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JOHN FOWLES: LIFE AND WORK

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ABOUT ARTICLE

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Abstract: This article is dedicated to the John Fowles, as a writer, feels like a naturalist-naturalist who studies human activities. It can be assumed that his interest in behaviorism is, to a large extent, the consequence of his disagreement with existentialism. To the immanent freedom of Will, he contrasts the natural conditioning of what exists in nature. However, the mechanism of behaviorism, the resoluteness of its interpretation of behavior, is illuminated by the fact that it resists all that it defends.

INTRODUCTION

The works of John Fowles, mainly a post-war morbid, demonstrate an in depth socio-psychological analysis of the fate of human English intellect. The fact that getting out of the sick state is an extremely important quality for a person, mental states in the process of self-realization are a special subject of adib's creativity. After all, the need for self-awareness, whether human, National or universal, directs the writer's research. To his works, internal tension depresses tension, through which his works are built , as if “overcoming” – “overcoming archaic, hypocritical primitives in man”, tradisonalism or esprimentatorism-experimentalism, in the way of overcoming all, no matter what tone.

English critics have praised Fowles as “the most interesting and important talent to emerge in the 1960s”. His early works are regarded as an unexpected artistic phenomenon, radically different from traditional English prose. M.Bradbury sees in it a creator who aspires to experiments, hoping to renew the novel's form. And in conjunction with this, Fowles's conscious pursuit of national realism

traditions is also noted. Both grades are correct. Because tradition is felt in his work to a greater extent in contemporary English literature than in others, Faulz draws inspiration from it and is empowered.

John Fowles was born in 1926 in the borough of Lyon-Si in the county of Essex. In 1950, he completed the course of roman-Germanic philology at New College, University of Oxford and spent thirteen years teaching in France, Greece, England. In 1963, he drops teaching to make himself completely happy with writing. Fowles's first three novels ("The Collector", "The Magician", "the woman of the French Lieutenant") are a commercial success and are highly regarded by critics. Their shielding will make the writer famous. The story collection "The Ebony tower" and the novel "Daniel Martin" solidify his fame and add to the ranks of the largest British writers of the last decades.

Fowles's political interests include the left wing of the Labour Party. He is strongly opposed to conservatism and English politics, placing responsibility for strengthening it on the intelligency. Fowles is a self-supporting "social democrat who tries to restore English socialism". As a socialist in the tone of reformers, he believes that "capitalism is self-relieving" and sees an impulse that accelerates this process in the existential crisis of capitalist society.

In his letters, interviews, and publications, Fowles emphasizes his devoted love of nature. His interest in the "Greens" pratia in Europe is also related. The author of a monograph on Fowles's work, R.Haffeiker realizes in the writer's love of nature an important key to understanding his work: "Fowles's work is essentially biological... Fowles loves "nature", it is right to say "opens up fresh air", but not enough; biology perceives life as it is; and this realistic thinking makes it possible to understand Faulz intellectually and emotionally as a person and an artist".

Fowles calls realism a "powerful force of gravity" that he hardly resists. He answers the question of how he understands realism: "all that this word encompasses. To reflect life in style and content as many see it; but certainly not as many have judged". A great master of writing skills, Fowles consciously achieves the effectiveness of the natural simplicity of the image.

As a writer, Fowles feels like a naturalist-naturalist who studies human activities. It can be assumed that his interest in behaviorism is, to a large extent, the consequence of his disagreement with existentialism. To the immanent freedom of Will, he contrasts the natural conditioning of what exists in nature. However, the mechanism of behaviorism, the resoluteness of its interpretation of behavior, defies all that it defends.

METHODS AND MATERIALS

The hero of his first novel, "The Collector" (1963), is exactly observed by Fowles who neither exposes nor protects, nor even engages in analysis. There is no reflectivity in the story, which is referred to in the first person's name, as Frederick Clegg is unable to do so. Step by step he restores how it all happened. How the girl of her dreams, beautiful and proud, secretly watched Miranda from behind; how she won money and bought a house with a basement from a deserted place; how she

stole Miranda and imprisoned her in a basement; that the girl faithfully served him, hoping that his time would come to understand and evaluate himself; and that the girl did not understand him – that he tried to escape, that he wanted to kill and even try to seduce, by which he beat his worth to the ground and eventually died. In Clegg's story, tolerance and simplicity harmonize. Both characteristics are the result of mental and heart disability, physical and mental illness.

