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Abstract. *The article analyzes the dynamics of the image of Dora, one of the protagonists of Iris Murdoch's novel The Bell, growing and changing in different situations and events. At the beginning of the novel, the author informs the reader about Dora's subjective image by giving her a subjective image, and then with the help of an external image she is able to behave in several situations. Also, some features of this image, the role of space, place and other images in their opening, as well as the artistic and aesthetic function are revealed.*

Key words: *image, novel, character, objective image, subjective image, Iris Myordok, art code.*

Introduction. In the novels of Iris Myrdock, which entered the literature in the first half of the twentieth century, modernism denies the classical traditions, depicts man in various awkward and tragic situations, bitter laughter over social values, mythopoetic elements, bitter humor typical of postmodernism. But in doing so, the author makes effective use of the novel genre and its possibilities as he narrates the events. This can be seen in the image of Dora in the novel The Call. Indeed, "the depicted human character, the human actions, and the human consequences depend on the situation presented to us. They show us in detail the decision to choose one of two paths in a difficult period and the range of actions we can take to find them "[2, 18]. In this sense, the image of Dora has a brighter impact on the reader than the characters in the novel The Bell, such as Paul, Michael, James, Mrs. Mark. First of all, he had no close confidant to guide him in life. So he got lost. But even though he is lost and indulged in lust, he understands the being artistically and aesthetically, and although he has no ability, he draws himself, tries to understand the essence of reality, and in the end the character hardens. Paul TB does not change. They are not always ready to draw the right conclusions from their mistakes. This aspect in them may be based differently. But all that remains is the image of Dora and her image of growth and development, which creates conditions and opportunities for this woman to choose one of the two paths that are always encountered, and thus serves to ensure the formation of her character traits.

While Iris Murdoch expresses Dora's inner image, the image also shows the power of thought, the emotion. This, firstly, serves to show the subjective image of the image using monologue or dialogic speech, and secondly, Dora, as a real person, reveals that she thinks, thinks, reacts emotionally to a particular event, action. Such an 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[3, 9]. ("Dora's imagination was powerful - anyway it was when she thought about herself, she realized how dangerous she was, and she learned to calm him down, just like memory. But now her imagination started to play again and she started to torment her in different guises. the reality that came in began to appear as people discussing it. Apparently the reprimand from Dora Paul now comes from every member of the team who looked at her with hatred. Disappointment made her faint and she closed her eyes. Why didn't it occur to her? Paul looked like a multi-faceted creature.

He looked at his watch and realized in horror that it was about twenty minutes to Pendelcott. As soon as he thought of meeting Paul, his heart pounded with pain and joy. I need to go back to the compartment. He rubbed powder on his nose, took off his corset, straightened his shirt, which was in disarray, fastened his collar, and returned to his place with his head down.

The plot also reveals that Paul and his family have atrophy, that he has a good understanding of art, that his character is firm, and that he has a relatively guardianship, patronage, and a little contempt for society. In addition to age, there are inequalities in beliefs and worldviews between the two.

At this point, Dora's heart aches as she thinks of meeting her husband and the community in which she lives as an artistic character. This is due to the woman's emotional attitude to reality, the notion 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 thinking that he has twenty minutes left to meet. So, Dora is an imaginative woman as an artist, she is afraid of some negative thoughts of people about herself, but still tries to capture herself and show character. Even though there seems to be a somewhat incomprehensible situation under his heartbreak and joy, there is actually a hint that two people live in Dora's sub. One is a relatively misguided woman that everyone knows, while the other points out that there is a person who is conscientious, who understands her situation. But he is still quite inactive and begins to become more active during the events.

Dora imagines an unfamiliar team on her own. In doing so, he feels in his heart what Paul had said to the community about him and how he thought of himself. So in the above piece, he straightens his clothes and sits down with his head down. By "lowering one's head", the writer is the first to realize that the image is a play on life based on his relatively light emotional needs and dreams, and thus brought his life to the brink of ruin. This was the basis for summarizing the spiritual perfection that had begun to awaken in him and expressing it as an artistic image that could be felt in a concrete way. Dora's situation was originally unique to her, and this is where she becomes individualized. But over the course of events, his character traits, formed as a result of his desire to re-understand his life, become generalized. As a result, the image initially takes on an individual appearance. In a broad sense, it is generalizing.

Dora's uniqueness is evident on the day she first arrives at Imber Court, when she is about to pray with the team for the first time. Dora's drowning situation, then leaving the congregation before the end of the prayer and walking barefoot on the lawn of the castle, shows the individuality of this image. This feature is that the girl tries 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 the pub, get lost on the road, draw on Imber Court, have a strong imagination, in some places before the events passing by, walking alone around the lake, enjoying nature, and often hesitating. At first glance, this seems normal. But this would not be the case with English women who considered themselves to belong to this community or aristocratic family.

