IRIS MURDOCH'S NOVEL-PLAYS: THE IMPACT OF THE USE OF DRAMATIC ELEMENTS ON IRIS MURDOCH'S FICTION

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Prof. Dr. Sencer Ayata
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor Philosophy

Prof. Dr. Wolf König
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Doctor of Philosophy.

Prof. Dr. Nursel çöz	Yrd.Doç.Dr. Margaret Sönmez
Supervisor	Co-Supervisor

Examining Committee Members

Prof. Dr. Nursel çöz	(METU, FLE)	___________________
Yrd. Doç. Dr. Margaret Sönmez	(METU, FLE)	___________________
Dr. Valerie Kennedy	(BILKENT. ng. Dili ve Ed)	___________________
Dr. Berkem Gürenci Sa lam	(BA KENT. AMER)	___________________
Doç. Dr. Ünal Norman	(METU, FLE)	___________________

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Name, Last Name: Farzaneh Naseri Sis

Signature:

ABSTRACT

IRIS MURDOCH'S NOVEL-PLAYS: THE IMPACT OF THE USE OF DRAMATIC ELEMENTS ON IRIS MURDOCH"S FICTION

Naseri Sis, Farzaneh
Ph.D., English Literature
Supervisor: Prof. D. Nursel çöz
Co-Supervisor Yrd. Doc. Dr. Margaret Sönmez

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Murdoch's fiction has been influenced by dramatic elements, particularly comic elements. This influence has been revealed as parody. Murdoch parodies the comic character types of the *eiron*, *alazon*, buffoon and *agroikos* by exaggerating and mixing their functions and themes of love, separated lovers and metamorphosis in her novels, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. In addition, she makes parodic uses of Shakespearean plays, *As You Like It* and *Love's Labour's Lost*, *Hamlet*, and *The Tempest*, in her novels in question. Her use of parody as a weapon against the genre of romantic comedy, its character types and main themes is the result of her philosophical view of drama and the dramatic. She argues that comedy and tragedy deal with appearance whereas drama and the dramatic ought to involve reality. In her novels in question, she shows that the dramatic is the conflict of selfish self with itself to reach self-knowledge. Murdochian self- knowledge is the knowledge of what lies beyond self. This kind of knowledge is achieved by unselfing, a process through which a solipsistic self recognizes its solipsism and challenges it by means of love and art.
Keywords: intertextuality, parody, comedy, comic character types, solipsism, unselfing

ÖZ

IRIS MUDOCH'UN ROMAN- OYUNLARI: DRAMATIK OGELERIN KULLANIMININ IRIS MURDOCH'UN ESERLERINE ETKISI

Ferzaneh Naseri Sis
Doktora, ngiliz Edebiyatı
Tez Yöneticisi: Prof. Dr. Nursel çöz
Yard. Tez Yöneticisi: Y. Doç. Dr. Margaret Sönmez
Mart 2009, 173 Sayfa

Murdoch’ın romanları, komedi ögeleri ba ta olmak üzere drama ögelerinden etkilenmi tir. Bu etkilenme kendisini parodi olarak göstermektedir. Murdoch, *The Nice and the Good*, *The Black Prince* ve *The Sea, The Sea* adlı eserlerinde ele aldı ı a k, birle emeyen a ıklar ve metamorfoz temalarını ve i levlerini karı tırarak ve abartarak *eiron*, *alazon*, buffoon (soytarı) ve de *agroikos* komik karakter tiplerinin parodisini yapar. Bununla birlikte, Murdoch bu eserlerinde, Shakespeare’ın *As You Like It*, *Love’s Labour’s Lost*, *Hamlet* and *The Tempest* adlı oyunlarını da parodi amacıyla kullanır. Romantik komedi türüne, bu türün karakter tiplemesi ve temalarına kar ı bir silah olarak parodiyi kullanması, romancının drama ve dramatik anlayı ının bir sonucudur. Yazar, komedi ve trajedi görüntüyle ilgilenirken, drama ve dramatik olanın gerçekli i ele alması gerekti ini öne sürmektedir. Bu çalı mada kullanılan romanlarında Murdoch, dramatik olanı bencil durumda olan benli in kendini tanıması amacıyla yine kendisiyle olan çat ması olarak gösterir. Murdoch’ın romanlarında kar ımıza çıkan bu “kendini tanıma” benli in ötesinde yer alan bilginin kendisidir. Bu türden bir bilgi/anlama benlikten sıyrılarak ba arılabilir. Bu, ben-merkezli benli in solipsizminin/tekbencili inin farkına vardı ı ve buna kar ı a k ve sanatla kar ı koydu u bir süreçtir.
Anahtar Kelimeler: metinlerarası ili ki, parodi, komedi, komedi karakter tiplemesi, tekbencilik, benlikten sıyrılma

To my brother, Ardeshir Naseri Sis

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TABLE OF CONTENTS

PLAGIARISM …………………………………………………………. iii

ABSTRACT …………………………………………………………… iv

ÖZ ……………………………………………………………………..… v

DEDICATION ………………………………………..………… vi

ACKNOWLEDGEMENTS ……………………………………………. vii

TABLE OF CONTENTS ………………………………………………. viii

CHAPTER

1. INTRODUCTION ……………………………………… 1

2. THEORETICAL BACKGROUND

2.1. Introduction ………………………………………………. 9

2.2. Intertextuality and Theories of Genres ……………………... 10

2.3. Theories of Comedy and Comic Features ……………..……. 14

2.4. The Concept of Parody, Parodic Genres, Comic characters

Comic characters and Themes and Shakespearean Plays 22

2.5. Murdoch's Philosophical View of the Dramatic ………….…. 25

3. *THE NICE AND THE GOOD*

3.1. Introduction ……………………………………………….. 35

3.2. The Parodic Character Types and Parodic Themes of Love,

Separated Lovers and Metamorphosis ……………………..... 36

3.3. The Parodic Uses of *As You Like It* and

Love's Labour's Lost…………………………………………. 50

3.4. Murdoch's Philosophical view of the Dramatic in *The Nice and the Good* ……………………………………………….... 65

Conclusion 75

4. *THE BLACK PRINCE*

4.1. Introduction 76

4.2. The Parodic Character Types and Parodic Themes of Love, Separated Lovers and Metamorphosis 77

4.3. The Parodic Uses of *Hamlet* 89

4.4. Murdoch's Philosophical view of the Dramatic in *The Black Prince* 99

Conclusion 109

5. *THE SEA, THE SEA*

5.1. Introduction 110

5.2. The Parodic Character Types and Parodic Themes of Love, Separated Lovers and Metamorphosis 112

5.3. The Parodic Uses of *The Tempest* 122

5.4. Murdoch's Philosophical view of the Dramatic in *The Sea, The Sea* 130

Conclusion 143

6. CONCLUSION 144

REFERENCES 149

APPENDICES

1. Turkish Summary 158
2. Vita 173

CHAPER I

INTRODUCTION

The curtain ascends in 1989. Iris Murdoch's *The Black Prince*, the play adaptation of the novel *The Black Prince* is performed – with the cast cut to six main characters. Subsequently, the play is criticized for not being as mature as the novel; however, the Hamlet-like soliloquies of the protagonist, Pearson, work well on the stage. Iris Murdoch has also adapted *A Severed Head* and *The Italian Girl* for the stage. She has published two one-act plays, *The Servants and the Snow* and *The Three Arrows* as well as *Acastos* (Platonic Dialogues). Murdoch's writing plays, her adaptation of some of her novels for the stage, and her admiration of Shakespeare (who is alluded to explicitly and implicitly throughout her works) show her interest in drama. Some critics, namely, Dipple, Conradi, Stevens Heusel, Phillips, Bradbury and Kennedy also believe that she employs dramatic techniques in the three novels selected in this dissertation, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. Allan Kennedy notes that "her work is often built around allusion to the drama" (Kennedy 277), and Malcolm Bradbury thinks that "Theater and opera seem heavily to have guided both the staging and the ceremonial of her latest books [the three novels in question]; there is also a clear new texture of Shakespearean allusion and a sense of art shaped by the laws of his later comedies" (1987 247). To quote Phillips:

> The importance she attaches in her novels to the introductory chapters (and especially to the opening scene) which serve to sketch the background against
> which the plot will unfold, to introduce the leading dramatis personae and to summarize past events that have led to the present situation; the composition of a plot ending in a climax followed by a catastrophe; the

> occasional addition of an epilogue; her preference for portrayal of the characters through their own words and acts; the interpretation of the fictional world from within, that is to say, through one or more of the characters themselves, are among the most obvious techniques Murdoch borrows from drama (21-22).

However, Elizabeth Dipple believes that her novels "are not, especially the late ones, very suitable for dramatization. For all the verve and energy of their action, their brilliantly exciting scenes, their sudden turns, surprises and *peripeteia*, their lasting interest and most profound life exist in issues that cannot be portrayed by means of stage"(89). This is of course true – it is hard to envisage any dramatic production of, for instance *The Black Prince*, being able to do justice to a novel that radically defies authoritative interpretation as part of its theme as well as structure. Nevertheless, it is probably a mistake to brush aside the dramatic elements just because they are not practical in staging terms.

Murdoch's particular interest is comedy, and she employs comic themes, subjects and devices. The reason Murdoch creates a comic vision is that she sees life as essentially comic. Murdoch believes that, "the novel must contain comedy if it attempts a realistic portrayal of human life" (qtd. in Hague 9). Even in her most serious novel, *The Black Prince*, that contains tragic events, Murdoch herself shows that she is capable of making her reader laugh at a man who is trying, in vain, to prove the truth of his story that is mocked and subverted by the other characters that are similarly comic. In an interview in *The Times*, Murdoch said that,

> I wouldn't object to being called a comic novelist. On the contrary, I hope that even in the most serious of my later novels a strong current of comedy is still to be seen. I don't think one can avoid it in a novel. In a play it is possible to limit one's scope to 'pure' tragedy and 'pure' comedy, but the novel is almost inevitably an inclusive genre, and breaks

> out of such limitations. Can one think of any great novel which is without comedy? I can't (15).

It is beyond the scope of this project to study the dramatic versions of Murdoch's novels, her plays or her interest in comedy; however, regarding the subjects of drama and the dramatic, there are three main points that require consideration in Murdoch's later novels, especially in the novels studied in this dissertation, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. First, Murdoch's recourse to dramatic techniques and devices, particularly comic features, in these novels dissolves the generic boundaries between comedy and these works; nonetheless, these comic devices are not formally interrelated, do not serve their conventional dramatic function of shaping a work into an organic whole and are treated playfully. Second, although Murdoch expresses admiration for Shakespeare in her works of philosophy and is deeply influenced by him, she seems to parody his plays in the novels in question. Finally, Murdoch has her own particular idea of the dramatic that is philosophical.

Thus, the three aims of this doctoral dissertation are, first, to demonstrate how Murdoch parodies conventional comic features, the four major comic character types of the *eiron*, *alazon*, buffoon and *agroikos* and the comic themes of love, lovers separated by blocking characters and metamorphosis in the three selected novels. As it will be discussed in the second chapter, these comic features have traditional roles and are formally interrelated but Murdoch parodies them either by reversing, exaggerating or by treating them playfully. Second, this study will focus on how the three novels studied parody the Shakespearean plays *As You Like It* and *Love's Labour's Lost*, *Hamlet*, and *The Tempest*, which are frequently alluded to in these works. Finally, this study will show how her idea of the dramatic is philosophical.

Therefore, the main focus of this study is, first, Murdochian parody, and next Murdoch's philosophical view of the dramatic. The kinds of parody that this study can be based on are formal parody and parodic allusions. The former

involves parodying a whole genre and the latter consists of parodied fragments, phrases and quotations; they both subject their objects to satire or attack, treating them playfully or exaggerating them to ludicrous effect.

In a classical comedy, there are four main conventional character types, the *eiron*, *alazon*, buffoon, and *agroikos*. The first pair, the *eiron*, and the *alazon*, makes the basis for the comic action that usually involves a central character's (an *eiron* type's) desire hindered by blocking characters or the *alazon* that are eventually defeated. The next pair, the buffoon and the *agroikos*, adds to the comic mood of comedy. However, Murdoch parodies these comic character types by exaggerating and mixing their functions in *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. Therefore, the comic character types have specific roles formally interrelated to the whole structure of a conventional comedy. Murdoch also parodies the themes of love, lovers separated by the *alazon* (or blocking characters in Frye's terminology, particularly what Frye calls the heavy father) and metamorphosis through exaggerating their traits and functions to ludicrous effect. Unlike the comic themes in Murdoch novels, the main action of a traditional romantic comedy usually includes a young man's blind, ardent love for a virtuous woman, which is thwarted by the *alazon* (or blocking character in Frye's terminology) who is defeated and changed in disposition and the play usually ends with the young people's marriage or a festivity and celebration. In the romantic comedies sometimes the central character is ousted and deprived of his rightful position by a blocking character and the action involves his attempt to challenge the blocking characters in order to reach his aim with a happy ending. Besides, the conventional happy resolution of a comedy simply offers the audience what they desire which is lasting happiness, and the change in a blocking character's temperament as they wish.

Murdoch admires Shakespeare and his works. In an interview with Magee on Literature and Philosophy, she says that, "Art is cognition in another mode. Think much thought, how much truth a Shakespeare play contains, or a great novel." ("Literature and Philosophy" 11) She maintains that, "A great writer can

combine form and character in a felicitous way (think how Shakespeare does it) so as to produce a large space in which characters can exist freely and yet at the same time serve the purposes of the tale." (28) However, the second aim of this dissertation is to study how Murdoch makes parodic uses of the Shakespearean plays. *As You Like It* and *Love's Labour's Lost*, *Hamlet*, and *The Tempest* are treated playfully through parodic allusions to their characters, themes and motifs and through formal parody of their genres in the three novels.

The reason Murdoch employs comic features and makes extensive references to Shakespeare's plays while treating them all in a playful and exaggerated manner seems to be her different view of the dramatic, and the last aim of this study is also to show that Murdoch's view of the dramatic is philosophical. In her work of philosophy, "The Sublime and the Beautiful Revisited", she argues that drama, tragedy or comedy, deals with appearance, not reality, and the dramatic in the novel (particularly her philosophical novels with comic vision) could embody reality. She declares that tragedy is "a product of appearance not reality. It is the mutual misunderstanding of the parts of the whole. From the point of view of the whole itself there is no tragedy…however, there is the conflict" (264). She also attempts to elaborate on the idea of the dramatic comparing and contrasting Kant, Hegel, and Kierkegaard. She seems to agree with Hegel as she believes that the dramatic consists of "the conflict: the self locked in struggle with itself and evolving as a result of the struggle." (264). She also favors Kierkegaard whose ideas of the dramatic she sees as similar to Hegel's. She says that Kierkegaard "retain[s]… the clear, dramatic, solipsistic picture of the self at war with itself and passing in this war through phases in the direction of self-knowledge." (265) Murdoch argues that the Hegelian and Kierkegaardan man (self) is a self-centered man who 'mistrusts his inner life', 'abhors the contingent or accidental', and he is a man who appears to be 'in a battle of consciousness' (269). Similarly, Murdoch's heroes abhor the accidental that may endanger their selves. Murdoch concludes that, "the man that I have in mind, faced by manifold of humanity, may feel, as well as terror, delight, but not, if he really sees what is before him, superiority. He

will suffer that undramatic, because, un-self-centered, agnosticism which goes with tolerance.” (283) Alan Kennedy says this passage shows that Murdoch has a different view of the dramatic and he regards her idea of the dramatic as “equal to 'self-centered', and it is self-centeredness which is the greatest evil in Murdoch's world.” (281) Kennedy’s comment on Murdoch’s view of the dramatic is incomplete. Self-centeredness is only a fraction of her idea of the dramatic. In addition to “The Sublime and the Beautiful Revisited”, “The Sovereignty of Good over Other Concepts”, and “The Fire and the Sun”, in which Murdoch reviews Plato’s moral philosophy, give a clear explanation of her view of the dramatic.

Murdoch thinks that the dramatic is the conflict of self with selfishness or the state of illusion that first requires the recognition of the selfishness or illusion, and then a trial to be stripped of it or to be unselfed. In other words, the dramatic is the war one wages on solipsism and/or illusion, in order to overcome them. Besides, one will not attempt to undergo this process unless one is aware of one's own solipsistic or illusory state. Another name for such a challenge is unselfing, a process that finally results in not only gaining Murdochian self-knowledge but also experiencing the unself. Murdochian self-knowledge or unself-knowledge is the knowledge of what lies beyond the self, a self stripped of solipsism or illusion.

The process of unselfing includes three steps: the first step is solipsism or a state of illusion. The second step is a recognition of this solipsism or state of illusion and being stripped of it through love (usually low Eros), the creation of a work of art or metaphoric death, and a near death experience. The final step is spiritual love and/or death.

Love is the primary and most significant means of unselfing that helps one to focus one’s attention on things other than one’s self. It is also the force behind creating a work of art. In “The Sublime and the Good” Murdoch says that, “The essence of both art and morals is love. Through love and art and morals one can realize that 'something rather than oneself' is real. They are all means of discovering reality” (215). It is necessary to add that, like Plato, she considers two kinds of love, physical and spiritual. The former works on two levels and is an

enabling force behind both partial unselfing and the creating of a work of art (that is itself a means of unselfing), and the latter is said to be akin to death.

Murdoch claims, in addition to love, that art is also a means of recognizing solipsism or an illusion and a vehicle for expressing the truth about it. She believes that, "Great art…by introducing a chaste self-critical precision into …its representation of the world by would-be complete, yet incomplete forms, inspires truthfulness and humility. (So Plato, though partly right, was partly wrong.) Great art is able to display and discuss the central area of our reality, our actual consciousness" ("Salvation by Words" 240). She adds that, "Good art reveals what we are usually too selfish and too timid to recognize" ("The Sovereignty of Good over Other Subjects" 271). Creating a work of art is considered in this study as a metaphorical death. It is not a concept that is explicitly discussed by Murdoch, but it corresponds to those forms of art in which an artist tries to create his work of art and thus moves completely away from his self and focuses on what he is creating. Iris Murdoch usually creates protagonists who are artists and writers, since she believes that "the serious artist looks at the world and … he sees more of the world. The great artist sees the marvels which selfish anxiety conceals from the rest of us." ("Literature and Philosophy" 29) Murdoch argues that artists are the unselfed and virtuous people since they apprehend and respect things other than themselves. In "The Sublime and the Beautiful Revisited", she says that,

> Virtue is not essentially…concerned with …stripping the personality for a leap. It is concerned with really apprehending that other people exist. This too is what freedom really is; and it is impossible not to feel the creation of a work of art as a struggle for freedom… freedom is knowing and understanding and respecting things quite other than ourselves. Virtue is in this sense to be construed as knowledge, and connects us so with reality… The knowledge and imagination which is virtue is precisely the kind which the novelist needs to let his characters be, to respect their freedom…to apprehend the reality of others. The artist is

> indeed the analogon of the good man…the lover who, nothing himself, lets other things be through him. (284)

Murdoch emphasizes that it is only an unselfed artist who is able to see without illusion and convey the truth as he sees it through his work of art that is created through love. The third means, the near death experience, is not directly mentioned by Murdoch but it is displayed in her novels under study. It can be regarded as an experience after which the characters recognize their solipsism or illusion and become more altruistic or become more selfless. The final stage is real death or spiritual love that makes one completely unselfed. In fact, the readers of the novels in this study will realize that Murdoch is trying to make her characters act out her philosophical view of the dramatic.

Considering these arguments, this study consists of six chapters. The second chapter will deal with the theoretical background of the study. It will include four parts: first, intertextuality and theories of genres will be reviewed to demonstrate how the generic boundaries have been dissolved in Murdoch's fiction. Second, theories of comedy, the features of romantic comedy, the comic character types and themes that Murdoch parodies in her novels will be evaluated. Third, the concept of parody and how Murdoch handles this concept in her novels will be studied. Finally, Murdoch's philosophical view of drama and the dramatic will be fully discussed.

The third, fourth, and fifth chapters will be concerned successively with the study of *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. The first part of each chapter will deal with the parodic comic character types, and the themes of love, lovers separated by blocking characters and metamorphosis. The second part will present the parodic role of Shakespearean plays *As You Like It* and *Love's Labour's Lost* in *The Nice and the Good*, *Hamlet* in *The Black Prince*, and *The Tempest* in *The Sea, The Sea*, to show how the themes, characters and genres of the plays are parodied in the novels. Finally, the Murdochian view of the dramatic will be discussed in each novel.

CHAPTER II

THEORETICAL BACKGROUND

2.1. Introduction

Iris Murdoch's novels, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*, employ comic features, and they make extensive references to Shakespearean works. These novels, however, also parody both comic elements and Shakespearean plays. This is because Murdoch has an alternative view of the dramatic. Therefore, this chapter is an attempt to review the theories and terms that explain Murdoch's use of parody and her philosophical view of the dramatic.

First and foremost, the word "impact" in the title of this thesis – "Iris Murdoch's Novel-Plays: The Impact of the Use of Dramatic Elements on Iris Murdoch's Fiction" –introduces one of the dominant theories in literature, intertextuality, and indicates the disappearance of generic boundaries between drama and the novel. The theories of intertextuality and genres explain how drama has influenced the novel but intertextuality also substantiates Murdoch's parodic use of comic devices, and her parodic allusions to Shakespearean works, *As You Like It* and *Love's Labour's Lost* in *The Nice and the Good*, *Hamlet* in *The Black Prince* and *The Tempest* in *The Sea, The Sea*. Therefore, the first part briefly reviews both the theories of intertextuality and Cairns's, Fishelov's and Fowler's ideas on how generic boundaries have been dissolved.

The second part restricts drama and the dramatic to comedy, particularly romantic comedy, comic characters and themes. The second part includes, first, an appraisal of the theories of comedy and comic characters. Although the relevant ideas of the scholars Aristotle, Olson, Cornford, and Sypher will be reviewed briefly, the main discussion will involve Frye and his theories of myths. Northrope Frye's *Anatomy of Criticism* includes a detailed study of comedy and is reviewed

in this chapter in detail. Four major comic character types, which are the *eiron*, *alazon*, buffoon and *agroikos,* will be studied. The contest between the *eiron* and *alazon* character types that have formed the main design of comedy will be the central focus. A classification of all the character types will also be provided. The *eiron* type characters include the hero, the heroine, the trickster, and the older man. The *alazon* type characters include the blocking father, the pedant, the miser, the misanthrope, the hypocrite or the hypochondriac. The buffoon group can be classified as the fools, the clowns, the pages, the singers, the incidental characters and the characters with foreign accents. The last group is the *agroikos*, the churlish or the rustic. This part contains an elaboration on the themes of love, lovers separated by blocking characters, and the metamorphosis of comic characters.

In the third part, the concept of parody will be discussed. Some general definitions of parody will be given, followed by its classification as formal parody and parodic allusions, both of which are considered in *The Nice and the Good*, *The Black Prince* and *The Sea, The Sea*. The ways in which Murdoch parodies comic features and Shakespearean plays will also be elaborated in this part.

The last part of this chapter explains Murdoch's philosophical idea of the dramatic. It seems that for Murdoch drama does not mean merely some works of literature that are written to be performed on the stage, in general, with exceptions like the closet drama. For Murdoch, drama is not an external performance and experience that may or may not affect the audience. She thinks it is moral and philosophical. The dramatic, for Murdoch, is a moral war, called unselfing, waged on the self that is selfish or in a state of illusion until its metaphoric or real death through unselfing.