The analysis occurs by comparing the case of Clegg and the girl who was his captive. Miranda is the complete opposite of the guy who is holding himself in captivity. Cheerful, adventurous, now a girl who has just begun her life, literally chokes in her own “dungeon”. Factually, there is no distinction between Clegg's story and the writings in Miranda's diary. Their story and dialogue are practically the same. In this, their “points of view” are not necessary for the author to describe real situational drawings. Thanks to this, the character of the characters acquires pressure. The fact that a separate story is told by two individuals is an absolute absence of mutual understanding between them, emphasizing the importance of dialogues.

While commenting on this novel, Fowles notes that it analyzes evil in the aftermath of class conflict. “Clegg is a thief, he has done evil; but I have sought to show that his evil is partly, perhaps completely, the result of bad education, environment, orphan hood: these factors did not depend on him. In short, I have the seat to prove that many are not guilty in practice”.

The history of the writing and publication of “The Magus” (1966-1977), an extraordinary rarity in the history of romanticism, and interprets many facets of Fowles's creative evolution. This is his first novel, which he begins to write in the early 50s, but only publishes twelve years later, and another twelve years later he publishes a reworked variant of it. The second edition allows us to talk about the formed artistic poetry of the creator, differing from the first not only in the fact that it is worked out in a finished style, but to some extent in a change in content. Rewrites a number of episodes, lambing new ones, eliminating the notables that are clearly exaggerated in the first option.

The hero of the novel Nicholas Urfe (earth – to the author's comment, a distorted form of the word earth,) grows up in a Victorian family, where, above all, the rules of etiquette are observed, it was considered a shame to show prejudices.

Victorian childhood retains in him a sense of hatred for rhetoric, he always wants to get rid of the type of moral restrictions. During his years at Oxford, he was imbued with a sense of inner freedom, which plunged him from youth. Striving for novelty, unfamiliar things, a philosophical approach to the problems of a person behind whom domestic egoism is hidden, becomes his companion. At the student club, “Fano and Baco are debating, calling a certain type of character “existentialist”.

Talking about the post-war generation, the writer notes that his thinking only about his own individuality and personality has forgotten the grief of the nation and society. Like many of his peers,

Nicholas considers freedom to consist of satisfying his own personal desires. He does not spare his strength to achieve the next romantic triumph and enjoys the “freedom of Will”, separated by his “defeat”.

The reason for the love of a meeting with the Australian girl Alison Kelly could have been decisive in her life. But the naturalness of the experiences, the vivid impression of the pre-knowledge of the movement of lovers scares Nicholas. In order for him to find himself, to fully manifest himself, he needs “a new ground, a new race, a new language, and a word that he has not yet found at those times – a new secret.” He leaves for the distant Greek island to take up a teaching position offered by the British Council.

On this island, he falls into the world of truly romantic mystery sinoats, but this universe consisted of evil mystification-deception. Magician Maurice Conchis surrounds Nicolas with beautiful and ungrateful theatrical masks, passes him through a series of tests, faces extreme, existential situations. Nicholas seems to say that I have exposed the false secrets of an insidious genius and will save the “princess in charity” from his evil reign. She does not realize that even Julia, who is only beautiful, intelligent, always renewed, is actually a lie, an obscenity under a cold mask. What he sees as a triumph of love turns into a practically exaggerated vakhanalia, a ravine that drowns all human qualities.

But the hero of Fowles still copes with all the tests that fell on his head and wins. He realizes the falsehood of his quest to turn khayoti into a fairy tale, realizing that reality is the main value. Fowles shows his hero as a person ready for Action, able to overcome his own intersion. Back in London, he begins his “investigation”, trying to see the true image of those who want to have the right to experiment with human consciousness; patiently and resolutely looking for the fugitive Alice.

RESULTS AND DISCUSSIONS

J.Fowles compares the fictional universe of his first two novels to Shakespeare's “The Tempest”. Literary comparisons appear in the minds of characters. Clegg's “breathtaking” name fedinand is reminiscent of his original role as Caliban in Miran. Nicholas Urfe sees Prospero, a Shakespearean magician who manages people easily in Conchis. Clear and natural these metaphors do not fulfill any symbolic role, they do not even define the structure of the works.

Fowles's next work, “The woman of the French Lieutenant” (1969) overflowing allusions, open and hidden quotes – a literary dialogue of the writer, fulfilling a whole other task, about literary traditions and their comparison to his time. The novel is designed in the way of 19th-century realism traditions, and at the same time can be read in an ironic or parodic way towards it. The subject of self-awareness of the human personality is explored by Fowles in the context of aesthetic conceptions created in different times by the likes of the “Victorian novel” or the 20th century novel. Morals and habits characteristic of the second half of the last century are described by a person of the XX century.

