest in the writer's work still continues.

V. Conclusion:

1. While studying the novels of Iris Murdoch, the direction of the scientist-philosopher and the talented writer is constantly coming closer. The approach to reality through the philosophical views of Plato, Kant, Sartre will become another leading facet of the writer's

work. But it was under the influence of these philosophers that the writer formed his artistic and philosophical attitude.

2. It becomes clear that the writer's work was studied thematically or chronologically, classifying it by different periods. For example, it was studied at such conditional stages as the 50-80s, the end of the 20th century, the beginning of the new century.

3. Literary critics, philosophers and linguists have been turning to the writer's work since the middle of the 20th century. We have reviewed more than a dozen dissertations, monographs, manuals, scientific articles in English, Russian and Uzbek and studied them in a comparative way. As a result, it was noticed that the works of the writer were raised by scientists from a historical-biographical, artistic-psychological, linguistic-poetic, comparative-typological point of view, in addition to purely scientific-theoretical, artistic-aesthetic analysis.

4. Admittedly, Uzbek literary criticism, the study of the work of Iris Murdoch has just begun. But the fact that the writer's works are not yet translated into Uzbek is a bit of a problem. However, the implementation of a comparative study of our own artistic and aesthetic world with the works of Uzbek writers has breathed a new breath into our literature.

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