2.2. Intertextuality and Theories of Genres

The term intertextuality, although coined by Kristeva, has a rather longer history. This history briefly starts with Saussure's concept of the linguistic sign as

being differential, not referential, and arbitrary[*]. The next influential figure whose ideas have helped to shape the theory of intertextuality is Bakhtin, who asserts that the words which one chooses have traces of the utterances of others and who elaborates on his idea. Bakhtin believes that:

> any utterance, in addition to its own theme, always responds … in one form or another to others' utterances that precede it. The speaker is not Adam, and therefore the subject of his speech itself inevitably becomes the arena where his opinions meet those of his partner… or other viewpoints, trends, theories and so forth… (1986 93-4).

Besides, Bakhtin introduces three more concepts that highlight the intertextual nature of language in general and literature in particular: dialogism, heteroglossia, and the carnival. In his essay, "Discourse in the Novel", he explains dialogism and heteroglossia as the coexistence of voices of others within one's own voice (276-93). The carnivalesque is dialogic in that the constituents of the carnival fight against what is official. The carnival is an arena where official/serious and unofficial worldviews clash.

For Roland Barthes, a text is "woven entirely with citations, references, echoes, cultural languages… antecedent or contemporary, which cut across it through … the citations which go to make up a text [and] are anonymous, untraceable, and yet *already read*: they are quotations without inverted commas" (160). But it is actually Julia Kristeva who exploits Saussure's and Bakhtin's theories in order to coin the concept of intertextuality. Particularly, she has emphasized the theories of Bakhtin, stating that "any text is constructed as a

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[*] Saussure argues that, "Language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others" (114). Thus, every sign becomes decipherable only when it is explained through other signs.

mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity. And poetic language is read as at least *double*" (66). Graham Allan summarizes Kristeva's theory by remarking that a text is constructed out of already existent texts (35).

Genette interpreted intertextuality similarly but he used his own new terms, *hypertexuality* and *metatextuality*, closely related to the present study. Genette has a structuralist definition of the term, unlike the above-mentioned thinkers who are poststructuralists. Genette uses the term Transtextuality instead of intertextuality and subdivides it into intertextuality, paratextuality, hypertexuality and metatextuality. The term intertextuality, for Genette, is reduced to "a relationship of copresence between two texts or among several texts" (1997 a 1). Genette also regards intertextuality as "the actual presence of one text within another" (2). Paratextuality includes paratexts: *epitexts* and *peritexts*. Paratexts are "those elements which lie on the threshold of the text and which help to direct and control the reception of a text by its readers." (Allen 103)

The term hypertextuality, crucial to this study due to its inclusion of parody, is defined as any relationship that interlinks a text B, which he calls the *hypertext*, to an earlier text A, which he calls the *hypotext*, upon which the *hypertext* is 'grafted' not as a comment (5) but as an imitation. Genette, moreover, is concerned with texts that are self-consciously related to previous texts. The term hypertextuality, in fact, "marks a field of literary works the generic essence of which lies in the relation to previous [texts]" (Allen 108). A quotation from Genette clarifies what he means by *hypertextual* genres: " Above all hypertextuality as a category of works, is in itself a generic, or more precisely, transgeneric architext … a category of texts which wholly encompasses certain canonical (though minor) genres such as pastiche, parody, travesty, and which also touches upon other genres – probably all genres" (8). The term, *metatextuality*; however, is more general. It embodies parodying a genre rather than a specific text.

The following brief review of Cairns's, Fishelov's and Fowler's ideas on genres suggests that the dividing line that determines the characteristics of specific genres has faded with the passage of time. In his study of kinds of literature, Francis Cairns argues that "Every genre can be thought of having a set of primary or logically necessary elements which in combination distinguish that genre from every other genre" (6). Some of these primary elements may be transformed according to the requirements of different literary periods. The necessary elements Cairns mentions can be reduced to a few, due to the fact that all the genres have integrated the elements of other genres – Fowler for instance cites comedy as an example: all comedies have characters; that is, character is a necessary element of comedy (39). And as it will be extensively argued later in this chapter, all classical comedies include a young man's desire for a young woman that is obstructed by a blocking father figure; however, a comedy ends happily when the young couple are united in a marriage ceremony. Yet, as Alastair Fowler notes: "With modern genres, boundaries are even more indistinct and shifting, overlapping and allowing an intricate mixture. Necessary elements are sparse"(39).

David Fishelov also primarily considers genres as historical and elucidates what he means by this by saying that genres "are transmitted through history" (10), and are not limited to one literary period; thus, he maintains that "During the process of transmission some significant changes may of course occur, but literary genres still serve as a network of linkages between different literary periods, sometimes successively, sometimes through chronologically discontinuous 'leaps'" (10).

Studied in the light of Robert C. Elliot's theories, three necessary conditions for the novel which he has adopted from Forster can be formulated: a novel has to be a work of fiction, it should be presented in prose, and it should be of considerable length, three traits that are respectively opposed to history/philosophy, verse, and short story/novella (22). However, in the three novels under consideration here, several other elements and characteristics have

been added to the necessary conditions, that are beyond the focus of this dissertation.

How do the above assumptions respond to and find reflection in Murdoch's fiction? Briefly speaking, if studied in the light of the above theories of intertextuality, Murdoch's novels will be revealed to be substantially influenced by comedy and its elements and subjects. The theories of genres also reveal the shifting and mixture of genres; for instance, the diverse elements that go into the making of a comedy can also be traced in Murdoch's novels as intertexts, namely, comic character types and comic themes. However, as I shall also stress under the title of parody in the Third Part of this section, Murdoch's main aim in exploiting the elements of comedy is parody. She uses comic elements not in their traditional sense; rather she exaggerates and playfully treats the elements without which a comedy loses its organic whole, namely, conventional comic characters and themes.

In the same manner, Murdoch treats Shakespearean plays in a playful manner, which is the main aim of parody. Her novels under study not only parody the whole genre of comedy but each novel seems to make parodic allusions to Shakespearean works and parody their genres. That is, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*, are hypertexts related to the precursor texts or hypotexts *As You Like It*, *Love's Labour's Lost*, *Hamlet* and *The Tempest* through parody and parodic allusions. Those plays of Shakespeare are thus parodied in two ways: by making parodic allusions to them and by parodying their genres.

2.3. Theories of Comedy and Comic features

The word drama is a general term in the title of this dissertation that means drama in its traditional sense including tragedy and comedy and that also embodies Murdoch's view of the dramatic. Therefore, it needs further explanation. This

section focuses only on comedy, especially romantic comedy, four comic character types and three major comic themes.

Aristotle's definition of comedy is not as comprehensive as that of tragedy. He defines comedy as "an imitation of persons worse than the average. Their badness, however, does not extend to the point of utter depravity; rather, ridiculousness is a particular form of the shameful and may be described as the kind of error and unseemliness that is not painful or destructive … the comic mask is unseemly and distorted but expresses no pain" (49).

Other philosophers and scholars, like Olson, Cornford, Frye, Sypher, and Bergson have given more detailed descriptions of comedy. For Cornford, Sypher and Frye, theories of myths seem to be basic. These scholars believe that comedy has evolved from ancient rituals. The last two emphasize the mythic characteristics of comedy based on Cornford's theories. Sypher thinks that comedy evolves from "the fertility ceremony…[which] requires a contest or *agon* between the old and the new kings, a slaying of a god or king, a feast and a marriage to commemorate the initiation, reincarnation, or resurrection of the slain god…[the ceremony may be] interrupted by an unwelcome intruder (an *alazon*)"(217).

Frye begins his theory of myths of comedy by observing that "dramatic comedy, from which fictional comedy is mainly descended, has been remarkably tenacious of its structural principles and character types." (163) That is, some characteristics of comedy are outworn repetitions of the Attic comedy. He then summarizes the plot of a comedy, particularly romantic comedy, as a happening in which a young man's desire for a young woman is hindered by some opposition, 'usually parental'; however, the plot comes to a happy ending in which the young people's wishes are fulfilled, and this happy ending is social; thus, it is celebrated by a ritual festivity, a party or marriage ceremony (163).

In the romantic comedies sometimes the central character is ousted and deprived of his rightful position as a ruler or an heir by a blocking character and the action involves his attempt to challenge the blocking characters in order to reach his aim and a happy ending. Frye (with all the above scholars) agrees on the

social level of life in comedy. Similarly, Alexander Leggatt believes that “the traditional ending is essentially social” (5) in comedy. There is nothing individual about marriage or a festivity. These are both social events.

Frye, in his classification of comedy, notes that, “Comedy ranges from the most savage irony to the most dreamy wish-fulfillment romance” (177). According to Frye, comedy passes through six phases until it comes to full maturity. The first three phases have an ironic color and the next three have a romantic color. Earlier in his book, Frye describes ironic comedy as “the portrayal of a chattering-monkey society devoted to snobbery and slander” (48).

Frye views comedies of the first three phases as having some specific characteristics. In the first phase there are features like the existence of a demonic world in which there is the ritual punishment of the tricky slave. There is also a fear of death that threatens the central character until the end; however, there is a redeeming agent. There is an element that Frye calls the “point of ritual death”; that is, the central character experiences near death that is followed by *cognito*, or recognition. In the second or quixotic phase, parody is prevalent and the theme of freeing a slave is one of the recurrent themes. The third phase seems to embody the characteristics of comedy of manners. Comedy of manners aims at the corrupted manners of gallants and ladies to whom life is a pleasant comedy of which marriage is the main design. However, infidelity in marriage and Oedipal themes are widespread. It must be noted that the comedy of humor and manners and satiric comedy belong to the three early phases of comedy.

Frye dedicates the next three phases to romantic comedies that include romantic comedy, the comedy of errors, dark comedy or tragicomedies. Earlier in his discussion he states that in romantic comedy “the same easy connection with myth recurs in the fact that such imagery [pastoral] is often used … for the theme of salvation” (43). Despite the social interest of comedy, romantic comedy preserves the theme of escape from society to an idealized simple life in the country and association with nature. Therefore, the fourth phase includes the ritual theme of the triumph of life and love over the waste land. In this phase there is a

movement from a normal world to a green world where metamorphosis happens, and back again (182). This phase also has an element of rebirth that usually involves a female figure; for instance, to bring about the comic resolution the heroine disguises herself as a boy. In some comedies, the rebirth of the hero and the motif of the healing of the impotent king are also seen.

The fifth phase involves sea comedies. The sea becomes a "lower and chaotic world". There are separations and reunions as well. There are two worlds and sometimes the whole action takes place in the second world. Finally, the sixth phase involves the love of the occult, and individual detachment from routine existence. The comedy in this phase involves "the world of ghost stories …[and] Gothic romances" (185).

According to Frye the form of comedy develops either through blocking characters or through a "series of discovery and reconciliations. One is the general tendency of comic irony, satire, realism, and studies of manners; the other is the tendency of Shakespearean and other types of romantic comedy."(166-7) This study will put the emphasis on all comic characters not just blocking characters. According to Frye, there are four main groups: the *eiron*, *alazon*, buffoon and *agroikos*. He says that, "the contest of *eiron* and *alazon* forms the basis of the comic action, and the buffoon and the churl polarize the comic mood." (172)

Cornford, Sypher (as mentioned earlier), Frye and Fishelov argue that the plot of a comedy develops through an *agon* between the *eiron* and *alazon* figures. Cornford notes that comedy is a development of ancient religious rituals that included the *agon* between *eiron* and *alazon* and culminated in the defeat of death and the victory of spring/rebirth over winter/death (39-40). In his institutional analysis of comedy, Fishelov also presents a related idea concerning the role of the *alazon* figure in comedy. Fishelov attempts "to analyze comedy as a literary 'institution' that has [its] specific goals… [such as] the happy ending, usually in the form of the union of the young couple…The central roles are those of the young lovers, [and] the blocking figure who tries to stop them on their way to the happy ending…"(99).

Likewise, Frye states that, in conventional romantic comedy, an *alazon* figure or the blocking father type temporarily hinders the young couple's pairing-off, but in the end the obstacle is overcome and followed by marriage. This blocking figure, according to Fishelov, is the *alazon* figure who causes a conflict in comedy that is resolved through the victory of the [lovers] over the *alazon* with the aid of the *eiron* (101). In the same way Abrams defines the e*iron* as self-derogatory, a dissembler, whose contest with the *alazon*, the braggart in Greek comedy, is central to the comic plot. He also calls the "verbal conflict between two characters, each one aided by half the Chorus" the *agon* (134-5). Briefly, the role of the *alazon* in developing the plot of comedy is central.

Frye classifies the *eiron* type as the hero, the heroine, the female confidant, the trickster, and the older man. Central to the *eiron* group is the hero; the hero triumphs over the blocking father, or other types of *alazon* or blocking characters and has his wishes fulfilled. Cornford also remarks that the "Hero has a mocking irony" (110). Next in the category is the heroine who "accompanies a male hero in his triumph" and sometimes disguises herself; in the end she turns out to be the person the hero has been looking for (Frye 173).

Another *eiron* type is the trickster who is a tricky slave "entrusted with hatching the schemes which bring about the hero's victory" (173). Olson's well-intentioned fool corresponds to Frye's tricky slave who helps the central character (Olson 52-3). There is also another type of the trickster who is believed to have "developed from the vice of the morality plays …[but] is, in spite of his name, benevolent." (173). The last type of this group is the older man "who begins the action of the play by withdrawing from it, and ends the play by returning" (174).

Olson generalizes the *alazon* types and regards them as ill-intentioned fools who try to block the central characters (52-3). Cornford remarks that the main type character among the *alazon* group of characters or blocking characters is the blocking father who rages and threatens, has obsessions and is gullible. In addition to a blocking father, another *alazon* type is the blocking father surrogate who is a man of words rather than action. There are other *alazon* types such as the pedant,

“often a student of occult sciences”(172), the miser, the misanthrope, the boastful rival, the hypocrite or the hypochondriac. Cornford refers to the *alazon* as a pretentious and conceited character as well (154).

Later, Frye focuses on one of the main reasons – quite relevant to this study – that makes the blocking character, or the *alazon*, comic and that is the comic character's obsession or humor (as Frye quotes from Ben Jonson). He maintains that, “the humor in comedy is usually someone with a good deal of social prestige and power, who is able to force much of the play's society into line with his obsession.” (168-9) What happens to the *alazon* in the end of the comedy? On the one hand, Frye says that at the end of comedy “the blocking characters are more often reconciled or converted than simply repudiated. On the other, (considering some conventions and conventional examples) he adds that “the braggart must be exposed, ridiculed, swindled, and beaten.” (165). There is also an irreconcilable character in comedy called *pharmakos*. Comedy often includes a scapegoat ritual of expulsion which gets rid of some irreconcilable character…” (Frye 165). The scapegoat or *pharmakos* is explained by him earlier in his book when he states some themes of ironic comedy, “the theme of social revenge on an individual, however great a rascal he may be, tends to make him look less involved in guilt and the society more so.” (45)

The third group of comic characters is the buffoon type which, according to Frye, has been derived from Greek Middle Comedy and includes various types of fools, clowns, singers (entertainers), pages, characters with foreign accents and incidental characters. “The oldest of this incidental nature is the parasite who…does nothing but entertain the audience by talking about his appetite” (175). Cornford also says that the buffoon is “in some way attached to the hero as a friend or attendant…” (139). Langer states that this stock figure in comedy is “an obvious device for building up the comic rhythm…he remains a jester, servant, or other subsidiary character whose comments, silly or witty or shrewd, serve to point the essentially comic pattern of the action” (516).

Frye, finally, classifies the last group of comic characters as the *agroikos* that, like the buffoon, polarizes the comic mood of the comedy. Frye says that the *agroikos*, usually means either churlish or rustic. “This type may also be extended to cover the Elizabethan gull and…in vaudeville [it] used to be called the straight man, the solemn or inarticulate character who allows the humor to bounce him off…We find the churls in the miserly, snobbish, or priggish characters whose role is that of the refuser of festivity, the killjoy who tries to stop the fun” (176). Frye also discusses a type of *agroikos* in a very ironic comedy, which (with an overt reference to Restoration comedy) he calls the ‘plain dealer’. A character who is a dissatisfied railer and morally superior to others may play the role of the *agroikos* (176).

The comic character type of the fool needs more elaboration since some critics have called the hero (the *eiron* type) a fool (a buffoon type). Cornford says, “ the Buffoon and the *eiron* are … closely allied” (137). Frye talks about a hero (the *eiron* type) who is also a fool in ironic comedy, and Sypher asserts that “hero has a close kinship with fool” (233). However, Sypher talks about two kinds of fools, one is the parasite, the other is the prophetic figure. Sypher says that, “At his most contemptible the artificial fool may be the parasite of the old Greco-Roman comedies, a servile instrument in the hands of wealth and power. These fools use oily manners… But the fool can also be the seer, the prophet, the ‘possessed’, since the madness of the fool is oracular, sibylline, Delphic.”(233) In this study the former will be considered as the buffoon fool and the latter the *eironic* fool that corresponds to the hero.

After the characters, the comic themes of love, lovers separated by blocking characters, and metamorphosis of the characters will be dealt with. First, love, in romantic comedy, can be considered as a dramatic device: as Olga Kenyon remarks “Falling in love is a convenient *dramatic* device containing suspense, surprise, theatrical coincidence, even violence” (26). Correspondingly, in his theory of myths, Frye says that, “The presiding genius of comedy is Eros, and Eros has adapted himself to the moral facts of society.” (181); however, he refers to the

minor possibilities of incestuous combination as well. He further elaborates on Shakespeare's type of romantic comedy and calls it the drama of the green world in which the plot assimilates " the ritual theme of triumph of … love" (182).

The tradition of romantic love involves two (usually young) people who fall in love at first sight. The lover loves his virtuous beloved with a blind, eternal and innocent love and suffers from the agonies that love causes-- as far as the study of *As You Like It*, *Love's Labour's Lost* and *The Tempest* are concerned. The beloved also loves her lover in a similar way. Although the lover and beloved are sometimes blocked temporarily (by a blocking character, or the blocking father), they are finally united and usually married and live happily ever after. However, the themes of love and separated lovers that are closely related are parodied in the three Murdoch novels. Parodic romantic love will be discussed in *The Nice and the Good*, *The Black Prince* and *The Sea, The Sea*.

One of the concluding concepts in traditional comedy is the concept of change. Frye says that since comedy is a movement from an arbitrary, elderly, ritualistic society to one controlled by youth and pragmatic freedom, it is therefore a movement from "illusion to reality", or from "*pistis* to *gnosis"*, as the Greek words express it (169). That is, characters change and the theme of the metamorphosis of comic character types becomes an indispensable part of comedy. Moreover, in the end of a classical comedy, readers "are simply given to understand that [everybody] will live happily ever after, or that at any rate they will get along in a relatively unhumourous and clear-sighted manner." (Frye 169) The happy resolution of comedy promises that the blocking characters will miraculously change, they will repent of their past villainous deeds, become good and (usually) will not relapse into their former state. As Frye maintains, "Unlikely conversions, miraculous transformations, and providential assistance are inseparable from comedy. Further, whatever emerges is supposed to be there for good" (170).

These three dominant themes in traditional romantic comedies, love, separated lovers and metamorphosis are parodied in *The Nice and the Good*, *The*

Black Prince and *The Sea, The Sea*. A detailed discussion on how Murdoch has parodied these themes will be offered in the next three chapters. The next section of this chapter will present a detailed study of the concept of parody and the ways in which Murdoch handles parody in the novels under study.

2.4. The Concept of Parody, and Parodic Genres, Comic Characters, Themes and Shakespearean Plays:

The literary device of parody is an indispensable part of this study because Murdoch parodies both comic features and Shakespearean plays. Cuddon defines parody as

> The imitative use of the words, style, attitude, tone and ideas of an author in such a way as to make them ridiculous. This is usually achieved by exaggerating certain traits, using more or less the same technique as the cartoon caricaturist. In fact, a kind of satirical mimicry. As a branch of satire … its purpose may be corrective as well as derisive.(640)

Although in the beginning of this entry Cuddon restricts parody to the imitation of an author, later on he cites the example of "Cervantes [who] parodied the whole tradition of medieval romances in *Don Quixote*" (641). Both definitions are quite relevant to the study of Murdoch's selected novels since she both parodies and exaggerates certain traits of the genre of comedy and makes parodic allusions to Shakespeare's works.

Abrams also offers a similar definition of parody: "A parody imitates the serious manner and characteristic features of a particular literary work, or the distinctive style of a particular author, or the typical stylistic and other features

of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject." (27)

Simon Dentith's account of parody is more comprehensive. He starts with a general review of parody and continues with more detailed aspects of it. He starts his argument by defining parody in language based on his study of Bakhtin. He remarks that "at some level…parody involves the imitation and transformation of another's words." (3) He maintains that one has no choice but parrot others' words. Language involves imitation and parody is an inflection of imitation. He, then, turns to written parodies and suggests that one of the ways in which one can understand written parodies is intertextuality.

Although, Dentith's account is similar to the discussion on intertextuality that was discussed earlier, his main focus is parody. Dentith characterizes intertextuality as follows: "initially as the interrelatedness of writing…all written…texts… situate themselves in relation to texts that precede them, and are in turn alluded to or repudiated by texts that follow." (5) Later, he expands the meaning of the term and states that intertextuality obviously "denotes the myriad *conscious* ways in which texts are alluded to or cited in other texts: the dense network of quotation, glancing reference, imitation, polemical refutation and so on in which all texts have their being." Then he adds that at a profound level intertextuality

> refers to a dense web of allusion out of which individual texts are constituted – their constant and inevitable use of ready-made formulation, catch phrases, slang, jargon, cliché, common-places, unconscious echoes and formulaic phrases. All these linguistic echoes and repetitions are accented in variously evaluative ways, as they are subjected – or not – to overt ridicule, or mild irony (5).

Dentith bases his simple definition of parody in relation to intertextuality on the precursor texts as "one of the many forms of intertextual allusion out of which texts are produced." (6) He classifies parody into specific and general or formal parody and parodic allusions. As the name denotes, specific parody aims at a specific precursor text whereas general parody aims at "a whole body of texts or kind of discourse."(7) Formal parody embodies the whole text whereas parodic allusions constitute only fragments, phrases and quotes. Finally Dentith concludes that "Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice." (9) Parodies draw on the authority of precursor texts to attack, satirize, or just playfully refer to their elements. "One of the typical ways in which parody works is to seize on particular aspects of a manner or a style and exaggerate it to ludicrous effect" (Dentith 32). As for the use of parody in the novel, Dentith notes that "the novel establishes itself and its credentials for serious consideration by the deployment of parody, which it uses to devalue alternative genres and their ways of depicting the world."(55)

Accordingly, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea* handle parody in two ways. According to Dentith's second classification of parody, the novels can serve as formal parodies and they employ parodic allusions. They parody romantic comedy either by reversing its features or by mixing its features with those of satiric comedy, exaggerating and treating its features playfully. In classical comedies, the functions of the *eiron* and the *alazon* group, and of the buffoon and the *agroikos* group are distinguished. The first group forms the design of the comedy and the second group adds to the comic mood. The characters in *The Nice and the Good*, *The Black Prince* and *The Sea, The Sea* sometimes bear substantial resemblance to these character types; however, they neither form the basis for the comic action nor add to the comic mood. Murdoch parodies the themes of romantic everlasting love and young lovers separated by blocking characters in different ways-- for instance, by creating unconventional romantic love and lovers or by demonstrating love in different guises – lust,

jealousy, carnal and transient love. Murdoch also parodies the theme of metamorphosis. Conventions say that the blocking characters at the end of a comedy are sorry for their deeds and miraculously become good. However, in these novels there are either no blocking characters or Murdoch uses a modern comic device, the unreliable character-narrator-artist, that creates a discrepancy between what is said and what the readers see happening through what the other characters show or say. Murdoch "depicts the writer as a fool, a practice that curiously calls into question the validity of artistic activity, or the comic writer will use an artist as narrator or major character in order to have a consciousness capable of sensitivity and detachment necessary for the narrative" (Hague 37). On the whole, reversal, exaggeration and mixing are the ways in which Murdoch's parody functions in *The Nice and The Good* and reversal, mixing and playfulness are the ways in which it functions in *The Black Prince*.