Interest in the “Victorian age” awakens early in Fowles. The writer admits that for a lifetime he knocked down the works of the Victorian era; along with the humorous magazine “Punch”, which regulated the language of domestic life captives and contemporaries, these works served him as a guide to the morals and habits of the last century. The novel is imbued with literary assassinations, especially metaphors in the spirit of the works of creators such as Austen, Dickens, Trollope, Bennet, typical of secondary characters. Moral dilemma in front of the main characters-choice, T.Hardie and his work in the 19th century were linked, breaking, in the eyes of Fowles, hardened irises, and being himself a derivative. In the 19th century, Fowles observes the jukmronism of determinism, which does not allow for coincidences and surprises in human activities; and in the 20th century brought the idea of Free Will, independent of external circumstances. On the basis of the opposition of these concepts, nomaninng main characters will be built.

Sarah Woodruff (whose pen name was the basis for the work's naming) is a mixture of personality concept that had previously created different aesthetic systems of awareness and anonymity. From his condition, the tragedy is clearly observed, on which he again wears a tragic mask. In order for a woman to become the owner of her destiny and make her choice, as if by an unexpected way, in a society where decency is practically appreciated, a woman stages her “sin”, deliberately incorporating herself into the ranks of the humiliated. With various fog tricks, he imposes himself on Charles Smithson, thus keeping him in his life. His love for Sarah causes Smithson to grow more confident, to find his identity.

The perfectly drawn nature of the secondary characters is opposed by the notugality of the characters of the central characters. Their future fate has become abstract, which is known from the fact that the final of the novel was left open. First, Charles returns to his kayak, the fate of Sarah is unknown. This is a traditional finale, but, as the writer notes, not all were as expected. Secondly, Charles abandons his kayak, seyra disappears from sight, and the young man finds her two years later in Dapte, the home of Gariel Rossetti, in a circle of writers and artists close to him in spirit. Rossetti and his circle of artists are able to distort Victorian rigorism, becoming a symbol denouncing bourgeois-specific pragmatism and puritanical asceticism for beauty, love, feeling.

The meeting of Charles and Sarah, in turn, is given in two different interpretations. According to the first, the appearance of the girl and her mother will clarify everything and eliminate the obstacles that seyra built. Secondly, the separation resolves, seyra enda is another round woman, she is free, independent, she does not need scarps of the past, and she lightly renounces those who helped her find herself. By creating the novel's finale, rather than questioning what the writer has written, it is thought which of the behaviors of their characters are most justified according to the laws of their psychological marriages and the requirements of the external environment.

Turning to the traditional novel form, Fowles Stravinsky, who processed it, continues what Picasso, Britten and Prokofiev did. As he personally noted, Prokofiev's "classical symphony" is especially close to him, which itself updated the classical style of the XVIII century. Fowles, like Prokofiev, is characterized by a romantic-ironic attitude to forms characteristic of past centuries. His novel is neither a parody as a contempt for example, nor an imitation hiding plagiarism. "The French Lieutenant's Woman" is like a "classical symphony" writes the researcher of Fowles' work, "a modern application of the forms of the past in an original manner. Both works, created with great pleasure, respect the old technique and at the same time smile over it with a light meow."

CONCLUSION

Fowles' stories, created on the basis of experimental research, were included in the collection "The Tower built of Ebony" (1974). In the stories on the themes of his previous works, diversity is observed at the level of artistic layers. In the story "Eliduc", the Celtic legend in the interpretation of Maria of France continues the theme of passionate love, in the work "The Woman of the French Lieutenant" this theme was banned as a result of moral restrictions. The depiction of figures of reality, which are perceived logically and intuitively, scientifically and artistically, leads to the disappearance of a famous politician ("riddle"). In the stories "Poor Coco", "The Cloud" there are cases of mystery, interpretive musicality.

In the main story of the collection "The Ebony Tower", Fowles wanted to create a realistic copy of "The Magus", unlike his own words. Not only the theme of the "wizard", but also the "medieval legend of deceived love", in the story "Eliduc" the romantic story of a modern guy is turned upside down. At the same time, a young man cannot overcome the barrier of diversity and conditions that he has created as a result of his masculinity and selfishness, and respond to the call of true love.

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