

ANALYSIS OF PHILOSOPHICAL FANTASY NOVELS IN MODERN ENGLISH LITERATURE (IN THE EXAMPLE OF NOVELS BY WILLIAM GOLDING)

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Annotation: *This article focuses on Gold's fictional works. In addition to his obvious achievements as a writer, the wide range and variety of the themes of his novels and the tasks he set himself should be noted. Perhaps his greatest achievement is that he lived through some of the most horrific and inhuman times of the century and left behind a body of work that captures much of the horror of that time, as well as an understanding of it.*

Keywords: *Fantasy, novels, death, birth, evil, childhood, war.*

ZAMONAVIY INGLIZ ADABIYOTIDA FALSAFIY FANTASTIK ROMANLARNI TAHLIL QILISH (UILYAM GOLDING ROMANLARI MISOLIDA)

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Annotatsiya: *Ushbu maqolada Goldning fantastik asarlari haqida yoritilgan. Uning yozuvchi sifatida erishgan yaqqol yutuqlaridan tashqari, uning romanlari mavzularining keng doirasi va rang-barangligini va u o'z oldiga qo'ygan vazifalarni ta'kidlash kerak. Ehtimol, uning eng katta yutug'i – asrlarning eng dahshatli va g'ayriinsoniy davrlarini boshidan kechirgani va ortda o'sha davrdagi dahshatning ko'p qismini, shuningdek, uni tushunishni aks ettiruvchi asar qoldirgani bo'lsa kerak.*

Kalit so'zlar: *Fantastika, roman, o'lim, tug'ilish, yovuzlik, bolalik, urush.*

In no other work can we see the intense repetition of death as clearly as in Golding's fiction. Golding seems to have been preoccupied with death since childhood. But death, pure and simple, death as a biological fact, is only one of the aspects that concern him in his work:

The exploration of the physical world is an art, with all the attendant aesthetic pleasures, but the knowledge we get from it is not immediately applicable to the problems that we have on hand. But history is a kind of selfknowledge, and it may be with care that selfknowledge will be sufficient to give us the right clue to our behaviour in the future. I say a clue; for we stand today in the same general condition as we have always stood, under sentence of death.::?

We shall see later how Golding laments what he considers to be the gradual death of the spiritual part of man. Before that, however, let me point out the paradox implied above in Benjamin's quotation. Benjamin maintains that the more powerful decay is and the more death prevails, the more meaning we get, whatever the word "meaning" means in this context. It seems to be a paradox to have the matter laid out in this way since one would expect more

meaning to come with life rather than death. But this paradox is perhaps related to the symbology of death and resurrection in the sense that there is no resurrection without death. In Golding's passage quoted above, we stand under sentence of death; yet Golding is already looking towards a future. Golding that we should be guided by order for us to be "saved" from it is urgent for our selfknowledge in death. In a further attempt, Golding tries to history itself, making our which to measure our own relate our selfknowledge to own history the yardstick with behaviour. It is these three concerns, death, resurrection (the future), and the urgency of steering our lives towards a better future, that are most important in Golding's fiction. But if it is only through death that we can achieve resurrection, and if it is only through the presence of wicked or sinful behaviour that we learn about the presence of an alternative better behaviour, might not this process suggest the presence of a contradiction at the heart of human life? But to return to the concept of the future: can Golding hope for a better future if he does not already think that man is capable of having such a future in the first place? Golding certainly hopes for a better future and he seems to believe implicitly that man is capable of generating such a future. Otherwise, the whole enterprise of writing about this subject would be useless and self-defeating. Golding does not write his novels only to tell us that man can be evil or that man is behaving wickedly. Surely the First World War and the Second World War canst it ute a sufficient historical proof that man can be evil. Rather, Golding wants to point out a better way of living because he realizes that man is capable of embracing that kind of life. We will see later on how Golding praises man, man who he thinks can produce evil as a bee produces honey, for building great edifices such as spires and pyramids and for being capable of reaching the highest good at certain periods of history. Thus the following question arises: "How can the same humanity which is potentially capable of generating a good future immerse itself in what is clearly and actually an evil present?" It would be unrealistic for a man to brand all other human beings as evil and hopeless and at the same time absolve himself as a human being from this accusation. Alternatively, it would be a fruitless enterprise for humanity to engage itself in hoping for a better future knowing already that humanity cannot possibly have a better future. It would seem then that there is an implicit contradiction here related to the actual destruction of nature and man by man himself and the potential nature and himself. This of man to create and improve contradiction reflects itself very clear yin Golding as a kind of simultaneous pessimism and optimism. For one to be at once pessimistic and optimistic about the same future of man, is certainly to be involved in exploring a stark contradiction.

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