Finally, Murdoch's selected novels parody Shakespearean works: *As You Like It* and *Love's Labour's Lost* in *The Nice and the Good*, *Hamlet* in *The Black Prince* and *The Tempest* in *The Sea, The Sea*. Her novels make parodic allusions to characters, themes, and symbols, and parody the main design of the conventional romantic comedy, character types, and the genres of Shakespearean plays.

2.5. Murdoch's Philosophical View of the Dramatic

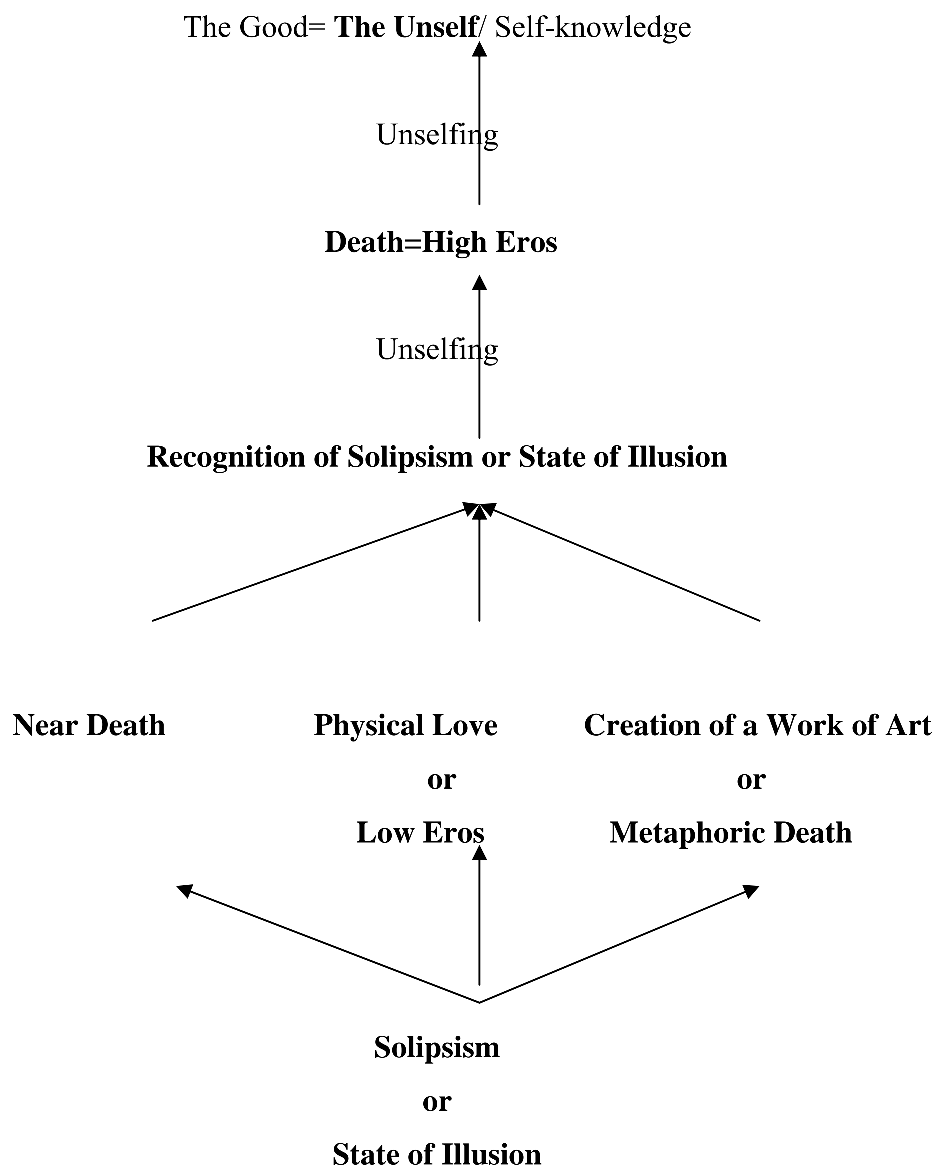
This part presents Murdoch's philosophical view of the dramatic. The comic themes of love and metamorphosis, and some functions of comic blocking character types such as obsession are parodied in Murdoch's fiction because she thinks these features of comedy deal with appearance. Therefore, she presents nearly the same subjects in a philosophical context to show that for instance love may help an obsessed person change so that he might be able to see reality. In the Introduction a brief explanation was given of Murdoch's idea of drama and the dramatic; however, a more detailed study of some of her works of philosophy

“The Sublime and the Beautiful Revisited”, "The Sovereignty of Good over Other Concepts", and “The Fire and the Sun” is now necessary.

Iris Murdoch reviews the philosophy of Hegel and Kierkegaard in “The Sublime and the Beautiful Revisited”. She favors both their idea of the dramatic as consisting of a self in a war of consciousness and their idea of a self-centered man who despises contingencies of life or chancy life (in Murdoch’s terminology). Murdoch’s heroes too are self-centered and therefore abhor the accidental that may endanger their selves. After examining Kant, Hegel, Kierkegaard, and Plato, she, finally, proposes her view of the dramatic. For Murdoch, drama, whether tragedy or comedy, deals with appearance not reality. She adopts the concept of conflict which is an indispensible part of drama and uses it in the context of her moral philosophy. According to Murdoch, the dramatic is the conflict of a self-centered and mediocre man (or a bad man in Platonic terminology) with his solipsism and state of illusion after recognizing his state in order to become a selfless or a good man. She proposes the idea of solipsism or illusion as the primary state the self is in and on which one wages a war called unselfing. Thus, unselfing is impossible unless one is solipsist or in a state of illusion and has realized one’s state. Shortly, unselfing means being stripped of solipsism and illusion and it not only results in Murdochian self-knowledge but also in experiencing the unself or the Good (in Platonic terminology). Murdochian self-knowledge can be regarded also as the unself-knowledge, the knowledge of what lies beyond the selfish self and it is unattainable unless the solipsistic self is turned into the unself. Thus, the main moral imperative of Murdoch’s philosophy and work is unselfing. One’s moral burden is self-centeredness and unselfing is one’s moral task (Gordon 7).

Considering Murdoch’s three works of philosophy, “The Sublime and the Beautiful Revisited”, "The Sovereignty of Good over Other Concepts", and “The Fire and the Sun” and her works under study, the process of unselfing can be summarized as including three steps. Unselfing is shown as both partial and complete in *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. The partial unselfing usually includes the first two steps and the complete unselfing

includes the final step as well. Murdoch's concept of unselfing and the unself can also be diagrammed as follows:



The first step of unselfing is solipsism or the state of illusion. In "The Sovereignty of Good over Other Concepts", Murdoch highlights the concept of

solipsism by arguing that, "human beings are naturally selfish," (364) and “The self, the place where we live, is a place of illusion.” (376). "The Sovereignty of Good over Other Concepts" and “The Fire and the Sun” show the similarities and differences between Plato’s and Murdoch’s argument about the means of unselfing. These works reflect Murdoch’s concept of unselfing as “a Platonic concern for seeing without illusion” (Gordon 12).

In “The Fire and the Sun”, she starts reviewing Plato’s moral philosophy by stating that “Plato pictures human life as a pilgrimage from appearance to reality” (387). According to Plato this pilgrimage involves a man's quest from the Cave of illusions towards self-knowledge through love. The Myth of the Cave is described in Plato’s *Republic VI*. The Myth is about a cave in which there are chained prisoners. Behind them there is a parapet along which are statues and behind that there is a fire. The prisoners see only the shadows of the statues cast by the fire. If one of them was released he could not only turn round and see the fire and the statues but could also make his way out of the cave to the objects in the world above ground and finally the Sun which, according to an earlier analogy in *Republic VI*, represents the supreme Forms, the Form of the Good, for instance (1133). Simply, one can take the Cave as the metaphor of the self and the Sun as the metaphor of the Good gained through unselfing. If one is to see the Sun one has to leave that Cave to experience ascesis, the state of the soul that is detached from the body. Murdoch alludes extensively to the Myth of the Cave in her fiction because this metaphor corresponds with her idea of unselfing as a journey (or war) for self-knowledge as well.

Murdoch adds that, “It remains Plato’s…view that the bad (or mediocre) man is in a state of illusion, of which egoism is the most general name, though particular cases would of course suggest more detailed description. Obsession, prejudice, envy, anxiety, ignorance, greed, neurosis, and so on and so on *veil* reality.” (“The Fire and the Sun” 426). Most of the particular cases of illusion characterize Murdoch’s main characters in *The Nice and the Good*, *The Black*

Prince, and *The Sea, The Sea*, namely, ignorance of reality, obsession, prejudice, envy, anxiety, and neurosis. These are moral burdens that can only be solved through unselfing.

In the first place, unselfing starts as the recognition of self-centeredness or illusion, through love. Therefore, as the study of the three selected novels will reveal, a person in love can recognize the reality of others outside of one's self. Once one has become aware of the others and things other than one's self and has begun attending to (or loving) them, unselfing is initiated. Murdoch discusses the enabling power of love in "The Sovereignty of Good over Other Concepts", (in which she reviews Plato's ideas) and states that the obvious thing in one's surroundings that can be regarded as an occasion for unselfing is [love of] beauty (369). She maintains that the love of beauty in nature is an ennobling force that enables one to gain the unself-knowledge (the knowledge of the Good). The Good is also "the magnetic center towards which love naturally moves." (384) since it embodies all virtues including Beauty.

Love is the key topic of the dialogues in *The Symposium,* that presents Plato's account of the soul's ability in this life to ascend from the perception of particulars to the knowledge of the Forms through love of beauty. The soul's progression towards the Sun (The World of Ideal Forms) requires an evoking power that, in *The Symposium*, is said to be Eros or love of beauty. It is love (Eros) that provides the driving force behind the soul's progress from interest in beautiful bodies to concern for the beauty of character and beauty of mind to a final vision of true and unchanging Beauty, the Form itself. At Socrates' inquiry, Diotima, in relation to her view of the contemplation of Eros and beauty, explains the role of physical beauty in attaining spiritual love as follows:

> The man who would pursue the right way to this goal must begin, when he is young, by applying himself to the contemplation of physical beauty, and, if he is properly directed by his guide, he will first fall in love with one particular beautiful person and beget noble sentiments in

> partnership with him. Later he will observe that physical beauty in any person is closely akin to physical beauty in any other, and that, if he is to make beauty of outward form the object of his quest, it is great folly not to acknowledge that the beauty exhibited in all bodies is one and the same; when he has reached this conclusion he will become a lover of all physical beauty…The next stage is for him to reckon beauty of soul more valuable than beauty of body; the result will be that, when he encounters a virtuous soul in a body which has little of the bloom of beauty, he will be content to love and cherish it and to bring forth such notions as may serve to make young people better…This is the right way …to begin with examples of beauty in this world, and using them as steps to ascend continually with that absolute beauty as one's aim (94-6).

In Murdoch's philosophical works examined in this dissertation and in the three selected novels the concept of love is associated with both high and low Eros. Like Plato, Murdoch believes that low Eros or physical and possessive love is crucial and constructs the basis for spiritual love or high Eros. Although low Eros is egoistic and selfish, it is necessary to alter consciousness, but it also ought to be changed into high Eros or death, the final step of unselfing. Low Eros can be destructive unless it is transformed into its spiritual form. ("Fire and the Sun" 416-18) Murdoch's commentators also emphasize physical love as essential; for instance, Gordon says that, "The seizure of the mind by Eros, in the Murdochian universe is both peremptory and subtle… It liberates 'the soul from fantasy' and enables one to 'see'"(46). Spear explains that the love to redeem "purifies the emotion moving away from the selfish and personal towards the spiritual and universal." (75) Redemptive love or high Eros is the spiritual love and destructive love or low Eros is the possessive love or physical love. Naussbaum, like Gordon,

also supposes that low Eros is a source of motivation for the soul in its quest for the Ideal Forms, the Good (31).

Second, Murdoch, in "The Fire and the Sun", emphasizes that love is also the force behind creating a work of art, which is itself a vehicle for recognizing solipsism and illusion and expressing the truth about such a state. "Murdoch's principal paths to the Good are Eros and art. Eros and Art are by no means unegoistic or incorruptible in her scheme of things, but they are capable of transforming selfhood into a mode of spiritual aspiration, a step on the Platonic ladder to a reality beyond appearances." (Gordon 46) This is totally in contrast with Plato's philosophy that sees art as making one "content with appearances" (443). Murdoch confers a central role on art in its both showing and also making one see beyond appearance:

> [Art is] a pure transcendent value, a steady visible enduring higher good, and perhaps provides for many people, in an unreligious age without prayer or sacraments, their clearest *experience* of something grasped as separate and precious and beneficial and held quietly and unpossessively in the attention. Good art which we love can seem holy, and attending to it can be like praying. Our relation to such art, though probably never entirely pure, is markedly unselfish. ("The Fire and the Sun" 453)

Plato excludes all poets from his Republic, but Murdoch's artists have prominent roles in her work. She notes that "Art and artist are condemned by Plato to exhibit the lowest and most irrational kind of awareness, *eikasia*, a state of vague image-ridden illusion; in terms of the cave myth this is the condition of the prisoners who face the black wall and see only shadows cast by the fire" ("The Sovereignty of Good over Other Concepts" 389-390).

In “The Sovereignty of Good over Other Concepts” Murdoch makes similar arguments and adds that human beings are “transient mortal creatures subject to necessity and chance” (365). They become selfishly obsessed to protect themselves against the contingencies of life or chancy life (in Murdoch’s terminology). Since art is “a thing totally opposed to selfish obsession” (370), contemplating a work of art or creating it acts as an incentive for the individual to forget himself and any movement away from self is seen as unselfing. Murdoch’s novels often deal with a creative person, an artist or a scholar, who approaches goodness. These characters have developed their moral aspects and have an acute sense of moral awareness that entails their altruism (Bove 17). The act of creating a work of art, Murdoch thinks, makes the artist draw his attention away from the every day net of egotism towards creation so that he is able to be selfless or metaphorically dies and, thus, sees without illusion through his work of art. metaphoric death is not a concept that is explicitly discussed by Murdoch in her works of philosophy; however, she repeatedly argues in her works of philosophy and shows in her novels that an artist gets unselfed (partially) through creating a work of art:

> Art transcends selfish and obsessive limitations of personality and can enlarge the sensibility of its consumer. A kind of goodness by proxy…[in art] we find a remarkable redemption of our tendency to conceal death and chance by invention of forms. Any story which we tell about ourselves consoles us since it imposes pattern upon something which might otherwise seem intolerably chancy and incomplete…[art] reveals to us aspects of our world which our ordinary dull dream-consciousness is unable to see…and gives sense to the notion of reality which lies beyond appearance; it exhibits virtue in its true guise in the context of death and chance. ("The Sovereignty of Good over Other Concepts" 371-2)

In brief, an artist gets unselfed through his work of art and a selfless artist "is not afraid of the contingent" ("The Sublime and the Beautiful Revisited" 271).

The third means of recognizing solipsism or illusion is the near death experience. Near death, which is usually connected with chance, in fact, functions as a *memento mori*. Coincidences and chance show that death might be around the corner and might happen at any and every moment of life. They are the reminders of mortality. "There is a special link between the concept of Good and the ideas of Death and Chance. (One might say that Chance is really a subdivision of Death. It is certainly our most effective *memento mori*.) A genuine sense of mortality enables us to see virtue as the only thing of worth" ("The Sovereignty of Good over Other Concepts" 381). The near death experience is not a concept that Murdoch explicitly talks about in her works of philosophy but is central to two of the novels under study *The Nice and the Good* and *The Sea, The Sea*, in which her two central characters experience it. These characters change, after the near death experience, particularly in the former, so that they accept the contingencies of life and realize the nature of solipsism or illusion.

Murdoch thinks that unselfing ranges from suffering to death; that is, the process of unselfing can be partially or fully experienced. Consequently, her characters either suffer because of their inability to be completely detached and experience partial unselfing only through physical love, art and near death or they accept death and die to be entirely unselfed and become good. Murdoch argues that, "Goodness is connected with the acceptance of real death… the acceptance of death is an acceptance of our own nothingness which is an automatic spur to our concern with what is not ourselves." ("The Sovereignty of Good over Other Concepts" 385) And she also adds that, "Philosophy is a training for death, when soul will exist without body…It attempts by…pursuit of truth to detach the soul from material and egoistic goals and enliven its spiritual faculty, which is …akin to the good." ("The Fire and the Sun" 404). Briefly, in *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*, love, art, and near death help the characters

who are in a moral dilemma and/or a state of illusion to recognize their state and improve their unselfing process, gaining (Murdochian) self-knowledge, unself-knowledge or the Platonian† knowledge of the Good. Some characters' deaths also eventually end in experiencing the unself, and the Good.

† Critics on Murdoch have used the adjective Platonian instead of Platonic, since the latter is sometimes used in its common connotation of romantic innocent love rather than the philosophical love Plato is actually discussing in *The Symposium* and *Phaedrus*.

CHAPTER III
The Nice and the Good

3.1. Introduction

This chapter has three aims in relation to *The Nice and the Good*. Its primary aim is to study the parodic features of romantic comedy including the comic character types of the *eiron*, *alazon*, buffoon and *agroikos*, the themes of love, lovers separated by blocking characters and metamorphosis. Willy Kost, Theodore Gray, Peter McGrath, and Fivey are the parodic and exaggerated versions of conventional character types. What is conventionally expected from these characters is that they should either develop the plot, like the *eiron,* and *alazon* group or add to the comic mood, like the buffoon and *agroikos* group; however, they function parodically by both developing the plot and adding to the comic mood. Willy Kost is parodic of the *alazon* types of the pedant, the obsessed man, the father surrogate, the hypochondriac, the *eiron* dissembler, the buffoon type of the character with foreign accent and the *agroikos* type of the refuser of festivity. Theodore Gray functions as the parodic *alazon* types of the obsessed man, the father surrogate, the hypochondriac, the buffoon type of parasite, and the *agroikos* types of the railer and the sulker. Peter McGrath parodies the buffoon page, the parasite, and the *alazon* blocking type. Fivey can be considered as parodic of the *eiron* trickster, the buffoon type of character with a foreign accent, and the *agroikos* rustic type.

The theme of love is parodied in three ways. First, parodic love stories embody both the parodic hero and heroine. Secondly, love is parodied through the odd and exaggerated profusion of love stories. Third, it is parodied by love in different guises, lust and jealousy, carnal, illicit, and transient love, marital infidelity, and the Lolita complex. Subsequently, the theme of young lovers

separated by the blocking characters is parodied in *The Nice and the Good*. Unlike the young lovers of a conventional romantic comedy who are separated by blocking characters, the unconventional lovers in *The Nice and the Good* are not blocked in their relationships since there are no traditional blocking characters. In contrast with the conventional romantic comedy in which the audience is simply made to believe that the blocking characters change for the better permanently, the theme of metamorphosis is parodied through the character who only seems to function as the blocking character (a sham blocking character) and the characters who are not blocking characters try to change.

The second aim of this chapter is to study how Shakespearean plays are parodied in the novels. *The Nice and the Good* parodies *As You Like It* and *Love's Labour's Lost* in three ways. First, it makes parodic allusions to both plays. Second, *The Nice and the Good* parodies the features of both plays as conventional romantic comedies focusing mainly on their main design and comic character types and comic themes. Third, it parodies the features of *As You Like It* and *Love's Labour's Lost* as (Frye's) fourth phase romantic comedies.

Finally, this chapter aims to show Murdoch's philosophical idea of the dramatic and highlights the study of John Ducane's and Theodore Gray's process of unselfing. The former character is shown to be in a state of illusion that he comes to recognize through love and a near death experience, and he finally becomes partially unselfed. The latter is demonstrated to have already recognized the nature of his solipsism or state of illusion. He, finally, accepts death and becomes a candidate for being fully unselfed.

3.2. The Parodic Character Types and the Parodic Themes of Love, Separated Lovers and Metamorphosis

All the characters in *The Nice and the Good* are comic characters; yet Willy Kost, Theodore Gray, Peter McGrath and Fivey show substantial resemblance to their ancestors, they also deflate expectations when they exaggerate, mix or

reverse the functions of conventional character types. At a cursory glance, Kost appears as the *eiron* type who seems to have a better understanding of everything, and like the *eiron* dissembler, Kost also appears to intentionally contradict himself and to use his addressee as an object to reach the point he has desired, to show that his addressee is ignorant. In Chapter Six Ducane, who is confident about his own knowledge, is intimidated by Kost in their conversations on philosophical subjects. It is said that Ducane "was never sure if Willy meant what he said or meant the opposite of what he said. He felt he were being used, as if Willy were using him as a hard neutral surface against which to crush him" (53).

However, as the novel develops Kost reveals the characteristics of the *alazon*, the buffoon and the *agroikos* types as well. Kost's focus on Greek and Roman studies and his occasional quotations from the poets and scholars of the past seem to give him an air of the pedant. He is not necessarily a conventional student of occult science; rather he is the type character involved in preaching the classics he has read, or is translating them, in an exaggerated manner. "He was a classical scholar…working on an edition of Propertius" (48). His big table is "covered with texts and notebooks", that Ducane pretends to be a source of envy to him (51): "Ducane touched the open pages, pretending to look at them. He felt a slight embarrassment as he often did with Willy." (51) Kost is said to observe Ducane with amused detachment and answers his question about "life, [and] work" with a classic quotation: "'Day unto day uttereth speech and night unto night showeth knowledge.'" (51) Besides, Kost is engaged in teaching some members of the Trescombe household Latin. He uses [a] Latinate language, citing Latin scholars and annoying people like Barbara Gray who does not understand a word he says (183). However, Ducane casts doubt on his seeming engagement in the classics; he wonders why he will not let any of them see him, if he is really working (48). Theodore Gray, too, questions the use of his senseless agitation concerning Propertius and whether his edition of Propertius is really going to be a great work of scholarship (129).

Kost functions as both the father surrogate and the obsessive type. Among the *alazon* types, the character of the father surrogate has been said to be conventionally a man of words but no action. The obsessive character type is said to have an obsession that he forces on other characters. Kost is both obsessed with the past and talks about the necessity of forgiving the past. He has ”never uttered a word about [his past] to anyone”(49) and cannot forgive his own past deeds of treachery in a German Camp, but gives both Theodore Gray and Jessica Bird advice on the subjects of love and forgiveness. He advises Theodore to “‘Pardon the past and let it go…absolutely …away.’” (131) He also gives a long speech to Jessica Bird on love and forgiveness:

> ‘You wish to act out your love, to give it body, but there is only one act left to you that is truly loving and that is to let him go … Put your energy into that and you will win from the world of the spirit a grace which you cannot now even dream of. For there is grace, … there is unknown good which flies magnetically toward the good we know … We are not good people, and the best we can hope for is to be gentle, to forgive each other and to forgive the past … ’(198-99).

