

THE CREATIVITY OF JOHN FOWLES

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Abstract. This article is dedicated to the creativity of John Fowles. His first works are perceived as an unexpected artistic phenomenon, radically different from traditional English prose. He is a creator who aspires to experiments, hoping to update the form of the novel. And at the same time it is noted that Fowles consciously aspires to national realistic traditions. Both ratings are correct. Because in modern English literature in creativity is felt traditions to a greater extent than others, Fowles is supported by taking inspiration from it.

Key words: English, prose, realistic, tradition, novel, experiment, literature

The works of John Fowles show a deep socio-psychological analysis of the fate of the post-war sick, mostly human English intellectuals. Exit from a sick state is an extremely important virtue for a person's mental states in the process of self-realization are the core themes of writer's creativity. After all, the need for self-awareness, whether human or national or universal, focuses on the search for a writer. The inner tension to their works is the tension, through which their works are built in the manner of overcoming all, no matter what tone they are, whether it is experiment, "overcoming archaic, animal genesis in man". English critics praised Fowles as "one of the most interesting and important actors, that appeared in the 60s." His first works are perceived as an unexpected artistic phenomenon, radically different from traditional English prose. M. Bradbury sees in it a creator who aspires to experiments, hoping to update the form of the novel. And at the same time it is noted that Fowles consciously aspires to national realistic traditions. Both ratings are correct. Because in modern English literature in creativity is felt traditions to a greater extent than others, Fowles is supported by taking inspiration from it.

In 1963 year he throws himself a teacher to give himself completely to writing. The first three novels of Fowles (“Collector”, “Magician”, “The woman of the French L'enante”) are commercially successful and highly appreciated by critics. Their shielding makes the writer a famous. The collection of stories “The tower, wounded from the black tree” and the novel “Daniel Martin” strengthen its fame and add to the ranks of the largest English writers of the last decades. Fowles's political interests are related to the macro wing of the laibor party. He is sharply opposed to conservatism and English politics, and imposes responsibility on the intelligentsia in terms of strengthening it. Fowles is a self-supported “Social Democrat trying to restore British socialism”. As a socialist in the tone of the reformers, he believes that “capitalism can overcome itself” and sees the impulse that accelerates this process in the current crisis of the capitalist society. In Fowles's letters, interviews and publications, he emphasizes his faithful love for nature. This is also the case with his interest in the European. The author of the monograph about the creation of Fowles R.Haffeiger understands in the writer's love for nature an important key to understanding his creativity: “Fowles's creativity is essentially biological... Fowles loves ‘nature’, it's right to say “opens the fresh air”, but it's not enough; biology perceives life in any way, in any case; and this realistic vision allows Fowles to be understood as a person and as an artist intellectual and emotional. Fowles called realism “a powerful gravitational force” and he himself almost does not resist it. He answers the question of how to understand realism in this way: “this word is all that surrounds. Reflection of life in style and content as many see; but, of course, not as many evaluate”. Fowles, a great master of writing skills, consciously achieves the effectiveness of the natural simplicity of view.

As a writer, Fowles feels himself as a naturalist-naturalist, studying human activities. It can be assumed that his interest to a greater extent can be explained as the consequence of his disagreement with existentialism. To the immanent freedom of the will, he opposes the natural conditionality of the Narrows existing in nature.

However, the mechanics, the rigidity of the interpretation of its behavior, stand against all that it protects itself.

John Fowles exactly follows the hero of his first novel “Collector” (1963) – does not expose nor defend, does not even involve in the analysis. There is no reflex in the story, which is referred to on behalf of the first person, since Frederic Klegg is not capable of this. Step by step he will restore how it all happened. A girl of her own dreams, beautiful and proud Miranda watched how she was secretly behind her; how she won money, that she bought a basement house from a deserted place; that she stole Miranda and imprisoned her in a basement; that the girl served him faithfully in the hope that from time to time she would understand and evaluate herself; and that the girl did not understand him – that she tried to escape, that she wanted to kill and even hit the road, with which she struck her dignity on the ground and eventually died. In the story of Klegg, tolerance and simplicity harmonize. Both features are the result of mental and mental disability, physical and mental illness.

The analysis occurs by comparing the case of Klegg and the girl with her grip. Miranda is completely the opposite of the guy who holds herself in the grip. Cheerful, the girl who now began her life, literally strangled. There is no difference between Klegg story and the entries in Miranda's diary. Their events and dialogues are practically the same. Their “points of view” do not need to describe the real situation lines for the author. With the help of this, the characteristic of the personages acquires pressure. The separate storytelling of an event by two persons emphasizes the absolute absence of mutual understanding between them, the importance of dialogues. While John Fowles commented on this novel, he notes that is an analysis of the evil in the conflict axis. “Klegg thief, he did evil; but I sought to show that this evil was partly, perhaps, the result of complete, Bad Education, environment, orphan: these factors did not depend on him. In short, I tried to prove that many were not guilty in practice.”

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