

IRIS MURDOCH'S STYLE OF THE FIRST-PERSON PERSPECTIVE IN "UNDER
THE NET"

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Abstract: *This article is dedicated to the how Iris Murdoch uses narrative self-awareness techniques to show how the narrator constructs and participates in the story. Jake's occasional remarks also create conflicts between the need for form and the desire for freedom, implying that it is inevitable to refer to any form in her story. Iris Murdoch uses narrative self-awareness techniques to show how the narrator constructs and participates in the story. Jake's occasional remarks from "Under the Net" also create conflicts between the need for form and the desire for freedom, implying that it is inevitable to refer to any form in her story.*

Keywords: *"Under the Net", first-person, perspective, personage, character, realistic narrative, fantasy.*

For Iris Murdoch, the first-person perspective is an effective way to observe the narrator's moral development and clarify how stories are produced and presented. As Bran Nicole notes, Murdoch is "a metaphysical in the age of skeptical attitude to metaphysics, a writer whose literary realism seeks to preserve character in a time characterized by a "crisis of representation"". Compared to her modernist contemporaries, Murdoch's attention is less concerned with thinking about the meaning of existence, and more with nature and man's position in the new moral environment. Her moral views are embodied in both her subjects and her storytelling techniques. She is a writer who combines realistic narrative with metaphysics using elements of fairy tale, symbol and fantasy. As Murdoch identifies herself with the realistic tradition, she also expresses her doubts about artistic representation: "perhaps the work itself, we must invent ways to test it, through which we examine reality to set the internal standards of reality". According to Lodge, the realistic tradition is the belief that "there exists a general phenomenal world that can be reliably described by the methods of empirical history".

This tradition suggests that there is an objective reality independent of the language to which it belongs. Murdoch uses various methods of opening such a fiction. For example, Jake's role as a narrator is repeated in the novel: "I wanted to wait until I laid out my story in a more dramatic way"; "in the following pages you hear enough on this topic"; "nevertheless, at that time I was shocked that our story is now achieved". Murdoch uses narrative self-awareness techniques to show how the narrator constructs and participates in the story. Jake's occasional remarks also create conflicts

between the need for form and the desire for freedom, implying that it is inevitable to refer to any form in her story.

In addition, the novel juxtaposes real and imaginary spaces. The sights, streets and buildings of the two cities are woven into Jake's story with fairy-tale images and surreal phrases. Jake's "Hugo's first quest" is almost a traveler's guide to the streets and pubs of London; his lines have a strong sense of place. Its routes and location, the buses it rides, the parks and squares it crosses, the change in the color of the sky when hiking in different places, the change in darkness and brightness - all this is described in great detail and accuracy. Describing Jake's surroundings increases the credibility of the event, but most importantly, emphasizes the difference between the strength of the world and its inner emptiness.

While Murdoch rejects the title of "novelist philosopher", her views on literary language and form are closely tied to his moral philosophy. It is a dynamic growth in which no field absorbs the other. As Iris Murdoch points out in her work "saving words", language "has limitations" and the author's task is to use literary means to expand its boundaries. She argues that great art "inspires truth and humility by presenting its pure, self-critical clarity, the world in imagined complete but unfinished forms". According to Murdoch, the net can distort reality to frame it, but it also has a compensatory quality in literary creation. It is necessary to find a balance between the form of presentation and the integrity of the content. And this is her literary desire to tell the truth. In the novel "Under the Net", Murdoch not only describes the transitions Jake went through, but also shows the subtle interplay of art and morality in her experiments. Exploring Jake's spiritual progress, the novel argues that real people in the real world are often unpredictable and uncontrollable, with reality often in unforeseen situations. Taking a first-person perspective leads us to get to know Jake's story. And yet, she is neither a copyright nor a fictional autobiographical "I" in her own right; her story is the object of artistic rhetoric, like the heroes. In addition, Murdoch is interested in the mystical aspects of human consciousness and maintains a certain distance from male storytellers. She wants the novel to reveal a more ambitious goal than just an explanation, the mysterious nature of such people, and their reality. She prefers "real people" from "images", the originality of generalization, a high level of understanding of goodness and truth over false comfort selfishness. It comes out with complex, free characters to show different facets of reality. At the same time, Murdoch does not aspire to be a godlike writer. Instead, she enters the imaginary world through a first-person narrator, follows in her footsteps, and observes her moral judgments in life situations. She also observes her thoughts on the relationship between herself and others and defends a selfless view both in life and in art.

Thus, analysis of Murdoch's storytelling techniques involves agreeing with and excluding her narrator. The theme of "Under the Net" was further developed in the first person in Murdoch's later novels: The Hero's selfish views give rise to her fantasies about others, as reflected in her predictable story; after experiencing several

defeats in life, she finally realizes that what she understands is a distorted type of reality, some kind of theoretical abstraction, and that reality can only be achieved by loving attention to specific characteristics and similarities. This topic develops over the course of Murdoch's writing career at the same time as a more complex plot and *Critical Sound*. While "Under the Net" is optimistic about Jake's moral changes, as well as her promises as a truth-seeking artist, Murdoch's later novels, such as "The Black Prince" and "The Sea, The Sea", are much more ambiguous as to the character's transition from appearance to reality. Indeed, in addition to moral changes, both novels highlight the story and raise some questions: Does the moral vision of the hero constantly improve, or is it just fleeting? What is the connection between being a good person and being a good artist? In Murdoch's later novels, the creation of reality also becomes a thematic center: is artistic reality an empirical reality or a random reality? What are the creative approaches to reality? Given these questions, the net may not appear sufficiently "realistic" because the philosophical positions of Jake and Hugo are very freely conveyed in the verses and monologues. Moral progress is usually more complex than the novel suggests, and the form of development can sometimes seem like a twist.

Nevertheless, Murdoch's literary debut demonstrates her ingenuity in creating unique characters and an interesting plot, her knowledge of funny and expressive language, and the depth of her views on art and morality. Its title reflects the contradictions between the world of reality and the realm of romantic discourse, which has been variously considered in her later works.

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