Another instance is the announcements of projected attempts to commit suicide that are never actualized: “Willy Kost was given to announcing from time to time that his life was an unbearable burden and he proposed to terminate it” (47-8), but, like the typical man of words, he neither puts into action what he says nor does his humor or his obsession with the past help the plot of the novel to develop, like the King’s humor of academic retreat or pedantry in *Love’s Labour’s Lost*. Unlike conventions, his humor only causes anxiety to the household and some readers might find his obsession with the past gloomy, since it involves two people’s death in the German concentration camp.

A traditional hypochondriac type character is ill and is obsessed and preoccupied with his illness. What makes Kost parodic of the hypochondriac type

is that, on the one hand, he seems to pretend he is ill, and on the other, the Trescombe household members seem more preoccupied by his 'health' problem than he himself who "suffered from melancholia which was a cause of anxiety to the household." (17) As a result, Paula Biranne, Mary Clothier and Ducane frequently visit him to make sure that he will not commit suicide; and in fact he does not, as already discussed. Ducane even tries to hide the news of Radeechy's suicide from him; however, despite his fuss about his melancholia and committing suicide, Kost seems less affected by his situation than others are and tells Ducane that he is fine (55). Therefore, he probably only pretends to suffer from melancholia. He also says that he is impotent but is not preoccupied with it. Like his melancholia, his impotence is probably imaginary. He repeatedly ignores or shuns Mary Clothier's affectionate manner towards him. His love making to Mary is described as follows " She began to caress him, drawing her fingers very lightly through the longish silky white hair…Then she started to caress his face…with a movement that did not break the rhythm of hers, Willy captured her hand and held it with the palm flattened against the side of his head…for a long time they sat quietly thus. Such was their love-making." (99) Later when Mary proposes to him, he tells her that he is impotent (169). He pretends to be so probably because he wants either to get rid of Mary and not to appear cruel to her by rejecting her love or because he is attracted to Barbara Gray. As inherent in his name (Will meaning desire in German) he, finally, becomes involved in the "sacrilege … a very human activity" of lovemaking with Jessica Bird in Ducane's house in London (201). Such behavior makes a mockery of him as suffering from melancholia, and impotence.

As a German Jew, Kost's accent is particularly revealed through his questions, "what ees eet…?" (54, 96, 98, 166, 181) and is exaggerated too by himself (54). He also speaks in German and recites Latin poetry with a funny accent, according to Barbara Gray (183). It seems that this trait has been deliberately highlighted and exaggerated to constantly remind the readers that Kost is a foreigner. In contrast with the conventional character type of the buffoon with

an accent, this trait does not make him appear humorous, comic or entertaining, since later it is revealed that as a German Jew in the concentration camp, he was a traitor.

Kost seems to have the characteristics of the *agroikos* refuser of festivity; he is living in the cottage in Trescombe (17) in solitude, refusing to join the rest of the household and claiming that he does not see them much (186). He did not want visitors (46) and particularly "adult visitors were barred" (48) from his cottage; he was pleased to be "solitary" (48). However, as the novel progresses, this self-imposed isolation turns out to be a sham, as one notices that he has more visitors than the household of Trescombe House and the cocooned-cottage-man, Kost, all of a sudden, has an affair with Jessica during a brief sojourn in London (199-200).

The account of Theodore Gray portrays him as a figure of little or no significance when the novel opens. Like Kost, Theodore is obsessed with the past and a father surrogate. He has left India for London under a cloud (89) and has never talked about it but seems to be preoccupied with it. He asks Kost to forgive his past but he himself waits to forgive himeslf right until the end of the novel. They ask each other about their experiences in India and in the concentration camp, but they both remain silent on their respective subjects (131). However, nobody appears to be disturbed or affected by Theodore's obsession. In fact, he has become invisible to the Trescombe household members (90).

The household of Trescombe regards Theodore Gray as a pretender rather than a hypochondriac. He is not actually ill but he pretends or appears to be so and his room always smells of medicines and disinfectants. "It was true that he behaved like an ill person, at any rate he spent an inordinate amount of time in bed…he talked a lot about familiars whom he called his viruses'. But no one had ever believed that Theodore Gray had any definite, indeed any real, illness" (90).

The household of Trescombe also considers Theodore parasitic because he is unemployed and lives on his shares in Whitehall. He is noticeably relaxed, even lazy, and has everyone provide food for him in his room. This "buffoonish quality forbade his being taken too seriously" (90). His contemptuous references to his

brother are "ignored by common consent." (14) No one even counts him as a man (21). He also has an air of "bovine ease", (90). He rarely lets anyone clean his room, which smells, and "This rancid odour was alleged by the twins to be the basis of affinity between Uncle Theo and Mingo [the dog]." (89)

Theodore functions as the *agroikos* railer type as well. Apparently, he is morally superior to some other characters and he comments on the immoral relationships between the people in Trescombe House, telling Kost that,

> 'They're all of them sex maniacs and they don't even know it. There's my dear brother, the perfect O, getting erotic satisfaction out of his wife flirting with another man – '
> 'Why not pardon them a little. …They don't do much harm. You rail on us all for not being saints.'(130-1)

However, Theodore himself has had a relationship with a young man in the Indian Monastery and is also attracted to the young boy, Pierce. Like an *agroikos* sulky character type, Theodore, too, spends most of the time in his bedroom avoiding contacts with the household. He has made himself invisible to the household members by sending out "rays that paralysed other people's concern about him" (89) When someone said there was nobody there that meant that Theodore Gray was there (89). Later in the novel, Ducane asks Kost if Theodore Gray has stopped sulking and has come to see him (191).

Peter McGrath occupies such a major part of the novel that he might be seen to play an important role, but he actually seems to be grotesque figure of fun. In addition to his qualities as the buffoon or a figure of fun, McGrath is a petty blackmailer who has been involved in Radeechy's black masses. Therefore, there is a gloomy aspect associated with this character as well as an exaggerated comic one. Unlike the pages in comedy, who usually bring news less grave than news of death, he is said to be the 'office messenger' (7) (the buffoon page type) who brings the news of Joseph Radeechy's suicide in the opening scene of the novel.

McGrath has also a great role in dealing with letters in the novel. In a comedy, another role of pages was delivering letters, particularly to lovers, and letters were sometimes mistakenly given to the wrong lover. Letters turning up in the wrong hands was usually a device employed by the playwright to intensify the comic vision of a play. However, McGrath intends to blackmail people through letters, unlike traditional comic pages. He is also the parasite who has an enormous appetite for money and thus lives by blackmailing people. He had blackmailed Joseph Radeechy from whom he extracted an "enormous sum of money" (75). He blackmails both Ducane and Biranne as well, and sells Radeechy's story to the press for money (67). McGrath is said to have some "sort of roguery" (68) and to be an "inefficient rogue" (73).

McGrath seems to function as the blocking *alazon* type who tries to block the central character, Ducane, from reaching his end as he tries to blackmail him through his lovers' letters. Like the *alazon,* his deeds are exposed and he is ridiculed at the end of the novel, as he replaces Fivey (who, in turn, has eloped with McGrath's wife) as chauffeur working for Ducane whom he has previously blackmailed. Ducane ironically introduces him to his wife as his new chauffeur, a very useful man (357) and cleverly thwarts McGrath's further intrusion into his private life and his future blackmailing by a glass screen between the front and back of the car that McGrath is driving (358). However, at a deeper level, he cannot be regarded as the conventional *alazon* blocking character, since he is, in fact, threatening Ducane's love affairs not his relationship with the woman he finally marries.

Among the parodic character types discussed, Fivey is probably the most entertaining one. He functions as the trickster that convention says is incarnated in a clever, mischievous man, a simple peasant who tries to survive the dangers and challenges of the world using trickery and deceit as a defense. Like the *eiron* trickster type, Gavin Fivey, the taciturn chauffeur and manservant (32), outwits and cheats people by making different people believe he comes from their background. Ducane believes that he and Fivey have a common Scottish bond

(31). He tells Ducane that he too had gone to primary school in Glasgow (31). As soon as he encounters Kate Gray, who is Irish, he changes his accent to Irish and tells Kate that like her he comes from County Clare in Ireland (154). Finally, he steals Ducane's expensive cufflinks and his father's signet ring, and elopes with Judy McGrath as "Mr Right" who thinks that Ewan (whose name resonates with that of Saint Ewan) Fivey is Welsh-Australian (66) with a father who owns a motor business (326-7).

Fivey can also be regarded as the parodic buffoon type with an accent. In an exaggerated manner, Fivey seems to change his accents since he is depicted as having a "slow Scottish voice " (30) like Ducane, early in the novel, then he speaks in an Irish accent to Kate who exclaims "Mr Ducane never told you were Irish!" (153-4). He probably speaks in a Welsh-Australian accent to Judy McGrath who thinks they both have the same background.

The rustics (*agroikos*) in the conventional comedies were usually ridiculously funny characters who sometimes made a good source of fun for other (sometimes more sophisticated) characters. Above all, with remarkable naiveté they added to the comic mood of a play. Although Gavin Fivey tells Kate Gray about his rustic background as "a country boy" (154), the no-saint Ewan Fivey, in fact, parodies the rustic type since in an exaggerated manner he appears to be clever, mischievous, deceitful and cunning rather than naïve. He is a witty chameleon type that deceives everyone.

Parodic romantic love is one of the main themes in *The Nice and the Good.* In the first place, *The Nice and the Good* presents unconventional and parodic lovers. Ducane, the main character, does not display the traits of a conventional hero in a blind everlasting and innocent love; rather he is in a moral muddle. He is 'half in love with' the women around him (50). When the novel opens, he tries to get rid of Jessica Bird, his mistress, and loves another married woman, Kate Gray, who also easily becomes involved in love affairs with others, and he finally marries Mary Clothier. Ducane also has a blocking opponent, McGrath, who

parodically threatens his love life but this only involves his mistresses, not the woman he eventually thinks is his true love and who he marries .

The central female figure is Mary Clothier whom Ducane falls in love with and marries in the end. Mary is also an unconventional heroine who is preoccupied with her dead husband's and Kost's love before she realizes that she is, in fact, in love with Ducane. This happens after he rescues her son from drowning. As a widow and a mother of a fifteen-year-old boy, Mary is not at all the young, unmarried traditional heroine of romantic comedies. Like Ducane, she is unable to make up her mind about whom she is in love with; namely, Alistair, Kost or Ducane. The conventional *eiron* types of the hero and the heroine in a romantic comedy are parodied and they become unconventional middle-aged characters who are not sure whom they love, or who love several people simultaneously. Even after they confess their love for each other and get married, the readers are not assured that they will live happily ever after since transient love, one of the dominant themes in the novel (conveyed through Bronzino's painting), renders it impossible.

Secondly, the novel is oddly saturated with stories of characters falling in and out of love that parody the everlasting love of a conventional romantic comedy. McEwan notes that " Who loves whom as a novelist's device comes close to being made itself an object of ridicule in the course of this deliberately over-elaborate patterning of infatuations and estrangements."(50) Who loves whom makes an exaggerated profusion of relationships and a muddle of the following relationships or infatuations in *The Nice and the Good*: Ducane and Jessica Bird, Ducane and Kate Gray, Ducane and Judy McGrath, Ducane and Mary Clothier, Kate and Octavian Gray, Kate Gray and Fivey, Octavian Gray and his secretary, Willy Kost and Mary Clothier, Willy Kost and Jessica Bird, Willy Kost and Barbara Gray, Pierce and Barbara, Richard and Paula Biranne, Richard Biranne and Claudia Radeechy, Richard Biranne and Judy McGrath, Joseph Radeechy and Claudia, Joseph Radeechy and Judy McGrath, Judy McGrath and Fivey, Paula

Biranne and Eric Sears, Theodore Gray and the young man in the Indian monastery, Theodore Gray and Pierce.

Towards the end of the novel nearly all the characters seem to be reconciled or paired off: John Ducane and Mary Clothier, Pierce and Barbara Gray, Judy McGrath and Fivey, Jessica Bird and Willy Kost and Paula and Richard Biranne. Peter J. Conradi refers to both the supernatural power of romantic love and the parodic and ironic nature of the theme of reconciliation in *The Nice and the Good* and remarks that the novel contains “the miraculous themes of love, forgiveness and reconciliation. An ideal world in which love could have supernatural harmonizing power conflicts with intractable muddle and multiplicity” (143). However, he also notes the hyperbolic use of the theme of reconciliation and states that at the end of *The Nice and the Good* “the carnival of reconciliation extends as far as the dog and cat, unable equally to share a basket until then” (156).

Thirdly, love is depicted in different guises in *The Nice and the Good* and the Bronzino painting is employed as a motif to refer to these different guises of love and its transient nature. Ann Landi describes Bronzino’s painting, *Venus, Cupid, Folly and Time,* as follows:

> Posed in a sensuous S-curve, Venus, the Roman goddess of love, twists to receive a kiss from her son, Cupid, who places one hand on her breast. … At the right … Folly, carries a bunch of flowers crushed in his hands. Above him is Time, a bearded, bald-headed man, who pulls aside curtain, perhaps to reveal the figures of Venus and Cupid. A howling creature tearing its hair has been interpreted as jealousy. Another figure, with the tail of a serpent and rear legs of a lion, might represent Fraud. … scholars are still uncertain of the meaning. Bronzino’s message may be that folly blinds humans to the false nature of sensual love, which only time can reveal (83).

The painting has been alluded to implicitly several times through the characters, symbols and scenes before it becomes explicitly the object of Paula Biranne's ruminations. First, there are indirect echoes of the images and characters of the painting in the novel. Fraud with a handful of honeycomb in the painting is echoed through images and characters associated with honey. Edward tells Uncle Theo about "some birds called honey guides who lived in the Amazonian jungle and these birds had such a clever arrangement with the bears and things, they would lead them to where the wild bees and their nests were and then the bears and things would break open the nests to eat the honey and so the birds could eat the honey too." (*The Nice and the Good* 107) Judy McGrath calls Ducane 'Mr Honeyman' or "Mr Honey" repeatedly. The mythological figures in the painting have also been personified by the characters in the novel; namely, Octavian Gray is the personified Folly who rejoices in his wife's illicit affairs, and Judy and Kate Gray are Venus figures in the novel. The scene in which Judy attempts to seduce John Ducane in Chapter Thirteen, echoes the figure of Venus, the snake tail of Fraud with a handful of honeycomb, the flowers Folly is ready to throw, and the kiss in the painting: "[Mrs McGrath's] left hand now began to curl snake-like round his [hands]… She leaned gradually forward and laid her lips very gently upon his lips…He felt the outraged joy of someone round whose neck an absurdly bulky garland of flowers has quite unexpectedly been thrown." (120-1). Later in the novel, in Chapter Twenty-nine (256-59) Ducane finds Judy again naked in his bed trying to seduce him.

Second, the painting is directly mentioned by Paula four times throughout the novel: in chapters seventeen, twenty-one, twenty-four, and thirty-eight. It is not only connected with Paula and Richard Biranne's relationship but it also reflects the whole novel and the relationships of all the characters. In fact, the painting "can be read as a central reference against which [Murdoch's] work can be placed" (Dipple 3). The following is one of Paula's comments on the painting, where she says that everything sweet (she thinks of Eric Sears and her lecherous husband) is transient:

> A slim elongated naked Venus turns languidly towards a slim elongated naked Cupid. Cupid stoops against her, his long fingered left hand supporting her head, his long-fingered right hand lightly upon hers, or perhaps beside hers. …Against a background of smooth masks and desperate faces the curly-headed Folly advanced to deluge with rose petals the drugged and amorous pair, while the older lecher Time himself reaches out a long and powerful arm above the scene to bring all sweet things to an end (148).

As the painting shows, love both has different guises,-- jealousy, adultery, lust and seduction --and is transient in *The Nice and the Good.* The characters in *The Nice and the Good* are noticeably characterized by jealousy. Mary is jealous of the relationship between Paula and Kost (96); Kost tries to teach Mary German but as she fails, he gives his time to Paula; Biranne who has himself several relationships divorces his wife when he finds out she has had an affair with Eric Sears (40); Jessica attributes Ducane's cold manners towards her to a mysterious mistress and becomes jealous (197); Radeechy is jealous of Biranne when he finds out that his wife, Claudia, has had a relationship with him (240); and Pierce is jealous of Barbara and Kost's flirtation (108).

Lust is another dominant facet of love in the novel. Characters like Octavian and Kate Gray, Richard Biranne, Kost and Judy McGrath, are involved in some love affairs. Theodore calls his brother and his wife "sex maniacs" (130). Kate who is "on very affectionate terms with a number of men" easily discusses her love affairs with Octavian, who enjoys it. After her affair with Fivey, she talks about his "heavenly moustache" and her husband's reaction is, "Kate Darling, you're mad, I adore you!" and he adds that, "you are in a proper fix now with Ducane, aren't you, with his valet as your fancy man!" (*The Nice and the Good* 156) While Paula and Richard Biranne are trying to become reconciled, Biranne says, "If the old pattern continues I'd probably be unfaithful now and then." (337).

McGrath has forced his wife, Judy, to be engaged in Radeechy's black masses and to have an affair with him and she has also had affairs with Biranne, attempts to seduce Ducane and, finally, elopes with Fivey. Kost's Lolita complex makes him attracted to the fourteen-year-old Barbara Gray (184)

Transient love is also another form of a parody of conventional romantic love in *The Nice and the Good*. Characters easily shift their attention from one person to another. Mary thinks that it is terrible that one does not love people forever (215). Ducane is involved in several relationships at the same time. He is half in love with every woman. At one point he thinks that he loves Kate and does not want Jessica in his life and later he thinks: "After all he was not in love with Kate. He adored Kate and could be made happy by her, but he was not really in love with her," (103) whereas, earlier in the novel, "he had found himself somehow in love with her and had apprehended her as somehow in love with him." (29) Later he thinks that he is truly in love with his old friend Mary Clothier (343). Pierce who seems to be lovesick and wretched because of Barbara's love (113) easily prefers yachting and says he does love her but yachts are important too (350). Mary Clothier thinks that even what made her love her husband has faded away utterly (215), and seems to be lovesick and mad about Willy Kost, but nevertheless she finds it easy to shift her attention from Willy Kost to John Ducane. "Had she then not been in love with Willy? No, she had not been in love with Willy. She had loved Willy with her careful anxious mind and with her fretful fingertips. She had not thus adored him with her whole thought-body, her whole being of yearning." (342) Jessica also finds it easy to fall madly in love with Ducane and to fall out of love when she receives Kate Gray's letter to Ducane. "Jessica said to herself aloud, 'It is all over now with John. It is the end.' Still no screams, no tears, no tendency to fall down in a faint." (235) She locates Kost, using Kate's letter in which Kost was mentioned, and visits him in Trescombe. Paula, whose love affair with Eric Sears entails her divorce, finds her heart emptied of his love forever and thinks that perhaps she had fallen in love with his

work (pottery). In fact, "*The Nice and the Good* lavishly illustrates the wild absurdities possible among lovers" (McEwan 49).

The theme of lovers separated by a blocking character is also parodied in *The Nice and the Good.* It ought, however, to be mentioned that there are neither lovers in their traditional forms to be separated by the blocking characters nor traditional blocking characters to block them. Ducane, the central character, respectively falls in love with Jessica, Kate, and is attracted to Judy and in his relations to all of them he is not hindered and finally marries Mary Clothier. At some point, he is threatened by a blackmailing McGrath, the parodic blocking character (McGrath). However, Ducane seems to be more involved in solving the Radeechey case than with the women he has relationships with. He simply tells McGrath, "'You can do what you like about the young ladies'" (226).

The Nice and the Good also parodies the other main comic theme of metamorphosis, in the first place by showing that there is no blocking character in its traditional sense to be miraculously transformed. As already discussed, McGrath only seems to function as a blocking character insofar as he blackmails people; however, the readers do not know whether he repents and changes or even promises to repent of his past deeds. In addition, some other people, not conventional blocking characters, Ducane, Kost and Theodore, are depicted in the process of change or as repentant of their past deeds. These characters' change seems to be transient, or so says the Bronzino Painting. They are shown as becoming reconciled with their pasts and attempting to amend their follies. Ducane, who is a legal advisor, has a near death experience that makes him hate law and think that love and forgiveness are the only things that matter; however, he does not forgive McGrath who blackmails him. Kost says that he will never forgive his past (353) and Theodore thinks that perhaps he would go back to the monastery in India (361). *The Nice and the Good* playfully shows that the conventional theme of change fails to be fully materialized.

3.3. The Parodic *Uses of As You Like It* and *Love's Labour's Lost*

Shakespeare is admired by the characters in *The Nice and the Good.* In Chapter Twelve, the Trescombe House inhabitants are engaged in a discussion on Shakespeare. In reply to Henrietta's question "Why did Shakespeare never write a play about Merlin?" (106) Theodore and Mary give the following responses:

> 'Because Shakespeare was Merlin,' said Uncle Theo.
> 'I think I know,' said Mary. 'Shakespeare knew… that world of magic … the subject was dangerous … and those sort of relationships [were]… not quite in the real world … it just wasn't his sort of thing … and it had such a definite atmosphere of its own … he just couldn't use it … Shakespeare's world was something different, larger' (106).

It is not just Shakespeare, but Shakespeare's works and Shakespearean dimension that are included in the novel. Indirect allusions to Shakespearean works are not restricted to *As You Like It* and *Love's Labour's Lost*. *A MidsummerNight's Dream* is also alluded to when Willy Kost calls himself the ass and Barbara Gray Titania. Conradi also finds a strong Shakespearean dimension to the novel and notes that,

> What is Shakespearean about this novel is its lyrical meditation, as in late romances…and the miraculous themes of love, forgiveness and reconciliation. An ideal world in which love could have supernatural harmonizing power conflicts with intractable muddle and multiplicity; the poignant mood, like that of the mature bitter-sweet comedies, is extraordinarily poised between joy and a sad compliance (143)

The Nice and the Good imitates some features of *As You Like It* and *Love's Labour's Lost*; however, it reverses them and exaggerates some to ludicrous effect. *The Nice and the Good* parodies both plays in three ways. First, it makes parodic allusions to *As You Like It* and *Love's Labour's Lost* that include setting, characters, themes, motifs and symbols. Each of these aspects will be discussed, but for the sake of brevity, only one example for each will be given.

The Forest of Arden as the Arcadian and ideal setting of *As You Like It* seems to be parodied by Murdoch. Duke Senior elaborates on the serenity of the life in the forest compared to the life at the court:

> Hath not old customs made this life more sweet
> Than that of painted pomp? Are not these woods
> More free from peril than the envious court?
> Here feel we but plenty of Adam,
> The seasons' difference; …
> … 'these are counselors
> That feelingly persuades me what I am' (2, 1. 2-11).

In the same way, the narrator's description of Dorset illustrates a place of perfection by referring to the roundness of everything and the narrator's emphasis on Ducane's satisfaction and peace of mind in that estate: The narrator says that:

> There was…a consciousness of [Ducane's] surroundings, a participation, an extension of himself into nature, into the compact curvy veronica bushes, into the spherical huge-leaved catalpa tree…Everything in Dorset is round, thought Ducane. The little hills are round, these bricks are round … He thought, everything in Dorset is *just the right size*. This thought gave him immense satisfaction and sent out through the other layers and compartments of his mind a stream of

> warm and soothing particles…They were walking in a narrow lane with high slopping banks up which white flowering nettles and willow herb crawled…A cuckoo called nearby in the wood (*The Nice and the Good* 47).

Arden is an ideal pastoral haven where characters are exiled and live away from the corruptions of the court life, where lovers are in pursuit of their romantic love, where the pastoral contentment is experienced by the courtiers, and where the blocking character, Oliver, changes for the good, in contrast to Trescombe house, where nearly all the household members, with the exception of a few, are in moral muddles (symbolized by the cuckoo), and where transient change can be detected as the novel closes.