(Literature review). «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» [1,72-73]. (Each literary text is designed for students with hidden abilities, including the image of the person to whom the work is intended. Each work ... expects "its reader", implies the expected "addressee" in each sign, conditional opens the characters). So, given that in the text of each work of art, including the depiction of images in it, there are special hidden characters for the broad-minded reader, the image of Dora can also have a number of tag meanings, hints. In this sense, the characters in the novel, especially the image of Dora and her every word and action, point to some kind of tagline that the writer underlies. This points to the metaphorical nature of this image. In this case, the image has more meaning than what we read and see in the text. If the reader who reads the work reads it carefully, he can understand the meanings in the internal structure of the artistic code or text addressed to him. To prove our point, we refer to the following passage: «Dora climbed the steps, trailing her hand upon the wide sloping stone banister. It was warm from the sun. She shivered slightly as she touched the house. In a moment she found herself upon the wide paved balcony under the portico. The tall doorway ahead of her led into a large hall. All was rather dark within, as no lights had been turned on yet. Dora followed James and Toby through the door, and got an impression of a great staircase, and of people hurrying through the hall and out by another door at the far end. There was a stale smell, like the smell of old bread, the smell of an institution». [3,13] (Dora climbed the stairs, holding a broad stone grate that kept the sun shining during the day. She trembled a little as she entered the house. Then she entered a large, spacious balcony. The high doors led to a large hall. James and Toby followed him into the hall. He hurriedly crossed the stairs, then hurriedly crossed the hall and entered the door in the far corner, noticing the people who had disappeared.

(Research Methodology). According to the legend narrated between Paul and Dora's conversation, the incident is given an unusual character under the curse of the bishop, the fall of the bell and his drowning in the lake. As a result, the influence of the mythopoetic element comes to the fore in the composition of the statement. First, it also refers to Dora through the fact that the woman and her love is an absolutely unforgivable event from a religious point of view. Second, the loss of love and affection, which is a natural right of a woman who has devoted herself to a lifelong religious path, is equated with evil. If you look closely, you can see that the tower, which looks powerful from the outside, is designed for airy, semi-dark and more formal, lean meetings from the inside. The author compares the two environments, as the author gives a woman who has learned to live in spacious, bright houses in London, most importantly, freely, that she does not like the atmosphere and atmosphere of this place. After these gestures, it is not difficult to understand how mature and harmonious the team is in such an environment. Because it was harder to understand that Dora imagined and lived in such an environment of a tower and a community of people whose religious beliefs were strong, honest, and morally pure, who were terrified and apprehensive until they arrived on the road. It can be concluded that Dora's fearful, arrogant nobility, the fact that people with original values live in a damp, semi-dark place, indicates that their lives are not "clean" and that their future lives will not be "light". The secret character or artistic codes that Terry Iglton pointed out indicate that this team itself needs to be cleansed. That's why Dora was now more restrained and starting to adapt to the new environment. In fact, it had begun to be felt earlier, more precisely, when he arrived at Imber-Court in a car with James and Toby, who had accompanied him on the train. The meaningful conversation of James and Toby on the train, the location of the tower and the image of the tower alone amazed the woman.

(Analysis and results). In fact, the author cites a number of negative aspects in the image of Dora at the beginning of the novel, noting that she grew up in a stepfather's house and did not have a

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good relationship with her mother. Here, a young girl is seen getting angry at her mother when another man takes her father's place, such as dropping out of school early. She had left her husband Paul's rare correspondence notebook on the train to protect the butterfly. The next day he went to the station and picked up the forgotten suitcase, but Imber left him where he had stopped again to rest for a while, away from the suffocating atmosphere of the team. His incompetence and negligence is evident when he wears clothes in the synagogue that are not suitable for evening prayer and very uncomfortable shoes for walking. This makes it very difficult for people in Imber to find their lost shoes. Dora covered her head at the religious service in Imber and was dissatisfied with the rules of silent eating or with Mrs. Mark saying that women should perform traditional duties. He was also dissatisfied with the ban on decorating the room with flowers and being curious about others. These rules seemed stupid and could not be accepted by him. She was not ashamed to respect them or the piety of the church, even though her husband asked her to do so "[4, 80-81].

(Conclusion/Recommendations). So, at the beginning of the novel, he is portrayed in such a careless, indifferent manner. But as events unfold, it becomes clear that other winters, including Catherine and her brother, James, and Toby, who see themselves as spiritually superior to Dora, are not as pure and mature as a moral saint. Unlike them, Dora continues to show character and at the end of the novel gives the impression that she is on the right track. One more thing to say here is that Michael advises Dora to return to her chosen profession and change her place of residence. As a result, the girl imitates the nature around Imber Court. He finds it difficult not to change his place of residence, especially London, but eventually decides not to return to London. He is influenced by a letter from his friend Sally, who moved to Bat and got a job as a painting teacher in one of the high schools and got a two-person apartment. Dora now appears as a strong-willed woman who concentrates and makes real decisions. But not as rigorously artistic as the traditional novels we are accustomed to. Perhaps the main idea is left to the reader. This is also one of Iris Murdoch's unique styles.

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