As for the similarity between the characters, there is a noticeable resemblance between the characters of Theodore Gray in *The Nice and the Good* and Jaques in *As You Like It*. At a cursory glance, Theodore Gray's words and disposition echo those of Jaques's: both characters have had a 'sinful' past, are enjoying self-imposed isolation; they comment on others' actions, are melancholic and thoughtful refusers of festivity. Jaques says, "Give me leave to speak my mind," and the criticism that flows forth will "Cleanse the foul body of th'infected world" (2.7.58–60). Like Jaques, Theodore Gray criticizes the inhabitants at Trescombe. The similarity between these two characters is also detectable between the lines. As already quoted, Theodore Gray's railing against the other characters echoes Jaques who declares that "I'll rail against all the first-born in Egypt' (2. 5. 54) or "will you sit down with me, and we two will rail against our mistress the world, and all our misery" (3. 2. 271-2). Finally, both characters return to the monastery. However, Theodore Gray decides to go back to the Indian Monastery to die there, which gives a tragic air to the resolution of the novel, unlike the happy ending of *As You Like It*.

The similarity in disposition and name between the characters of Berowne in *Love's Labour's Lost* and Biranne in *The Nice and the Good* also needs

consideration. Neither of the characters denies the power of love and sex (McEvan 49). Biranne's special picture is Bronzino's painting that emphasizes love and sex and Berowne implies that love and sex are human necessities in Act One, Scene One. However, Berowne's romantic love for Rosaline is parodied by Biranne's married infidelity and his several illicit relationships.

Cupid is the dominant symbol in the three works studied in this part. Cupid, who symbolizes the delight of love, is explicitly referred to in *The Nice and the Good*, and *As You Like It* and *Love's Labour's Lost*. In *As You Like It*, Rosalind's words about Cupid signify the theme of love:

> …that same wicked bastard of Venus
> That was begot of thought, conceived of spleen,
> And born of madness, that blind rascally boy
> That abuses every one's eye because his own are
> Out, let him be judge how deep I am in love. (4. 1. 198-202)

Likewise in *Love's Labour's Lost* the king calls him 'Saint Cupid' (*Love's Labour's Lost* 4. 3. 362), or he is alluded to as a shooter (of arrows) by Boyet: "Who is the shooter? Who is the shooter?" (5. 2. 425) And Berowne is mocked by the other gentlemen as being under the sway of "this signor, junior, giant-dwarf, Dan Cupid" (4. 1. 177). Cupid or Love also is implicitly presented in all the three works to show the existence of love stories. However, in the aforementioned plays, Cupid is the symbol of romantic love at first sight, but in *The Nice and the Good*, the Cupid of Bronzino's painting symbolizes transient love.

The Cuckoo symbol is another similarity between *The Nice and the Good*, and *Love's Labour's Lost*. In the end of Act V, the Spring Song in *Love's Labour's Lost* refers to the cuckoo sound that symbolizes the victory of true love (spring) over winter. McEvan thinks, first, that the cuckoo is, the symbol of unfaithful lovers in *The Nice and the Good*. Second, Murdoch exaggerates the cuckoo motif. Mentioned several times and sometimes absurdly in *The Nice and*

the Good, the cuckoo is heard everywhere: when Ducane and Kate Gray have a walk and exchange kisses (*The Nice and The Good* 49), or when Willy Kost wakes up to a cuckoo sound (54); in Chapter Seven, Kate and Octavian Gray talk about Ducane and the cuckoo clock Barbara Gray has bought as a birthday present for her father (65), a symbol of his and his wife's marital infidelity. When Kate Gray receives Jessica Bird's letters revealing Ducane's double unfaithfulness to both women: the cuckoo "in the wood crie[s] out, hesitant and hollow, *cu-cuckoo cu-cuckoo*" (274). Edward asks, "'Isn't it funny to think that the cuckoo is silent in Africa?'" and he also says, "'Cuckoo in June changes his tune' …[and] A distant hollow *cu-cuckoo cu-cuckoo* came through the open window " (263). In the end of the novel, Kate Gray says that Trescombe is quiet and the cuckoos have left (357). Mentioned only once in *Love's Labour's Lost*, the cuckoo symbol signifies infidelity and is exaggerated through its repetition in *The Nice and the Good*.

The theme of learning or more precisely pedantry seems to be a common theme in both *Love's Labour's Lost* and *The Nice and the Good*. In *Love's Labour's Lost*, the King of Navarre obsessively proposes to dedicate himself and his three gentlemen-in-waiting to the pursuit of scholarship and thus makes the courtiers sign an oath to devote themselves to learning rather than banqueting and being engaged in love. The oath is gradually broken, secretly, by each courtier since all find it unnatural. The yearning for reading is central to *The Nice and the Good*. The characters seem to be involved in reading classics. However, like the exaggeration on the theme of reconciliation, referred to by Conradi, the longing for reading classics is exaggerated as it extends to children, Edward and Henrietta, who are engaged in learning the classics.

Letters that turn out to be in the wrong hands is also another common device in both *Love's Labour's Lost* and *The Nice and the Good*. In *Love's Labour's Lost*, the letter Armado writes to Jaquenetta and sends through Coatard is given to the King by Dull upon Holofernes's order, and the same letter is given to Rosaline instead of Berowne's letter to her but Boyet opens it upon the Princess's order. Berowne's letter to Rosaline is given to Jaquenetta. Costard is not a blackmailer

and he does not deliberately deliver the wrong letters, therefore, his punishment is not justly served. However, McGrath, in *The Nice and the Good*, blackmails Ducane to buy back from him the letters of his mistresses, and his punishment is just.

Second, in addition to the above parodic allusions to both plays, the conventions of comedy, particularly romantic comedy, in *As You Like It* and *Love's Labour's Lost* are also parodied in *The Nice and the Good*. The conventional comic character types, and the comic themes are all part of the whole comic structures of the plays, unlike *The Nice and the Good*. The main conventional design (developed through characters) in *As You Like It* is that Duke Frederick, the *alazon*, banishes his brother, Duke Senior and his companions, after the usurpation of their positions. Subsequently, a society of the exiled courtiers gathers in the Forest of Arden. Duke Frederick attempts to attack the Forest of Arden but, like every conventional *alazon* type, is miraculously transformed and the *eiron* type characters are all triumphant over the *alazon* blocking characters. Besides, the heroine, Rosalind, and, the hero, Orlando, the *eiron* character types, fall in love and suffer the same fate as Rosalind's father, Duke Senior. The main action involves the usurpation of power by Duke Frederick and its restoration by Duke Senior and Orlando and Rosalind's love that results in their marriage and three other pairs of characters' marriages, despite being blocked.

Next, the buffoon and *agroikos* including the clowns, the fools, the singers, the churls, the peasants add to the comic mood in *As You Like It*. To cite a few examples of these comic character types, one can refer to Touchstone, the fool, who falls in love with Audrey and challenges William, his rival, a comic caricature of a peasant who thinks he has "a pretty wit" (5. 2. 28). Touchstones replies to him: "…I do now remember a saying, 'the fool doth think he is wise, but the wise man knows himself to be a fool." (5. 2. 29-31). Touchstone also warns William away in a hyperbolic manner:

> you clown, abandon (which is in the vulgar

> leave) the society (which in the boorish is , company) of
> this female (which in the common is, woman); which
> together is, abandon the society of this female, or,
> clown, thou perishest; or to thy better understanding,
> diest; or, to wit, I kill thee, make thee away, translate
> thy life into death, thy liberty into bondage. I will deal
> in poison with thee, or in bastinado, or in steel; I will
> bandy with thee in faction; I will o'errun thee with
> policy; I will kill thee a hundred and fifty ways. (5. 2. 46-55)

Audrey is so ridiculously uneducated that she is even unfamiliar with the word "poetical" (3. 3. 15-16) but she is naïve and honest like every typical peasant. Amien, the singer, sings entertaining songs comparing the life at the court to the virtuous life in the Forest of Arden. Phebe, the shepherdess falls in love with Ganymede (Rosalind disguised as a young man) and scorns Silvius, a parody of the ardent lover, passionately in love with her. Rosalind calls Silvius "a tame snake" who deserves no pity (4. 3. 70). In short, the plot of *As You Like It* develops according to conventions and through blocking characters, and the buffoon and *agroikos* add to its comic mood.

The theme of love is dominant, and romantic love brings suffering and torment to Orlando and Rosalind as instances of conventional romantic lovers. Orlando is like the slave or servant of his beloved, as typical in the courtly love tradition: Celia says Orlando loves Rosalind so ardently that he wants to be Rosalind's slave (3. 2. 150). Orlando is lovesick and expresses his love in the commonplace cliché that he would die without Rosalind. He becomes a traditional love slave who swears by the beloved's hands.

> Hang there, my verse, in witness of my love:
> And thou, thrice-crowned queen of night, survey

With thy chaste eye, from thy pale sphere above,
Thy huntress' name, that my full life doth away.
O Rosalind! These trees shall be my books,
And in their barks my thoughts I'll character, (3. 2. 1-6).

Rosalind and Orlando are separated (exiled) but eventually united. The resolution of *As You Like It* promises the audience that the four couples who are finally united, will live happily, Duke Senior will rule justly in his regained rightful position and Duke Frederick and Oliver's transformations into better people will be retained ever after in *As You Like It*.

Although, *Love's Labour's Lost* is " a comedy that ends in separation, not reunion, in postponement of marital joy, not in the fulfillment of courtship…from the beginning we anticipate that love will subdue those who try to deny its power." (Ornstein 36) The main design in *Love's Labour's Lost*, involves the King of Navarre who forces the comic society, the young male courtiers, into line with his mandatory desire. According to Frye the King is

> The humor in comedy…someone with a good deal of social prestige and power who is able to force much of the play's society into line with his obsession. Thus the humor is intimately connected with the theme of the absurd or irrational law that the action of comedy moves toward breaking…[sometimes] law is replaced by "oath"… Or it may take the form of a sham Utopia…a society…constructed by an act of humorous or pedantic will…(Frye 169)

The irrational oath to give up women and dedicate three years to studying must be taken by the young courtiers. The King's edict follows as:

> …brave conquerors – for so you are
> That war against your own affections
> And the huge army of the world's desires –
> Navarre shall be the wonder of the world;
> Our court shall be a little academe… (1. 1. 8-13)

The King himself and all his courtiers pretend to prefer knowledge to love upon his order. They take oaths to read rather than to love. However, the dominant theme in *Love's Labour's Lost*, as in other romantic comedies is that love is the most valuable element in human life. Berowne is the first of all the courtiers who break their unnatural oaths and thus he defeats the *alazon* King. Leggatt comments on Berowne as a major comic character with a range of feeling and vision that characterizes him as the *eiron* figure, and believes that, " …only Berowne seems conscious of the artificiality of the action they are engaged in …" (64). He protests against the King's irrational decree and questions the oath taking to avoid pleasures in favor of studying. When the play opens he says "What is the end of study, let me know"(1. 1. 55). Berowne also perceives that:

> Why, all delights are vain, but that most vain
> Which, with pain purchased, doth inherit pain;
> As painfully to pore upon a book
> To seek the light of truth while truth the while
> Doth falsely blind the eyesight of his look. (1. 1. 72-76)

But, like the obsessive *alazon*, the King reacts to Berowne's reasoning as he exclaims, "How well he's read, to reason against reading!" (I. i. 94)

Finally, the *alazon* character type, the King, is defeated and the irrational oath is broken and all give up studying in favor of love in the end. Therefore,

Love's Labour's Lost follows the same design of comedy, but with a belated denouement. Readers are sure that it is a typical comedy with a prospective happy ending explicitly mentioned when the Princess (Queen) of France and the King of Navarre have to part because of the King of France's death, but exchange words of promises:

> Queen. …at the expiration of the year
> Come challenge me, challenge me by these deserts'
> And, by this virgin palm now kissing thine,
> I will be thine….
> King . If this, or more than this, I would deny,
> To flatter up these powers of mine with rest,
> The sudden hand of death close up mine eyes!
> Hence hermit then – my heart is in thy breast. (5. 2. 793-806)

Although Berowne's words also remind the audience that the play does not end like a typical comedy: "Our wooing doth not end like an old play;/ Jack hath not Jill" (5. 2. 867-8), the King reassures the audience and Berowne that "it wants a twelve month and a day,/ And then 'twill end" (5. 2. 870-1).

Like *As You Like It*, *Love's Labour's Lost* also contains the buffoon and the *agroikos* like the pages, the dull and naïve characters, and the rustic characters add to the comic mood: Costard, Dull, Armando, Moth, Jaquenetta and Forester. Costard is employed to deliver letters but he gives the wrong letters to the wrong people. In Act Four, he delivers the letter Armado has written to Jaquenetta to Rosaline instead of Berowne's letter to her. Costard is regarded as a source of entertainment from the beginning as Longaville, a courtier, says "Costard the swain and he shall be our sport, And so to study three years is but short."(1. 1. 176-7) Costard's name already provokes jokes. In Act III, Moth and Armado playfully poke fun on his name: "Here is a costard broken in a shin." (3. 1. 68)

Costard's name that is written in small c signifies its old meaning; that is, apple or head neither of which has a shin (as in a leg). The *agroikos* character, Anthony Dull, is a slow-witted rustic constable. When Holofernes asks why Dull has not uttered a word, he replies, "Nor understand neither, Sir" (5. 1. 141). Jaquenetta, the dairy maid, is wooed by both Armado and Costard. In Act One, Scene One, Armado oversees Costard who is arrested and sentenced to a week's diet of bran and water because he delivered a letter from Armado to Jaquenetta despite the King's prohibition. Jaquenetta also gives the letter Berowne has written to Rosaline to King Ferdinand and in the end Costard reveals that Jaquenetta is pregnant by Armado, who was ashamed of his love for her in Act One since she is a country girl.

The theme of traditional romantic love includes Berowne's ardent love for Rosaline. Berowne regards love as the most valuable element in human life:

> It adds a precious seeing to the eye:
> A lover's eyes will gaze an eagle blind.
> A lover's ear will hear the lowest sound,
> When the suspicious head of theft is stopp'd.
> Love's feeling is more soft and sensible
> Than are the tender horns of cocklled snails… (4. 3. 329-34).

He also laments his reservation over his love and writes love poems and sonnets to Rosaline:

> …I am toiling in
> a pitch,--pitch that defiles: defile! a foul
> word. Well, set thee down, sorrow! …
> By the Lord, this love is as mad as
> Ajax: it kills sheep; it kills me,

…O, but her
eye,--by this light, but for her eye, …
…   By
heaven, I do love: and it hath taught me to rhyme
and to be melancholy; (4. 3. 2-12)

Like the resolution of *As You Like It*, *Love's Labour's Lost* offers the audience the prospective happy ending in which; although belatedly, the lovers will be united and be happy permanently.

Finally, *The Nice and the Good* parodies *As You Like It* and *Love's Labour's Lost* as the fourth-phase comedies in two ways. In the first place, *The Nice and the Good* reverses the dominant feature of the two-world image common in fourth-phase comedies. Murdoch uses the first-world (London, Germany, India) and Dorset as a two-world image. The characters have either come from the first world to Dorset or they frequently visit it. Like the comic society, they gather in Dorset that seems to be a serene place of refuge and where change and love should be dominant. However, in *The Nice and the Good*, any attempt to see the first-world as the only place of corruption from which there is movement to the second, unaffected world is futile since both the first world and Dorset are places in which characters are involved in moral problems. Willy Kost says that the twins are the only people who are not in turmoil (191). Although, characters like Ducane, Kost, and Theodore attempt to change their moral state in the second-world (Dorset), when they move back to (or decide to move back to) the first world, the novel does not promise any permanent change in their moral state.

As You Like It and *Love's Labour's Lost* belong to the genre of the "drama of the green world" that includes the two-world image. The comic society in each play moves from the first world of ritual bondage and arbitrary law towards the second one which signifies freedom from bondage. In *As You Like It*, there is the movement from the normal world of the court to the Forest of Arden and back

again. The court is the waste land of corruption from which the comic society moves to the Forest of Arden that symbolizes life, love and freedom and that is the place of miraculous transformations. Duke Senior compares the safe woods to the envious court, as shown earlier. Those who enter the Forest of Arden are often remarkably different when they leave. The miraculous transformation of Duke Frederick and Oliver are two obvious instances. Duke Frederick aborts his vengeful mission after he meets an old religious man on the road to the Forest of Arden. He immediately changes his ways, dedicating himself to a monastic life and returning the crown to his brother. Jacques notes this in the end, with his question, "The duke hath put on a religious life, and thrown into neglect the pompous court?" (5. 4. 179-80) On the other hand, upon Duke Frederick's order to find his brother, Duke Senior, Oliver enters the Forest of Arden. His brother, Orlando finds him in a desperate condition and saves his life. This display of undeserved generosity prompts Oliver to change himself into a better, more loving person, as is depicted in his conversation with Celia explaining his brother's act of bravery:

> Oliver. … kindness, nobler ever than revenge,
> And nature, stronger than his just occasion,
> Made him give battle to the lioness, …
> Celia. Was't you that did so oft contrive to kill him?
> Oliver. 'T was I; but 't is not I. I do not shame
> To tell you what I was, since my conversion
> So sweetly tastes, being the thing I am.
> … In brief, he led me to this to this gentle duke,
> Who gave me fresh array and entertainment,
> Committing me unto my brother's love… (4. 3. 127-143).

The rest of the courtiers, with the exception of Jacques, are back at the court as Jacques in the end says to Duke Senior, "…out of these convertites there is much matter to be heard and learn'd. [*To* Duke Senior] You to your former honour I bequeath; Your patience and your virtue well deserve it …" (5. 4. 182-5). Briefly, in *As You Like It*, there is movement from the society controlled by Duke Frederick's tyranny and bondage towards the Forest of Arden and back again to the court.

Similarly, the ritual of the triumph of love over arbitrary law is symbolized as the victory of spring over winter in *Love's Labour's Lost*:

SPRING.
When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he, Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!
When shepherds pipe on oaten straws
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he, Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!
WINTER.
When icicles hang by the wall
And Dick the shepherd blows his nail

And Tom bears logs into the hall
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
Then nightly sings the staring owl, Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.
When all aloud the wind doth blow
And coughing drowns the parson's saw
And birds sit brooding in the snow
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl, Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot. (5. 2. 877-912)

Frye says that the song symbolizes the movement from one society that is controlled by the King's ritual bondage and arbitrary law (oath) on pedantry (winter), towards the King's defeat and his and young men's prospective marriage to the Queen of France and her ladies (spring) (Frye 183).

Besides, *The Nice and the Good* parodies these plays by including one dominant feature of ironic comedy, married infidelity, and reversing it, in an exaggerated manner. The infidelity is depicted in the relationships of characters like Kate and Octavian Gray, Peter and Judy McGrath, Paula and Richard Biranne. However, in ironic comedies such as comedies of manners, the convention of a married couple's surreptitious and illicit love affair does not by any means result in divorce, but rather in laughter. In *The Nice and the Good*, the affairs are mainly overt. Octavian Gray, who is an adulterer himself, enjoys his wife's affairs, Peter McGrath forces his wife to be involved in Radeechy's black masses and Richard Biranne tells his wife he will have affairs with his secretaries. The aim of

comedies of manners was to attack upper-class pretentiousness, but in *The Nice and the Good* the characters do not pretend and are absurdly involved in love affairs that sometimes end in divorce and remarriage (as in Paula and Richard Biranne's relationship).

3.4. Murdoch's Philosophical View of the Dramatic in *The Nice and the Good*

In *The Nice and the Good* Murdoch's view of the dramatic as philosophical is depicted through John Ducane's and Theodore Gray's process of unselfing. Willy Kost will also be considered as merely the spokesman of Murdoch's philosophy, with his revealing comments on the concepts that will be discussed. Murdoch argues about two kinds of men in *The Nice and the Good*, the good man and the mediocre man. She shows that a good man should be humble and a humble man is able to distinguish the dividing line between the nice and the good. He is both able to see the state of illusion he is in and capable of challenging the illusory state to approach goodness. Quite relevant to this discussion, Murdoch says that, "The good man is humble; he is very unlike the big neo-Kantian Lucifer…The humble man perceives the distance between suffering and death. And, although he is not by definition the good man, perhaps he is the kind of man who is most likely of all to become good." ("The Sovereignty of Good over Other Concepts" 385). This man possesses "more love" that enables him to notice the differences between men ("The Sublime and the Beautiful Revisited" 283) By contrast, the bad man or the mediocre man is in a state of illusion, egoistic, obsessed, envious, ignorant and neurotic. Therefore, both Ducane and Theodore are considered to be in a state of illusion (in Platonic terminology). The former is obsessed with power, in a moral muddle and selfish, and the latter is obsessed with the past.

The novel opens with the news of Joseph Radeechy's suicide upon which Ducane, the legal advisor of the Whitehall Company, is called in to investigate. Ducane is pictured as a man who is self-confident, quite aware of his aspirations and his position. Ducane, we are told, was a man of "puritanical nature" (*The Nice and the Good* 171), and "a busy successful man and aware of himself as a respected figure" (32). Yet he also wanted to "lead a clean simple life and to be good" (32), and "had from childhood quite explicitly set before himself the aim of becoming a good man…" (77). He is, on the one hand, manipulative, proud, selfish, jealous and power-obsessed, and on the other hand he comes to realize his moral state because his aim is to become good. His state of moral muddle becomes an occasion for him to recognize it. Ducane's problem is his inability to distinguish between good and evil.

Ducane is pictured as obsessed with power, and he has a feeling of superiority over others. He has "become … used to being … the acknowledged superior" (37). He is pleased that he is appointed to investigate the suicide case, and is given the opportunity to pass judgement on people like McGrath and Biranne whom he finds out are involved in the case, and he discovers Biranne's affair with Judy McGrath. He is hostile towards Biranne. Ducane's source of hostility to Biranne and "his old dislike of" (80) him is the result of overhearing Biranne's mocking laughter while Biranne was speculating about Ducane's homosexuality (37). Ducane is also envious of him because "he was attractive to women' and had "distinguished war records" (79-80). He thinks of him as a "sinner and as a man in a trap" and the case and its conclusion fill him with "a curious deep wicked pleasure" since he sees it as a way to take his revenge (190). His power-obsession is also revealed in his yearning to become a judge. He also has self-confidence in his ability to be a just judge:

> Ducane's rational mind knew that there had to be law courts and that English law was on the whole good law and English judges good judges. But he detested that confrontation between the prisoner in the

> dock and the judge, dressed so like a king or a pope, seated up above him. His irrational heart, perceptive of the pride of judges, sickened and said it should not be thus; and said it the more passionately since there was that in Ducane which wanted to be a judge. Ducane knew, and knew it in a half-guilty, half annoyed way as if he had been eaves dropping, that there were moments when he had said to himself 'I alone of all these people am good enough, am humble enough, to be a judge'. Ducane was capable of picturing himself not as only aspiring to be, but as actually being, the just man and the just judge. He did not rightly know what to do with these visions …Sometimes they seemed to him the most corrupting influences in his life… imagining [oneself good] may also be the very thing which renders improvement impossible… he had little of the demoniac in his nature, there was a devil of pride … [which]was quite capable of bringing Ducane to utter damnation, and Ducane knew this perfectly well. (77-8)

Ducane is both selfishly imagining himself as aspiring and is feeling 'half-guilty' in a way that reveals a recognition of his moral state. In addition, his frequent encounters with Kost become occasions for him to realize his state as well. He tries to help Kost with his problem but ends in finding himself in need of help. On one occasion, after discussing his situation with Kost, he does not feel sorry for Kost but for himself, "because the power was denied to him that comes from understanding of suffering and pain." (56) Thinking of himself as an altruistic, compassionate, and a helpful man Ducane is discouraged when later he finds Willy (who avoids seeing everyone and is living the life of a hermit in the cottage) more attentive to the household than he himself who is in direct touch with every member of the household. Kost's caring attention to people like Paula makes Ducane feel

> almost demoralized and as this was very unusual he was correspondingly alarmed. He was a man who needed to think well of himself. Much of the energy of his life issued from a clear conscience and a lively self-aware altruism …he was accustomed to picture himself as a strong self-sufficient clean-living rather austere person to whom helping others was a natural activity…Ducane knew abstractly that one's ideal picture in his own case had not brought any clear revelation of the shabby truth, but just muddle and loss of power. I cannot help anyone, he thought… I haven't strength any more…. (187-8)

Besides, like every solipsistic character who despises fate and is concerned about it, Ducane tells Kost, who selflessly thinks one should be reconciled with the contingencies, that it is wicked to love destiny, "what happens is usually what oughtn't to happen." (52). Cheryl Bove argues that the accidental nature of their lives causes individuals like Ducane to lose control over their lives and hence to become anxiety-ridden and selfish people (6), but love and near death experiences also make selfish people like Ducane become more selfless in accepting chance that does not harm their selfish self.

The first and best prompt helping Ducane to recognize his solipsism and his state of illusion is his concurrent love affairs with three women. He is trying to end an affair with Jessica that he thinks should have never started (27), and he has found himself somewhat in love with Kate (29)., meanwhile, he is attracted to Judy who tries to seduce him (278). Although, his physical love for these women is illusory. it makes him realize the "mess of his own creating" (77) and his enervation by all this mess and guilt (188). He also admits that in his state of moral muddle it is hard to do the right thing and to judge the mistake when he is the mistake himself (78). As he attempts to deal with his problematic relationships and further investigates the Radeechy case, he thinks that the evil is in him not in

people like Radeechy. He thinks that the great evil, the real evil is inside himself and he is Lucifer (223). The Radeechy case also puts him into further contact with McGrath who later becomes a blackmailer. On the one hand, Ducane bribes him to keep his secret about his love affairs, on the other, he sees himself as a "cold-blooded deceiver" who is called upon to be another man's judge in his 'state of degrading muddle', and in his 'demented state of mind' (278-79).

Ducane's recognition of his moral condition is also actualized after his near-death experience in the Gunnar Cave. Ducane enters the Gunnar cave altruistically, to save Pierce. The accounts of the Gunnar Cave echo the Platonian Cave metaphor:

> The sheer solitude of the sunlit bay, followed by this plunge into the cool half-dark, had already done something to [Ducane]. He felt removed from reality. The faint light behind him diminished and went out. … Now there were new pictures … Coloured images appeared upon the darkness with such brightness that it seemed as if he must be able to see the cavern walls by their light (302-4).

Inside the cave he faces the threat of death, and this affects him substantially. He embraces the idea of the world governed by chance, which does not frighten him because he has started unselfing, and the unselfing self embraces chance and is not concerned about its existence. He repeatedly says to himself that, "it's all chance, utter chance." (305) This experience acts as a *memento mori* and enables Ducane to see things of worth, like love and forgiveness.

Ducane recognizes whom he truly loves when he is inside the cave. He recognizes love as an enabling force by the image of a woman's face, a saving Venus figure inside the cave. Venus is the symbol of low Eros or physical love, namely, (for Ducane) love of Jessica, Kate and Judy. However, that kind of love is developed into a truer love for Mary. When she meets Ducane afterwards, in his

house in London, Ducane thinks that her "mode of being gave him a moral, even a metaphysical confidence in the world, in the reality of goodness … it is in the nature of love to discern good, and the best love is … a love of what is good" (344). The Venus figure in the Gunnar Cave is later replaced by Mary Clothier who symbolizes truer love.

Ducane also recognizes the illusory power with which he has been obsessed. He thinks that if he ever gets out of the cave he will be 'no man's judge' and realizes that "All power is sin and all law is frailty. Love is the only justice. Forgiveness, reconciliation, not law" (315). Ducane fulfills his wish by giving up manipulating people like Jessica Bird and judging people like Biranne and McGrath. He thinks that "the great evil, the dreaded evil, that which made war and slavery and all man's inhumanity to man lay in the cool self-justifying ruthless selfishness of quite ordinary people, such as Biranne, and himself" (*The Nice and the Good* 330-31). Dorothy A. Winsor observes that, "one sees John Ducane's growing recognition of the separate state of others; at the beginning of the novel he keeps Jessica Bird tied to him to the extent that she is literally blind to the outside world, and at the end he recognizes and denounces his own egotism" (149). Briefly, love and near death help Ducane to see power and law as evil and love and forgiveness as good.

Ducane is not the only character who is unselfed (if only partially). Another noteworthy character whose insight and recognition give the novel its significance and its title is a shadowy figure or 'invisible' character, Theodore. Theodore's process of unselfing mainly includes the last step. Theodore is introduced in Chapter Two as Octavian Gray's "elder brother, formerly an engineer in Delhi and now long time unemployed ... well known to have left India under a cloud, although no one had ever been able to discover what sort of cloud it was that Theodore had left India under." (4) Unable to understand him, Mary believes that he is

> a totally non-electric, non-magnetic person… [whose] invisibility was something more like an achievement, or perhaps a curse…his relaxation …[was] but as something on the other side of despair…It was as if…someone had had all his bones broken and yet were still moving about like a sort of limp doll… [he] had been through the inferno and had by the experience been deprived of his will"(90).

Kate Gray does not want Theodore to talk to Kost because she thinks he is "a broken reed if ever there was one. He's just a bundle of nerves himself" (48).

Theodore Gray should be focused on in two ways: on the one hand, like Ducane, he is obsessed not by power but by his past deeds. On the other, he has a greater awareness of his moral state than Ducane does. Theodore Gray's mind is obsessed with his past deed of escaping from the Buddhist monastery in India to England. Lacking the "moral discipline to keep the blackness of sexual misery inside himself" (Dipple 161), he had not only fallen in love with a young man, but he had also been unable to accept death as a detachment from the wheel (in Buddhist practice), against the oath he had taken in the monastery. He returns to England where he becomes obsessed, concerned and still attached to worldly pleasures since he is attracted to Pierce. He is unable to forgive himself for losing the means to be good. He is also preoccupied with the moral dilemma of good and evil. Yet he clings to one last hope and consolation, the love of his mentor, that he thinks will save him. As a Buddhist, he hopes that "Only the old man could release [him] from this wheel" (359) after which he would be fully detached from worldly attachments. As Cheryl Bove observes, in fact, Theodore Gray is

> shaken by his glimpse of the notion of what being good actually entails… the realization that [he] lacks the mental discipline to face the good alone causes Theodore Gray to leave the monastery and return to England, where he clings to one final consolation,

> dependence on his mentor. He believes that as long as his mentor lives the opportunity to try again remains open to him (63-4).

Theodore's experience in the monastery has also given him the insight to recognize that he is a "neurotic egomaniac" (*The Nice and the Good* 91) in a state of illusion. The following conversation with Kost reveals his appreciation of his moral state and his inability to deal with concepts of good and evil:

> '*All* is vanity, Willy, and the man walks in a vain shadow. You and I are the only people here who know this… but we also know that we do not know. Our hearts are too corrupt to know such a thing as truth, we know it only as illusion.'
>
> 'Is there no way out?'
>
> 'There are a million ways out on *this side*, into the fantasy of ordinary life…One ought to be able to get…through… to the other side.' (129)

Theodore also tells Kost that physical love is egoistic and as long as it is maintained physically, it cannot help one to attain the knowledge of the Good and the unself that is on 'the other side'. He refers to Kost's attachment to and love for studying the classics as egoistic. He asks Kost why he is toiling to translate Propertius:

> 'It expresses my love for Propertius…love is an indubitable good. And if there is an indubitable good within one's reach one stretches out one's hand.'
>
> '…The object of love here is yourself…'
>
> …

> ‘If you know that much you must know more. There is then a light in which you judge us.’
> ‘Yes’… The light shows me evil, but it gives me no hope of good…’” (129-131).

Also as an allusion to the Platonian Cave Myth, both conversations show not only Theodore’s recognition of physical love as illusion but also his concern about the means through which one is able to utterly give up the world of illusions. The only means, as Theodore himself is fully aware is spiritual love. Earlier, Kost comments on low Eros as a necessary means that should be turned into high Eros or death, in a conversation with Pierce who suffers from unrequited love. Kost tells Pierce that,

> ‘I have no comfort for you, Pierce. You will suffer.’
> …
> ‘Is there a cure?’
> ’Only art. Or more love.’
> ‘I should die of more love.’
> ‘dying into life…’
> …
> ‘My name is death in life and life in death.’ A love without reservation ought to be a life force compelling the world into order and beauty. But that love can be so strong and yet so entirely powerless is what breaks the heart. Love did not move toward life, it moved toward death, toward the sea caves of annihilation. (113-14)

What helps Theodore to be unselfed or ‘detached’ is ‘more love’ or high Eros and Death. However, Theodore’s concern is retained until he receives a letter which

tells him that his mentor is dead. The experience acts as a *memento mori* and enables him to forgive himself, to recognize things of worth and to learn how to deal with the problem of good and evil with which he has been preoccupied: "nothing matters except loving what is good. Not to look at evil but to look at good. Only this contemplation breaks the tyranny of the past, breaks the adherence of evil to the personality itself. In the light of the good, evil can be seen in its place, not owned, just existing, in its place" (355-6). After his mentor's death, his last consolation, he begins contemplating detachment and death as a means to the unself or goodness. He realizes that he has sunk in the wreck of himself and lives in himself like a mouse inside a ruin. He sees himself to be empty and corrupted and wonders why he has left the monastery and what he was fleeing from.

> He had fled a broken image of himself…To find himself even there the same being as before shocked his pride, the relentless egoism which he now saw had not suffered an iota of diminution from his gesture of giving up the world…Theo had begun to glimpse the distance which separates the nice from the good, and the vision of this gap had terrified his soul. He had seen, far off, what is perhaps the most dreadful thing in the world, the other face of love, its blank face. Everything that he was, even the best that he was, was connected with possessive self-filling human love. That blank demand implied the death of his whole being (359-60).

Theodore knows how one changes (360) and wonders why he should stay in England and rot (361). Therefore, he decides to go back to the Indian monastery to be at least close to those who keep their vows and practice the death of their whole being. "He could keep company with the enlightenment of others and might regain at least the untempered innocence of a well-guarded child. And although he might never draw a single step closer to that great blankness he would know of its reality

and feel more purely in the simplicity of his life the distant plucking of its magnetic power.” (361) This is also the decision to replace his physical love for and attraction to the young man in the Buddhist Monastery and later to Pierce with the love of what is good, a more spiritual love, and its blank face or death. He attempts to accept his own nothingness and become unselfed: “ Perhaps he would go back. Perhaps he would die after all in that great valley.” (361) Theodore is Murdoch’s humble man who perceives the distance between suffering and death; although, he is not by definition the good man, he is to become good.

Hence, Murdoch attempts to show *The Nice and The Good* as parodic of the features of romantic comedy, of comic character types through characters like Kost, Theodore Gray, McGrath and Fivey and of themes of love, lovers separated by blocking characters and metamorphosis through exaggerating, mixing and reversing to ludicrous effect. In addition, *The Nice and The Good* parodies Shakespeare’s *As You Like It* and *Love’s Labour’s Lost* in three ways: by parodic allusions, by parodying the features of both plays as romantic comedies, and by parodying their features as fourth-phase-comedies according to Frye’s classification. Further, Murdoch’s view of the dramatic as philosophical is depicted through the process of unselfing experienced by Ducane and Theodore. The former is depicted as a solipsistic man in a state of illusion who recognizes his state through love and near death, that lead to his partial unselfing. The partially unselfed Ducane is able to love truly, forgive and give up power. Theodore has already recognized his solipsism and illusion through love and is portrayed as a man who might achieve the unself-knowledge or knowledge of the Good since he attempts to change physical love through accepting spiritual love or death.

CHAPTER IV

The Black Prince

4.1. Introduction

This chapter has three aims for focusing on in *The Black Prince*. The first aim is to analyze Bradley Pearson, Loxias and Francis Marloe as parodic versions of conventional character types, referring also to the themes of love, separated lovers and metamorphosis. Bradley Pearson, Loxias and Francis Marloe will be studied as parodic versions of conventional character types. Pearson functions as the parodic *eiron* dissembler and central character, the *alazon* types of the braggart and the misanthrope and the buffoon types of the fool and the parasite, and the *agroikos* type of the refuser of festivity. Loxias parodies the *eiron* dissembler and the tricky slave, the *alazon* types of the braggart and the older man. Marloe functions as the *alazon* braggart, and the buffoon type of the pedant and the fool, the page, and the parasite.

What readers encounter in *The Black Prince* as illustrating the parodic theme of love is an elderly man, Bradley Pearson, who foolishly falls in love with Julian , thirty years his junior. The two are finally separated: the former dies and the latter marries her boy friend. Consequently, the theme of lovers separated by a blocking character, is also parodied, since Julian seems to leave Pearson for several other reasons, and not because of her blocking father. In *The Black Prince*, the theme of metamorphosis is parodied as Pearson attempts to persuade the readers that he has changed from a selfish person to an altruistic man through love and his work of art. Although Pearson is the main character and author of the autobiography he is writing and narrating; there is a discrepancy between what he says in his autobiography and what the other characters write in their Postscripts which

undermine the truth of his story. When such a device is employed, it is hard to decide if the narrator is deluded or whether he has the necessary critical detachment to tell his story.

This chapter also aims to show that a Shakespearean tragedy has been parodied in *The Black Prince*. *The Black Prince*, as its name indicates, makes parodic allusions to *Hamlet.* The allusions include several aspects of both works; however, this part limits the scope of them to some characters. Thus, Pearson will be studied as a parody of Hamlet; Julian as a parody of both Hamlet and Ophelia; Loxias as a parody of Horatio; Arnold Baffin as a parody of Polonius and Hartbourne and Marloe as parodies of Rozencrantz and Guildenstern.

Finally, this chapter aims to study Murdoch's philosophical view of the dramatic in *The Black Prince*. Bradley Pearson is displayed as a solipsistic person and a mediocre artist who falls in love with Julian Baffin and loses her and is imprisoned for the murder he says he has not committed and writes his autobiography and tale of selfishness and lust and dies of cancer in prison. Accordingly, the novel shows his unselfing through love, art or metaphoric death and real death or spiritual love.

4.2.The Parodic Character Types and the Parodic Themes of Love, Separated Lovers and Metamorphosis

Unlike the conventional contest between the *eiron* and the *alazon* that results in the defeat of the latter, the contest between Pearson and P. Loxias, as the *eiron* characters with characters like Christian Evandale-Hartbourne, Marloe, Rachel, and Julian Baffin-Belling as the *alazon* characters, is reversed so that Pearson and Loxias appear as the *alazon* types. Therefore, as in *The Nice and the Good*, which characters represent which character types becomes a central question in *The Black Prince*.

Angela Hague has dedicated a chapter to the subject of the contest between Pearson and the characters who have written Postscripts in her book, *Iris Murdoch's Comic Vision*; however, she does not consider any of these characters as parodic comic characters, which I will do in this thesis. As the *eiron* dissembler, Pearson starts writing his Foreword and autobiography particularly in the first part, with a self-mocking tone. He describes himself, in his Foreword, as, an "inglorious 'hero'" an "aging Don Juan", "conventional, nervous, puritanical", and an unsuccessful writer, and he calls his autobiography "a Seducer's diary". However, his self-mocking tone is a mechanism he uses to counteract the other characters' comments about him in their Postscripts. Through the same seeming modesty he mocks the characters in the first part of his autobiography, one by one, to the extent that his sister (who is compared to his mother) and the woman he says he has fallen madly in love with, Julian Baffin, are not exempted. He has a belittling attitude towards Marloe, Rachel Baffin, Julian Baffin, and Christian Evandale, his ex-wife. Pearson portrays all these characters as failures in life, marriage, and occupation.

According to Pearson, Marloe is "subsidiary, a sideman not only in the story but also generally in life", who "will never be the hero of anything. He would make an excellent fifth wheel to any coach" (xiii-xiv). Marloe is "a caricature of a bear" (3) and an unwanted figure who is looked down on. He is a disqualified doctor who looks "coarse, fat, red-faced, pathetic…slightly sinister, perhaps a little mad" (5). Christian Evandale, his ex-wife, is described as a "death-bringer" who had attractive sheer silliness, and whom he describes as a woman who brought disorder into his life. Pearson says that he " put her away with a tedious man in a tedious and very distant town and was able at last to feel that she had died", and that gave him a sense of relief (5). His first description of Rachel's physical and mental condition after a fight with her husband involves a touch of mockery. He says that "The bruise seemed bluer, creeping round the eye socket, and the eye itself was reduced to a watery slit" and still bearing the marks of ill-treatment, she said she felt utterly defeated and would die of shame (17). He also states that

Rachel confesses her love for him and writes a letter to tell him that she needs him, loves him with a special love and hates her husband (98-9). He also claims that Rachel has suggested to him that he should be her ally against her husband (100). His early remarks on Julian Baffin are equally belittling. He thinks she is a young man in the railway station and after realizing she is Julian Baffin he begins commenting on her unsuccessful educational background:

> Not notably successful in exams… Julian left school at sixteen… had spent a year in France…speaking very bad French which she promptly forgot…Fledged as a typist she took a job in the 'typing pool'…When she was about nineteen she decided that she was a painter, and Arnold wangled her into an art school, which she left after a year. After that she had entered a teachers' training college somewhere in the Midlands (31).

He adds to the list of Julian's failures her physical weaknesses such as a "secretive dog-like face" and being a girl who 'slightly resembled a boy' (32) and later compares her to a 'fox' (35). His reaction to Julian's request to tutor her on literature is that he could not spare her a couple of hours a week. How dare she ask for his precious hours? (34)

Pearson also portrays himself in his Foreword as wise, charitable, truthful, an artist, a psychologist and an amateur philosopher, like the *alazon* imposter. However, he is mocked by Christian Hartbourne, Marloe, Rachel and Julian Belling in their Postscripts. These characters' mockery is triggered by Pearson's 'pretension', which is a dominant feature of an *alazon*, according to Cornford (154). By presenting their version of the events and 'facts' these characters also try to undermine those of Pearson's.

In her Postscript, Christian Hartbourne, Pearson's ex-wife, says that Pearson's book is "sort of off key". She says that Pearson "has a way of seeing

everything in his own way and making it all fit together in his own picture." (341) She believes that his picture of their marriage is not fair and that he loved her madly. She was the party who left, although he begged her to stay. She also agrees with her new husband who regards Pearson as mad, a snob and not a real writer at all. She, too, ironically comments on his autobiography as a mad man's writing and a 'fuss about art' (341-44).

Marloe refers to "'Bradley Pearson's story'" as the story of a homosexual artist who fell in love with Julian Baffin when he mistook her for a boy and who was also in love with Arnold Baffin. According to Marloe, Pearson also hated Arnold Baffin who was "his own distorted image" and killed him due to his Narcissism and Oedipus complex (346-7). He believes that what Pearson has written is "showy rubbish in which he has shamelessly claimed that the Black Eros has given him discipline in life as artist and as man (348).

Rachel mocks Pearson to the extent of reducing him to the mere initials of his name, BP. She comments on his work as a mad adolescent dream and a fantastic conception. BP, for Rachel, is wicked, a Peter Pan, 'retarded', without dignity, absurd, illiterate, unhappy, stupid, stiff, awkward, very timid, and a bore who used to read mediocre adventure stories constantly (352-55). She adds that Pearson "was print-mad", and he wanted what her next husband had: fame. "BP was a man who hated to be laughed at", consequently, 'the rather pompous self-mocking style' is his defense and a sort of meeting people half-way if they decide to laugh at him (353). She thinks that Pearson has wrongly and sinisterly exaggerated their 'domestic differences' as conjugal problems (354). Finally, Rachel concludes that Pearson was madly in love with her not her daughter, and as a result, he killed her husband (355).

Julian Belling mocks and tries to remain aloof from her once-lover, simply by addressing him with his last name. She says that she has forgotten much of what Pearson has written and she considers their love story to be the invention of Pearson's mind and the story of "an old man and a child" (357). She also says that Pearson wrongly assumed that her father thought little of her abilities; he did so

out of modesty or fear of destiny (358). She thinks of Pearson as a sentimental man and a failed artist and of his life as an example of “trying and failing” (358). She thinks the child she was loved the man Pearson was. “But this was a love which words cannot describe. Certainly his words do not.” (360) She ends her Postscript with three words on Pearson’s work: “A literary failure.” (360)

The above instances show that Pearson both appears as the *eiron* dissembler and the *alazon* braggart as he mocks others and is mocked by them. Pearson can also be studied as a parodic hero, another *eiron* type, in a romantic comedy. As a fifty-eight-year-old man who thinks he looks younger than his age, Bradley Pearson falls foolishly in love with Julian, who is much younger than himself. He lies to her about his age and elopes with her to Patara, abandoning his sick sister who subsequently commits suicide. He ignores her death in an attempt to have an affair with Julian who leaves him. He is, finally, condemned for murder and dies in prison. Instead of showing dignity and largeness Pearson appears to be petty, ignominious and dishonest. He manifests what can not be associated with the traditional hero as Abrams describes in *A Glossary of Literary Terms*(12)

There are also brief references to Pearson as the fool, the parasite, the misanthrope and the refuser of festivity. Rachel portrays Pearson as the buffoon type. Pearson is called a ‘fool’, a figure of fun, and a ‘parasite’ by Rachel who claims he needed their family and was “a sort of parasite, an awful nuisance sometimes.” (353) She says that her daughter called Pearson “’the family pussy cat’” (353). Pearson is mainly seen to be in self-imposed isolation; he says that his visits to the Baffins were made at their own request, and, early in the novel, he is urgently asked to go to their house because of their fight. Therefore, the validity of each character's claims is undermined by the claims of the others. Pearson’s function as a fool, as already discussed, might originate from his interpreting the events from his (sometimes erroneous and misleading) point of view as the narrator of events in which he has the main role. He sometimes seems unable to keep the necessary distance for narrating the events objectively. Pearson is also criticized as the misanthrope *alazon* type by Rachel in her Postscript, where she

attributes to him a "general hatred of the human race" (354). Rachel's comments may present a rather exaggerated picture of Pearson; however, in the first part of his autobiography, he obviously displays a sense of hatred for the people around him, even his sister and his parents. He finds his sister, Marloe, Christian Evandale, and the Baffins unbearable. He supposes that almost everybody diminishes someone else (5). Pearson is also the *agroikos* refuser of festivity, a man who hates company, even that of his sister. He obviously does not want to be involved in anyone's plans. He has rented a house in Patara in order to be alone. He forgets about and is absent at the party given in honor of his retirement (158), which is used as an evidence against him at his trial.

Like Pearson, Loxias, the fictional editor and Pearson's prison mate, mocks and is mocked by the characters who write Postscripts. In a self mocking tone, Loxias, on the one hand, says in his Foreword that, in a humble mechanical sense, it is through his "agency that these pages now reach the public" (ix) and he also calls himself Pearson's fool, a clown or harlequin figure, and regards his task as editor a simple and minor one. When he asks Christian Hartbourne, Marloe, Rachel, and Julian Belling to read Pearson's autobiography and write their comments, their mockery is triggered by his ambiguity. All four characters approach this figure with uncertainty and they question his identity implicitly and explicitly. Christian thinks that "Mr Loxias" is trying to make a lot of money through publishing Pearson's novel. She mocks his publishing the novel while being in prison and then concludes that "the person Pearson talks of as his 'teacher' and so on and whom he seems to think so much of must be somebody else, or else that bit is probably made up as is obviously much else in the story." (344) Marloe thinks that Loxias is Pearson's invention and, in fact, Loxias is Pearson himself in disguise:

> As for the alleged Mr Loxias, he is too soon seen to be our friend in a thin disguise. There is even a marked similarity of literary style. The narcissism of the deviant eats up all other characters and will

> tolerate only one: *himself*. Bradley invents Mr Loxias so as to present himself to the world with a flourish of alleged objectivity. He says of P. Loxias ‘ I could have invented him’. In fact he did! (348)

In Rachel’s Postscript, Loxias is mocked even more than in the two previous Postscripts. She calls him “a ‘Mr Loxias’” and she says she wanted to ignore his request of writing a Postscript. Later, she accuses ‘Luxius’ of the crime of publishing Pearson’s novel and adds that:

> For the crime of publication I blame the self-styled Mr Loxias (or ‘Luxius’ as I believe he sometimes calls himself). As several newspapers have hinted, this is a nom de guerre of a fellow-prisoner upon whom the unfortunate BP seems to have become distressingly fixated. The name conceals the identity of a notorious rapist and murderer, a well-known musical virtuoso, whose murder, by a particularly horrible method, of a successful fellow-musician made the headlines some considerable time ago. Possibly the similarity of their crime drew these two unhappy men together. (355)

Julian Belling refers to what has been written about Loxias’s background and says that there has been speculation about Mr Loxias, but she thinks she knows who he is and she has “mixed feelings about him” (359-60).

On the other hand, in a self-confidant manner, Loxias mocks all four characters in his Postscript. He notes that these people are “indeed on display” and liars who attempt to advertise themselves. He adds that Rachel and Julian Belling lie to protect each other and he ironically refers to Mrs. Belling’s hazy memory

and remarks that Mrs. Baffin “polishes a much publicized image of herself”. He ironically refers to Marloe’s position as a pseudo-scientist. He believes that ‘Dr’ Marloe is advertising his ‘consulting rooms’ and his books and Mrs. Hartbourne is advertising her salon and Mrs. Belling is advertising herself as a writer (361). He claims to be himself the Falstaff of Pearson-Shakespeare who outlives him and he adds that Falstaff never edited Shakespeare, which implies that his (Loxias’s) position is superior even to that of Falstaff.

In addition to his functions as the *alazon* imposter and the *eiron* dissembler, Loxias can also be regarded as the *eiron* tricky slave who helps the central character to accomplish his desire. Loxias helps Pearson to fulfill his desire to publish the events that have led him to his final position. Loxias wants to publish Pearson’s autobiography in opposition to some characters’ wishes; for instance, Rachel considers “resorting to legal action to prevent publication” of Pearson’s novel. Loxias can also be studied as another *eiron* type character, the older man who starts the play and retreats and returns in the end. Loxias starts the novel with a Foreword, is absent throughout the novel being only addressed by Pearson until the end when he returns with a comment and concluding Postscript. Loxias introduces himself as ‘Bradley’s fool’ (ix). Cornford refers to the buffoon as the hero’s friend or attendant. Loxias calls Pearson a friend and a person who he was with to the last moment.

Besides functioning as the *alazon* braggart, Pearson’s ex-brother-in-law, Marloe, can be regarded as the *alazon* pedant. Although he has been deprived of his license to practice as a doctor “for some irregularity in the prescription of drugs” (5), Marloe maintains the manner of being “a self-styled ‘psychoanalyst’” (5). However, as a pseudo-doctor and psychoanalyst, instead of taking care of a suicide case, Priscilla, he leaves her alone and goes drinking with a man while she commits suicide in his absence. He also offers an erroneous Freudian analysis of Pearson’s murder case and tries to sell his pseudo-science, according to Loxias (357). He signs his Postscript as “Francis Marloe, *Psychological consultant*” (349) and advertises his business with an additional note that says, “A subscription list

for my forthcoming work, *Bradley Pearson, The Paranoiac from the Paper Shop* is now open c/o the publisher. Letters to my consulting rooms will be forwarded from the same address." (349)

Marloe seems also to function as the fool. He insists in his Postscript that Pearson, the central character, is his friend, and he is one of the only two witnesses in the trial scene who try to help Pearson. When Pearson is trying to follow Julian to Italy, Marloe implores Pearson to take him as his Sancho Panza (321). Like the page type, Marloe brings news to Pearson throughout the novel. Pearson says that his departure to Patara was delayed because Marloe, the messenger, brought him some fatal news (xviii). Marloe is the buffoon parasite who is often at people's door, particularly at Pearson's door and who begs for money and spirits throughout the novel. Pearson describes him in his Foreword as the first of his 'players', but not because he is the most important, he "is not important at all and has no deep connection with the course of [the] events."(xiii-xiv). Marloe says he is in debt up to his neck, and has to keep changing his digs (6). His visits also are 'unwelcome', and 'entirely without a point' as Pearson's letter to him reveals (40).

Pearson subtitles his autobiography *A Celebration of Love,* which immediately sets the scene for the readers to think of the love story to come. Unlike the conventions of love in romantic comedies, what happens in *The Black Prince* is simply that a parodic hero, a fifty-eight-year-old man, who lies about his age as "'forty-six'" (226), falls in love with a parodic heroine, Julian, thirty-eight years his junior, and faces 'parental opposition' and these parodic lovers are finally separated, but not by the parental opposition. In the end, Pearson dies of cancer in prison and Julian marries her ex-boyfriend, Oscar Belling and attempts to ignore this love story. Pearson is a parody of a young lover whose first reaction to his love for Julian is ridiculously exaggerated:

> I realized now that my whole life had been determinedly traveling towards this moment. *Her* whole life had been traveling towards it, as she played and read her school books and grew and looked in the

> mirror at her breasts. This was a predestined collision… I felt as if my stomach had been shot away, leaving a gapping hole. My knees dissolved, I could not stand up, I shuddered and trembled all over, my teeth chattered … I lay there with my nose stuck into the black wool of the rug and the toes of my shoes making little ellipses on the carpet as I shook with possession…Sitting on the floor I reached out and drew towards me the chair upon which she had sat and leaned against it. I could see my own sherry untouched upon the table, hers half drunk. A fly was drowned in it. I would have drunk it fly and all… (170-1).

Towards the end of the novel; however, this ardent and hyperbolic lover thinks that he needed Julian's love in order to write and has considered her as his muse.

Likewise, Julian Baffin is a parody of the conventional heroine. Early in the novel she is seen tearing up Oscar Belling's love letters in the train station (30-1). In a similar hyperbolic manner, after Pearson confesses his love Julian thinks that she is madly in love with him: "'Bradley, I do love you, I do, it's the real thing. I realized it for absolute certain last night after I left you. I haven't slept, I've been in a sort of mad trance. This is it. I've never had it before.'" (232)

Julian elopes with Pearson to Patara. Arnold Baffin, the blocking father, whom Pearson describes as a "sort of fanatical gunman" (287) invades Patara and tries to take his daughter away and do 'what any father would do' (288). He gives them the news of Priscilla's suicide, accuses Pearson of being callous and irresponsible, and of pandering to "'The sexual gratification of an elderly man'" (287). He also reveals Pearson's real age as fifty-eight not forty-six. Although, Arnold Baffin may appear as a conventional blocking father type, Julian's reaction to her father's conduct is unconventional. He is not able to force his daughter to come away with him. Julian tells him that she is not going with him and that she is going to stay in Patara with Pearson. She says that she will be back in London the

next day but she is not going to leave Pearson. She also tells her father that he cannot really do or undo anything in Patara (289). Nevertheless, she never talks to Pearson again, and she leaves Patara without any explanation. In an apologetic letter she sends to Pearson later, she says she did not leave because he lied about his age or because he ignored his sister's death and she also claims and says that perhaps her father is '*the* man' in her life, and adds that he did not make her go away (319). There are several reasons that probably make Julian leave Pearson; in contrast to romantic comedies, there is Priscilla's tragic death that Pearson ignores and that Julian blames herself for, as she feels responsible for taking Pearson away, after which his sister commits suicide. In the Patara scene she also says that she feels their love is in a way doomed (287). In addition, Pearson says he nearly raped Julian Baffin. Moreover, Pearson is unable to give satisfactory reasons for what he has done. Thus, the conventional lovers' romantic, innocent, and everlasting love is parodied by the unconventional Pearson and Julian who are separated forever for uncertain reasons rather than by the blocking father, Arnold Baffin.

The theme of metamorphosis is also parodied in *The Black Prince*. Pearson claims that he regrets his past conduct and that he has changed from a conventional, nervous, puritanical, callous, unhappy and selfish person into a wiser, more charitable, happier and selfless man. He is an unsuccessful writer who has hired a seaside cottage in Patara, where he believes he can create his lifetime masterpiece. Before he finally goes to Patara some events that he did not expect occur and change him. The most important event is that he falls in love, after which he claims he has changed physically and spiritually. He claims that he examined his face in the mirror and it looked fresh and young. "A radiant force from within had puffed out" his cheeks and smoothed the wrinkles round his eyes (175). He also claims that he has become more charitable. In a 'present-giving mood', he buys presents for Rachel and gives money to Marloe. He even behaves kindly to Roger, Priscilla's husband, and his girlfriend, Marigold, calling them his children (183). Moreover, Pearson, who ridiculed Arnold Baffin's works early in

the novel, orders all his works in order to reconsider them humbly and without prejudice (192). After falling in love he miraculously becomes a charitable person and he exaggerates his changed demeanor to the point of canonizing himself:

> On the first day I was simply a saint. I was so warmed and vitalized by sheer gratitude that I overflowed by charity. I felt so privileged and glorified that resentment, even memory of any wrong done to me, seemed inconceivable, I wanted to go around touching people, blessing them, communicating my great happiness, the good news, the secret of how the whole universe was a place of joy and freedom filled and running over with selfless rapture."(204-5)

However, Pearson is an unreliable first-person-narrator. First, he claims he has changed but still he ignores his sister's death, and he relapses into his former state of having an uncharitable manner towards everyone at his sister's funeral and afterwards. He accuses Roger of not being upset; he asks Christian Evandale to leave him alone and to keep Marloe at Notting Hill because he does not want to see him (296-7). Secondly, Pearson as the artist-narrator-character fails to manipulate people in real life; therefore, he manipulates them in his written creation. Christian Hartbourne, in her Postscript says that some parts of Pearson's book are eloquent and very well written "But it was not at all like that in real life." (341) Although he claims he has changed, Pearson attempts to manipulate Julian in order to go through an ordeal and to be able to write his autobiography. He thinks that he needs Julian's love in order to write. After Julian leaves him, and all his efforts to get her back fail, he recalls her role in his life and work in his Postscript in the following terms:

> I saw myself a new man, altered out of recognition… this book had come into being because of Julian, and because of the book Julian

> had to be…She somehow was and is the book, the story of herself. This is her deification and incidentally her immortality. It is my gift to her and my final possession of her. From this embrace she can never now escape. (336)

Finally, Pearson's claim of metamorphosis and the credibility of his words are undermined by the Postscripts the other characters write, in which they accuse him of pretentiousness. Christian Hartbourne says that Pearson did not give a fair picture of her deposition at his trial, of their marriage, of her second marriage, or of her return to London (341-2). Marloe calls his book "pretentious rubbish"(348), Rachel says that he is "the author of this fantasy" (351), and Julian Belling calls his book "full of unstudied personal emotions" (358).

4.3. The Parodic uses of *Hamlet*

This section is a study of *The Black Prince* as a comic work that parodies a serious Shakespearean tragedy, *Hamlet*. Although there are a few tragic events in the novel, namely, Priscilla's suicide, Arnold's murder, and finally, Bradley's death, *The Black Prince* has a comic rather than a tragic vision. There are many indirect allusions to *Hamlet* in *The Black Prince* that have been studied as analogies. These allusions are parodic and they include the characters in both works.

Murdoch's critics, like Spear, Bove, Todd and Conradi have compared and contrasted Pearson to Hamlet. They believe that the soliloquies, the delaying problem, the hatred of women and madness are some of the features these two characters have in common. However, these similarities should, in fact, be studied as distorted parallels. Spear also seems to consider Pearson as a tragic hero since she refers to his tragic flaw. First and foremost, a definition of the tragic hero sheds light on the central difference between these two characters and reveals

Pearson as basically parodic of Hamlet. According to Aristotle, a tragic hero is a noble man, neither good nor bad, whose downfall due to his tragic flaw evokes the sympathy of the audience. Hamlet is a prince whose indecision causes him to delay taking revenge on his father's murderer until his revenge coincides with his own death. Pearson, however, is mediocre, a writer who simply does not have a tragic flaw. His ambivalent accounts show him to be very selfish, nervous, puritanical, and callous in the beginning until a sudden metamorphosis (as he claims) through love and art makes him very selfless and generous in the end.

Both characters have a problem of indecision. Hamlet's problem of indecision starts with his father's death and his mother's hasty marriage to his uncle whom the ghost of his father claims to be his father's murderer. Hamlet postpones his revenge on his father's murderer for many reasons, like his doubts about the identity of the ghost and his doubts about the rightness of personal revenge, and he is tormented by indecision:

> O, vengeance!
> Why, what an ass am I! This is most brave,
> That I, the son of a dear father murdered,
> Prompted to my revenge by heaven and hell,
> Must like a whore unpack my heart with words
> And fall a-cursing like a very drab,
> A stallion! Fie upon't, foh! About my brains. (*Hamlet* 2. 2. 567-73)

But he finally kills his father's alleged murderer, Claudius. Spear says that Hamlet's tragic flaw is his inability to decide but Pearson's tragic flaw is his lack of capacity for action (80). Pearson is not a conventional tragic hero to have a tragic flaw. He is not a noble man, unlike Aristotle's tragic hero. The concept of the tragic flaw is not suitable to describe Pearson's comic follies. Unlike Hamlet, Pearson's comic follies prevent him from acting. He plans to go to Patara but he

seems to deliberately delay his journey. He says that everything was ready for his journey and he was about to telephone a taxi when he experienced a "nervous urge to delay departure". He was anxious about a number of arrangements which he had already checked ten times over (*The Black Prince* 1). Pearson reasons that, in fact, it is in human nature to avoid decision-making:

> We ignore what we are doing until it is too late to alter it. We never allow ourselves quite to focus upon moments of decision; and these are often in fact hard to find even if we are searching for them. We allow the vague pleasure- seeking annoyance-avoiding tide of our being to hurry us onward until the moment when we announce that we can no other. (155)

Second, Pearson postpones his journey probably because he senses that he will not be able to create the masterpiece he has planned. Pearson "himself persistently believes that he is all ready to perform the great act of his life in writing a good book… This delaying tactic obviously reflects an unconscious knowledge that he is not at all ready" (Dipple 119). Therefore, Pearson is divided by instinct, but as Bayley remarks Hamlet is also a divided man "not by instinct but by injunction and duty"(180). It is not just in Pearson's nature to delay; he also postpones his journey to Patara because of unexpected events, and coincidences, namely, his sister's arrival at his house, the Baffins' problem, and his unexpected love for a woman thirty-eight years his junior. Pearson finally elopes to Patara with Julian to protect and keep her away from Arnold Baffin, and that is not what he had planned earlier.

Some critics call Pearson's long ruminations on art, truth and love Hamlet-like soliloquies. The Shakespearean soliloquy has been characterized as

> A reflection or inner conflict; more often it fulfilled the function of chorus… In a soliloquy [a character] could make himself and his plans known … [soliloquy] could also provide a running commentary on the intricacy of the plot and be a means of linking one scene with another…Words that were addressed to an Elizabethan audience in this way were felt to be true… [Shakespeare sensed] the latent possibilities of dramatization within the soliloquy, of the process whereby monologue becomes dialogue, the speaker being split into selves which are in conflict with one another (Clemen 4-12).

Pearson's position as an author-narrator-character and his playful manner of narrating the events also cast doubts on the truth of what he says. There is an apparent similarity between some of the soliloquies by Hamlet and Pearson, such as Hamlet's first soliloquy in Act I Scene 2. The soliloquy shows his attitude towards the world about him when he shows his hatred of it: "O God! God!/How weary, stale, flat and unprofitable/Seem to me all the uses of this world/Fie on't, ah fie, 'tis an unweeded garden/That grows to seed;" (132-37) It also shows Hamlet's emotions about his father's death, his disgust with his mother's hasty marriage that is mentioned four times: "O, God! a beast, that wants discourse of reason,/Would have mourn'd longer--married with my uncle," (150-51)and "Ere yet the salt of most unrighteous tears/Had left the flushing in her galled eyes,/She married. O, most wicked speed, to post/With such dexterity to incestuous sheets!" (154-57). It gives "an extraordinary amount of detailed information, not only about Hamlet's state of mind but also about the world around him, which is mirrored with great precision…in this way the soliloquy contributes to the exposition of the plot." (Clemen 129) In this soliloquy alone the audience discovers the reason for his agony, his feelings towards his father's successor as he compares and contrasts Claudius and his father: "So excellent a king; that was, to this,/ Hyperion to a satyr;", "My father's brother, but no more like my father/Than I to Hercules"(139-40) He also remembers the past relationship between his parents and how his

father loved his mother: “so loving to my mother/That he might not beteem the winds of heaven/Visit her face too roughly. Heaven and earth!/Must I remember? why, she would hang on him,”(141-43). Finally, he implies that he should fall into silence despite his suffering and deep sorrow: “It is not nor it cannot come to good:/But break, my heart; for I must hold my tongue.” (158-59)

Pearson’s seemingly similar feelings about the world around him are the grotesque parallel that can be drawn between him and Hamlet as in the following rumination that is right after the Patara event and Priscilla’s death and Julian's desertion. It seems that he is merely engaged in intellectualizing his callous reaction to his sister’s death.

> This world is perhaps ultimately to be defined as a place of suffering. Man is a suffering animal, subject to ceaseless anxiety and pain and fear, subject to …the endless unsatisfied anguish of a being who passionately desires only illusory goods. However within this valve of misery there are many regions. We all suffer, but we suffer so appallingly differently. (*The Black Prince* 298).

The examples of Hamlet’s soliloquy and Pearson’s intellectualization show the depth of Hamlet’s intellect and Pearson’s selfishness. Hamlet has a deep insight into the events around him but Pearson is trying to justify his conduct. Sypher, in his discussion of comic characters, regards Hamlet as a prophetic fool and says that “Amid the rottenness of Denmark the Prince serves as a philosophic and temperamental fool, a center of ‘indifference.’ He stands apart from gross revelry under his own melancholy cloud; and from his distance he is able to perceive more things than philosophy can dream.”(235) Sypher’s argument does not mean that Hamlet is a comic character, it just compares his scope of perception and understanding to those of the prophetic fools who conventionally perceive more than other characters in a play and Hamlet’s soliloquies are clear evidence of his

scope of perception, as quoted and discussed above. Pearson, however, can be regarded as the Attic fool who tries to seem what he is not. He portrays himself as wise, charitable, truthful, an artist, psychologist and amateur philosopher like a typical *alazon* whereas the other characters comment on him as a fool, a parasite, a mad man, a snob, pretentious, absurd, without dignity, an illiterate, a bore, a pompous, absentminded, moody, eccentric, and sentimental man and a failure as an artist.

Madness is another trait attributed to both the characters. Hamlet's madness is certainly a tactic he is using in order to find proof for his father's murder without risking his own life, since a madman's odd and violent disposition and manner can be exonerated. In the postscripts, Pearson's alleged murder of Arnold Baffin is said to be because of madness: Pearson says that Hartbourne's line was that he was insane (*The Black Prince* 332), His former wife, Christian Hartbourne, referring to his autobiography, says that it was "really like what mad people write" (343), and Marloe claims that Pearson was "madly in love with Arnold" (333) and killed him out of his mad love. On the one hand, this madness can be considered as a pretext fabricated by Hartbourne in a fruitless attempt to justify Arnold Baffin's murder, which neither Pearson nor the judge and the jury agree with. Pearson says that he calmly and lucidly denied that he was mad, and the judge and the jury agreed with him (332). On the other hand, the autobiography and the Postscripts are polemical and render it hard to decide whether Pearson or the other characters are really telling the truth about the event and Pearson's disposition.

Hamlet's hatred of women, namely, his mother and Ophelia, has also been compared to Pearson's contempt for women, namely, his sister, Christian Evandale, Marigold, Rachel and Julian. Hamlet hates his mother and directs his hatred towards Ophelia. One reason Hamlet despises his mother is her hasty marriage to his uncle after his father's death. This particular hatred is transformed into hatred of women in general and thus Ophelia becomes his next object of abhorrence. Hamlet calls his mother, the "most pernicious woman" (*Hamlet* 1.5. 105). His attack on the weak nature of women, in general, and his mother whom

he thinks is worse than a beast is mentioned in the first soliloquy about his mother's marriage to his uncle: "O God, a beast that wants discourse of reason/Would have mourned longer" (1.2. 150-1). He also tells his mother about her deed:

> Queen Gertrude: Hamlet, thou hast thy father much offended.
> Hamlet : Mother, you have my father much offended.
> Queen Gertrude: Come, come, you answer with an idle tongue.
> Hamlet: Go, go, you question with a wicked tongue.
> …
> Queen Gertrude: Have you forgot me?
> Hamlet: No, by the rood, not so:
> You are the queen, your husband's brother's wife;
> And--would it were not so!--you are my mother.
> … [He kills Polonius]…
> Queen Gertrude: O, what a rash and bloody deed is this!
> Hamlet: A bloody deed! almost as bad, good mother,
> As kill a king, and marry with his brother. (3. 4. 9-30)

In contrast, Pearson's behavior towards everyone, particularly towards women, is ambivalent. In the first part of the novel, he hates all women but in the second part he becomes comically benevolent towards them. In the first part, he says, "I could not I think be 'friends' with a woman" (*The Black Prince* 16). He calls all women destroyers and thinks that: "ships are compartmental and hollow, ships are like women. The steel vibrated and sang, sang of predatory women, Christian, Marigold, [his] mother: the destroyers."(81) Priscilla's presence bothers him and she disgusts him. Marigold is a wicked young woman who is ugly and pathetic and looks like a murderer and Christian is a witch (92), and a power-mongering woman. Julian is a stupid, untalented boyish fox who dares to ask him for his

precious time to tutor her (31-5). But in the second part, he changes his mind about everyone, one by one. Julian becomes his goddess and savior, Marigold turns into his "favourite dentist" (184); he promises to give Priscilla protection and treats (187), and Christian Evandale is called 'Chris', as in the old days and Pearson tells her that he used to dream of their reconciliation (189).

The next pair of characters whose affinity attracts our attention is Loxias and Horatio. Horatio is frequently referred to as a friend in whom Hamlet trusts and to whom he confides his secrets, and in the final scene when Hamlet is fatally wounded and Horatio also attempts to kill himself, Hamlet urges him to stay and tell his story:

> Horatio, I am dead,
> Thou livest; report me and my cause aright
> To the unsatisfied.
> …
> If thou didst ever hold me in thy heart,
> Absent thee from felicity awhile,
> And in this harsh world draw thy breath in pain,
> To tell my story. (*Hamlet* 5. 2. 337-40)

In the same manner, Loxias's Foreword reveals that Pearson has confided in him and asked him to edit and publish his autobiography: "I am in more than one way responsible for the work that follows. The author of it, my friend Pearson, has placed the arrangements for publication in my hands. In this humble mechanical sense it is through my agency that these pages now reach the public." (*The Black Prince* ix) Besides, both Horatio and Loxias are the causes of both main characters' attempt to act. The former informs Hamlet of the ghost, and the latter encourages Pearson to write his autobiography. Loxias says that without his help Pearson would fall silent. However, these characters can be contrasted in two

ways: in dealing with the Shakespearean pair of Hamlet and Horatio, one is concerned with a royal person and his friend whereas the Murdochian pair is a pair of convicts. In addition, Horatio's conduct towards Hamlet, although they are intimate friends, is that of a subordinate's towards his superior who is even willing to die when the prince is dying. Loxias's conduct is ambivalent. In his Foreword he humbly calls himself Pearson's fool who has no dominant role in his story, but in his Postscript, he elevates his position, comparing himself to Shakespearean characters that have outlived the playwright.

Julian is also parodic of both Hamlet and Ophelia. During their *Hamlet* tutorial Julian says that she once played Hamlet (164). In the Patara episode she also appears in Hamlet's costume: "she was dressed in black tights, black shoes, she wore a black velvet jerkin and a white shirt and a gold chain with a cross about her neck [and] she had posed herself in the doorway of the kitchen, holding the sheep's skull up in one hand" (280). Despite the echoes of Hamlet in this scene, and the androgyny present in her appearance and her name (Todd 1984 38), Julian can be no more than a shadow of Hamlet residing in the background of events in *The Black Prince*. The Hamlet costumes she wears and the sheep's skull she holds in her hands function as preparation for Pearson to manipulate her for his own purpose, to prepare himself to create his work of art.

Although, Julian says that she does "*not* identify with Ophelia," (*The Black Prince* 161) her main similarity to Ophelia is that, like Ophelia who is an object of love and sex for Hamlet, she is also an object of love and sex for Pearson. She is the mistress of Pearson's passion (Todd 1984 38). Both Ophelia and Julian are young and expected to be innocent. Most Shakespeare critics believe that Ophelia is so, and she is one of the most victimized Shakespearean female characters. Hamlet seems to love her at first and then he transfers the hatred of his mother to Ophelia, who becomes insane after Hamlet kills her father, and then drowns herself, as reported by the Queen (*Hamlet* 4. 7. 193). Unlike Ophelia, Julian leaves Pearson, outlives him, even writes a Postscript on his autobiography, denies that she has ever loved him, and marries her boyfriend.

The next pair of similar characters in *The Black Prince* and *Hamlet* are Arnold Baffin and Polonius. Both are *alazon* blocking father figures. The former, who indulges in his own affairs and self-image as a successful writer, suddenly finds out about his daughter's affair with Pearson and goes to Patara after he hears that she has eloped with Pearson, to warn her and beg her to go away with him; he tells her that she must have lost her mind to be with Pearson (*The Black Prince* 286). Polonius also forbids his daughter to have a relationship with Hamlet, and thus Ophelia returns Hamlet's letters. Polonius says to Ophelia, "I would not, in plain terms, from this time forth,/Have you so slander any moment's leisure,/As to give words or talk with the Lord Hamlet,/Look to't, I charge you; come your ways"(*Hamlet* 1. 3. 132-5). Both Arnold Baffin and Polonius die similar deaths in the end: Polonius is stabbed by Hamlet who calls him a "wretched, rash, intruding fool" (III. iv. 30), and Arnold Baffin also seems to be stabbed (with some sort of a pointed object) by Pearson (or Rachel) who regards him as a writer inferior to himself.

Arnold Baffin is a parody rather than an echo of Polonius in two ways: first, he is not a conventional blocking father figure like Polonius to rail and give orders and be obeyed; instead, in the Patara scene the only thing he does is to beg his daughter to leave Patara and go home with him (*The Black Prince* 286). Second, his murderer might be either Pearson or his wife. Arnold Baffin seems to have provoked and paved the way to his own death if he is murdered by his wife. She had threatened to take revenge and had implied this early in the novel (18, 99); if she is the murderer, then her act is in retaliation for what she sometimes says he has done to her, like acts of physical violence, infidelity, and so on. Accordingly, he has died not a Polonius-like but a Claudius-like death because he has tempered his own death like Claudius whose death Laertes says "is justly served;/It is poison tempered by himself" (*Hamlet* 5. 2. 359-60).

There are similarities between the roles of Marloe and Hartbourne in *The Black Prince* and Rozencrantz and Guildenstern in *Hamlet*. Both Rozencrantz and Guildenstern are Hamlet's friends, but spy on him upon the King's orders.

Rozencrantz and Guildenstern, ignorant or aware, take part in the King's plot against Hamlet. They are the first people to report on Hamlet's madness:

> Rozengrantz: He does confess that he feels himself distracted;
> But from what cause he will by no means speak.
> Guildenstern: Nor do we find him forward to be sounded,
> But, with a crafty madness, keeps aloof
> When we would bring him on to some confession
> Of his true taste. (3. 2. 5-9)

Likewise, Hartbourne is the first person to declare that madness is the cause of Pearson's crime and Marloe claims in his Postscript that Pearson killed Arnold Baffin because he was maddened by love. Rosencrantz and Guildenstern, who accompany Hamlet to England to his fate, resemble Hartbourne and Marloe whose dispositions and words do not justify the accusation and who worsen the result of the trial. Hartbourne's fabricated story is rejected by the judge, the jury and Pearson himself. Hartbourne also thinks that Pearson is guilty of murder. Marloe mars his own evidence by crying all the time, which leaves a bad impression on the jury (*The Black Prince* 332); thus, their attempts to help Pearson in the courtroom have consequences which are the opposite of what they intend. What makes the Murdochian characters parodic of the pair in *Hamlet* is that Rozencrantz and Guildenstern are comic characters in a tragedy, and they die, as reported with the famous words "Rozencrantz and Guildenstern are dead" (5. 2. 376), whereas Hartbourne and Marloe are comic characters in a work with a broad comic vision, and they survive.

4.4. Murdoch's Philosophical View of the Dramatic in *The Black Prince*

This part involves a philosophical reading of *The Black Prince*, particularly Pearson's and Loxias's Forewords and Postscripts and Pearson's autobiography

concerning his love and the creation of his work of art. David J. Gordon thinks that the novel intensifies "Plato's picture of the mind as a cave of illusory images by stressing the egoism that generates illusions, making us reluctant to accept the plainness of truth" (5). Among the three novels studied, *The Black Prince* is the only novel that shows the full cycle of unselfing, experienced by the main character through all of the three unselfing factors identified by Murdoch: love, art and death. It clearly shows how the main character falls in love and changes not only as a mediocre man but also as a mediocre artist. It also shows that the artist dies a metaphoric death as he creates a work of art, and finally dies.

Pearson is pictured as a mediocre man and artist when the novel begins with Loxias's and Pearson's Forewords. In his Foreword, Pearson presents his purpose in writing the drama of his life and gives an account of himself as "solitary but not unsociable, sometimes unhappy, often melancholy … conventional, nervous, puritanical, a slave of habit" (*Prince* xv-xviii). He portrays himself in a state of illusion, envious, obsessed, egoistic, ignorant and neurotic and, as an artist, unable to create a good work of art.

Pearson is so obsessed with packing up and leaving London for Patara where he believes he will write his masterpiece that he is unsympathetic even to his sister who arrives in his house because of her marriage problems. He immediately feels blank dismay and instant fear for himself: he does not want to be involved in any mess of his sister's; he does not even want to have to feel sorry for her (46). His reaction towards his sister's emotional display is also very selfish as he says that he cannot "stand unbridled displays of emotion and women's stupid tears", and he is suddenly deeply frightened by the possibility of having his sister on his hands. He adds that he "simply did not love her enough to be of any use to her" (49). He ignores Marloe, his ex-brother-in-law, his ex-wife, and his friend, Hartbourne, in a very nervous manner.

As a solipsistic person Pearson wants to be in control of everything around him and is therefore concerned about unexpected happenings, and he despises coincidences. because they seem to point to a world beyond his control or

understanding. He confronts unexpected problems with Marloe, Christine Evandale, Rachel and Arnold Baffin, Priscilla, Roger and Marigold. He says that his trip to Patara is delayed because of unexpected events, and he fears anything that will spoil his egoistic plans. He regards Marloe “as the messenger of fate” who knocked upon his door (xviii). And his presence bothers him since “something ill-omened” that he could not define emanated from Marloe (3). Marloe is the messenger of his ex-wife’s unexpected and fatal (in his view) return to London and, probably, to his life. In addition to Marloe and his sister, the Baffins’s unexpected problems make him so anxiety-ridden that he thinks "Life is horrible, without metaphysical sense, wrecked by chance, pain and close prospect of death” (55). He feels that he is “under orders” and is unable to be the master of events in his life: "The burden of all these unpredictable arrangements” annoys him, when he reflects upon them, to the point of screaming. His desire to get away and write had been coming to a climax for he feels, “as artists so felicitously sometimes do, 'under orders'.” He is not his own master this time (97). Pearson's fear of the unexpected is also symbolically extended to things like trains, balloons or kites:

> Trains induce such horrible anxiety. They image the possibility of total and irrevocable failure. They are also dirty, rackety, packed with strangers, an object lesson in the foul contingency of life: the talkative fellow-traveller, the possibility of children…I have sometimes had the unpleasant experience, arriving very early for a train, of finding myself catching its predecessor with a minute to spare. (66-67)

He also sees a balloon coming towards him as “the bearer of some potent yet unfathomed destiny” (94). All this anxiety, selfishness and fear are due to his state of illusion; therefore, what Pearson needs is to challenge illusions, obsessions and

chancy life and "The defeat of illusion requires moral effort." ("The Fire and the Sun" 426)

Thus, Pearson is primarily demonstrated as a solipsistic person who tries to retreat to write. As discussed in the second chapter, solipsism is the first step of unselfing. The second step of unselfing is the recognition of solipsism or state of illusion through love. Pearson falls in love with Julian who asks for his help with the literary works she has to study. Pearson selfishly rejects her, but later, faced with her persistent pleas, he suggests helping her with Shakespeare. During the *Hamlet* tutorial, Pearson finds out that he has fallen passionately in love with her, a feeling he finds hard to explain: "The words are easily written down. But how to describe the thing itself?" (169) His comments on the ennobling and enabling power of love echo Diotima's comments on love in *The Symposium*:

> all this dream of being a great artist was simply a search for a great human love … Love can soon dim the dream of art and makes it seem secondary, even a delusion. I should say at once that this was not my case. Of course since everything was now connected with Julian, my ambitions as a writer were connected with Julian … She had filled me with a previously unimaginable power which I knew that I would and could use in art …love brings with it also a vision of selflessness. How right Plato was to think that, embracing a lovely boy, he was on the road to the good … such insight … even momentarily, is a privilege and can be of permanent value because of the intensity with which it visits us. Ah, even once to will another rather than oneself… (172-174).

After he falls in love he recognizes his solipsism and his moral state, and the process of unselfing begins: first, his ignorance of the world around him is replaced by a sense of reality that entails recognizing his solipsism and things

other than his self. He is aware of the power of love stripping illusion from him, the love for Julian undoes his self and makes the world visible to him (299), and this changes his perception of the whole world around him, including himself. Pearson recognizes that "there was an overwhelming sense of reality, of being at last real and seeing the real" (173). Alluding to the enabling power of love in the Platonian Cave Myth, Pearson says that all of him, material and spiritual, was composed of the ecstasy of love, and Julian's face became "like a vision of the Saviour come to console some starving and crazed ascetic in a desert cave" (189). He has become a person in love who has the ability to forget his personality, the ability to be blended into the beloved. It is the state in which one is able to be another person (Nicole 7).

Pearson is no longer anxious about coincidences and their origins, and he "lets contingency into his life" (Conradi 1989 202). Pearson claims that he changes considerably after he falls in love and he is no longer frightened by his delayed journey, the city and all that it involves, people, cars, pollution, trains and kites. He says that he loves and the joy of love has made a void in him where his self had been, and he thinks that he "was purged of resentment and of hate, purged of all the mean anxious fears that compose the vile ego" (194). London, its pollution, and its previous anxiety-breeding forces are now all received with pleasure. He opens the window and a breath of slightly cooler air enters the room, polluted and dusty, yet also somehow bearing the half obliterated ghosts of flowers from distant parks along with a buzz of various noises that fills the room: cars, voices, the endless hum of London's being (201). He even accepts his fate or imprisonment in the end (337).

Pearson further becomes altruistic and charitable. He becomes overwhelmed with charity. He wants to communicate "the secret of how the whole universe was a place of joy and freedom filled and running over with selfless rapture" (204-5). His egoism is replaced by a kind of primary selflessness. His altruism, both in his disposition and discourse, is the result of the shock of love and it has freed him from his old obsessions and his attitude towards the people around him. "This kind

of selfless courage gives him the strength to be virtuous … In his new found relaxed social openness, [Pearson's] discourse becomes charitable." (Stevens Heusel 131) He becomes altruistic even in his most trivial interactions, communication and behavior, of which the most obvious example is his being generous to the people around him. One sees also the change in his ruminations from the horrible anxieties of life to subjects concerning love, selflessness and truth.

Later in the novel, Pearson and Julian elope to Patara where he says they have an affair and calls his physical love 'black Eros' as well, because it is, dreadful rather than tender and it has a selfish motive (Gordon 58). Pearson's love is low Eros, or physical love that is associated with sexuality. Even before their affair in Patara, he admits that that he felt physical desire for Julian but he also repeatedly refers to the moral and spiritual aspect of sexual desire. He confesses that he was sexually excited, but he says what he felt "transcended mere lust to such a degree" that although he could vividly sense his afflicted body he also "felt totally alienated and changed and practically discarnate." (170) Pearson's comments on low Eros repeatedly echo Plato who observes the necessity of physical love in *The Symposium*: "True love is eternal. It is also rare… Love also brings with it also a vision of selflessness. …when sexual desire is also love it connects us with the whole world and becomes a new mode of experience. Sex then reveals itself as the great connective principle whereby we overcome our duality" (*The Black Prince* 174). Pearson insists that sex is necessary to relate to the world around one. He says that his desire for Julian is "though perceptually localized, metaphysically diffused into a general glory. Sex is our great connection with the world, and at its most felicitous and spiritual it is no servitude since it informs everything and enables us to inhabit and enjoy all that we touch and look upon" (205). But since it is physical love, it unselfs Pearson only to a limited extent. On the one hand, he is not the same selfish person he used to be, on the other, he ignores his sister's death.

The final role of love is in his writing. Pearson has realized that Julian had filled him "with previously unimaginable power" which he thinks he could use in his art (172) long before they had an affair in Patara. After their affair, their conversation is about the means of unselfing and about love as the premise of the creative power on which the artist feeds to gain the ability to write to be more unselfed:

> The desire of the human heart for love and for knowledge is infinite. But most people realize this when they are in love, when the conception of this desire being actually fulfilled is present to them.
> 'And art too -'
> ' Is this desire - purified - in the presence of - it's possibility - in the divine presence.'
> 'Art and love - '
> ' Must both envisage eternal arrangements,'
> 'You will write now, won't you?'
> ' I will write now' (283).

Their love affair indeed serves Pearson's main purpose and becomes "the beginning of the path to the sun" (299). Without low Eros and physical love "Bradley Pearson would have never arrived at this point. Eros is necessary for [his] quest" (Conradi 1989 206). Although Pearson knows he should give up physical love in favor of high Eros, he does not do so. Julian leaves him instead, and that causes him to suffer. He says that "Unhappy love is or can be a revelation of pure suffering" (299) that he had sensed their separation would bring about; however, he also feeds upon it (197). He had nourished the notion that before he could become a great writer he "would have to pass through some *ordeal*" (xvii). After having lost Julian, Pearson is more unselfed and he is ready to write since "Every artist is an unhappy lover. And unhappy lovers want to tell their story." (x)

He has become selfless enough to transform Eros into art (Gordon 52). Love becomes a means to change Pearson as a mediocre artist and becomes the backbone of his creation:

> Human love is the gateway to all knowledge, as Plato understood. And through the door Julian opened my being passed into another world. When I thought earlier that my ability to love her *was* my ability to write, my ability to exist at last as the artist I had disciplined my life to be, I was in the truth, but knew it only darkly. This little book is important to me and I have written it simply and as truthfully as I can. It has come into being *as* true art comes (337).

The next means in Pearson's process of unselfing is thus formed, and it is art. His autobiography is about the art that has been created through love, and art as a vehicle through which the mediocre artist metaphorically dies and through which the artist expresses the truth as he sees it. The Apollo and Marsyas myth becomes also a background against which Pearson's metaphoric death and the significance of art and artists are placed. Marsyas was a satyr who challenged Apollo to a contest of music and lost the contest and was flayed by Apollo alive for his hubris in challenging a god. Loxias plays Apollo to flay Pearson who, in creating his book, tells the truth in the most unselfish way. Pearson says that he was to be killed and he was to be gilded and then flayed (217), and this is a clear allusion to his own metaphoric death in terms of the Apollo and Marsyas myth. Critics allude to this myth when they refer to Pearson's need to be flayed by art and to his metaphoric death. Gordon notes that, "the difficult and always imperfect process of unselfing is pictured …more severely … [it] is [the] experience of Marsyas flayed by Apollo" (8). Bran Nicole states that "Guided through his ordeal by the two gods, Apollo (disguised as Loxias) and the Black Prince, Eros, he learns that true love…requires the loss of self. Bradley does achieve ascesis but pay[s] with

his life." (Nicole 94) Dipple refers to the ordeal Pearson must experience to create good art, that is set against the Appollo-Marsyas myth: "The Marsyas who would create art is not praised and lionized as BP wishes to be, but metaphorically flayed, and his final, genuine relatedness to Apollo, the divine reality of good art, is gained only at this immeasurably painful price." (111) Stevens Heusel thinks that "Bradley's metamorphosis, from mediocre artist to good artist through his metaphorical flaying is perhaps Murdoch's most fruitful example of retelling the sacred text in one's own words." (127-8)

The Black Prince is a meditation on art that starts with Pearson's and Loxias's Forewords. Pearson says in his Foreword, "good art speaks truth, indeed is truth, perhaps the only truth"; furthermore, he says that in his autobiography he has endeavored to be "wisely artful and artfully wise" and tell the truth as he understood it "Not only concerning the superficial and 'exciting' aspects of this drama. But also concerning what lies deeper." (*The Black Prince* xi) He also refers to his quest that requires sacrifices and his inability to write because of waiting to write truthfully:

> 'A writer' is indeed the simplest and also the most accurate general description of me… I have always been a seeker. And my seeking has taken the form of that attempt to tell the truth of which I have just spoke. I have, I hope and believe, kept my gift pure. This means, among other things, that I have never been a successful writer. I have never tried to please at the expense of truth. I have known, for long periods, the torture of life without self-expression. The most potent and sacred command which can be laid upon any artist is the command: wait. Art has its martyrs, not least those who have simply waited mutely all their lives rather than profane the purity of a single page with anything less than what is perfectly appropriate and beautiful, that is to say, with anything less than what is true (xii).

Pearson thinks that art shows a just image of everything and that human beings are failures because their bond with art has failed (xv). His meditation on art is maintained throughout his autobiography in which he tells his life story and how he has changed through love. He says he has created a work that "is about art. It is also, in its humble way, a work of art: an 'art object', as the jargon has it … Art …is the telling of the truth, and is the only available method for the telling of certain truths." (55) Pearson also says that if some great change were awaiting him in his life this could not but be part of his development as an artist, since his development as an artist was his development as a man (113). Finally, Pearson closes his meditation on art in his Postscript in which he emphasizes the role of art in making one see without illusions. The reality of the world around one is only understood through art. His autobiography has made him recognize "How little in fact any human being understands about anything the practice of the arts soon teaches one. An inch away from the world one is accustomed to there are other worlds in which one is a complete stranger" (329). Pearson writes his autobiography, which Loxias says would have remained untold if it were not for his encouragement, and he dies metaphorically through his art, like Marsyas who is flayed because of his art. He relates himself to art and in relating to art one is relating oneself to the unself and the Good.

In his autobiography, Pearson is able to tell the truth about his solipsism, obsessions, ignorance, hatred, foolish fears, and his unhappy and illicit love and life of moral muddle. The last lines of Loxias's Postscript best summarize the significant role art plays in unselfing a mediocre artist like Pearson: "Art is not cozy and it is not mocked. Art tells the only truth that ultimately matters. It is the light by which human things can be mended. And after art there is let me assure you all, nothing." (364) Briefly, the account of love and art in *The Black Prince* can be summarized as the story of a mediocre man-artist who falls in love, uses love to tell a story about the realities of his life and changes into a (partially) good man and improves himself as a selfless artist as he is able to write to tell the story of his solipsism.

Finally, Pearson is condemned for Arnold Baffin's murder and in the trial scene he gives himself up to the course of events with a "certain resignation and without screams of protest, for…[a] deeper reason" (335). As already discussed in the second Chapter, Pearson's goodness, or being unselfed, is connected with the acceptance of death. He accepts his own nothingness as he dies of cancer in prison: "Bradley dies well, tenderly, gently, as a man should." (363) In fact, this is how the low Eros he has felt for Julian is changed to a manifestation of a higher Eros, the acceptance of death and dying.

Briefly, *The Black Prince* has been studied both as a parodic and a philosophical work. In *The Black Prince* Murdoch, parodies comic character types and comic themes by treating them in a playful manner. The novel also makes parodic allusions to characters in *Hamlet* and treats them playfully. In *The Black Prince* Murdoch presents Pearson as a solipsistic man who, at the opening of the novel, is in a state of illusion and who tries to alienate himself in order to be able to create, but who is unable to create until he falls in physical love with Julian and then loses her. This is a primary stage for Pearson that enables him to write and turns him from a mediocre man-artist to a (partially) good or selfless man and artist who sees without illusion and eventually becomes completely unselfed through death.

CHAPTER V
The Sea, The Sea

5.1. Introduction

This chapter looks at *The Sea, The Sea* from the points of view of parodied elements of comic romance, its relationship with *The Tempest*, and how the novel displays Murdoch's philosophy of the dramatic. It analyses parodied character types, the themes of love, the scenes of lovers separated by blocking characters and occurrences of metamorphosis; the novel enacts its parodies by exaggerating, mixing and reversing the function of the character types and themes of love, separated lovers and metamorphosis.

Charles Arrowby functions as a parody of many character types: the *eiron* type of the central character; the *alazon* types of the braggart, the blocking father, the pedant, and the boastful rival, the buffoon types of the fool, and the cook; and, finally, the *agroikos* type of the refuser of festivity.

The theme of love is parodied in *The Sea, The Sea,* in three ways. First, Charles Arrowby and Mary Fitch function as the unconventional hero and heroine. Second, Charles Arrowby is deluded about whom he has really loved. Third, love is presented in different guises, namely, jealousy, hatred, and fierce yearning. The theme of the lovers separated by blocking characters is also parodied; that is, the novel shows Charles Arrowby and Mary Fitch to be separated by Ben Fitch. In fact Charles Arrowby, the central character, who conventionally ought himself to be separated from his beloved by a blocking character turns into a blocking character who tries to separate people who are or try to be together.

As in *The Black Prince*, the theme of metamorphosis is parodied, because like Pearson, Charles Arrowby seeks to persuade readers to see the events he

narrates from his own perspective. Since Arrowby is the main character, and as we discover at the end of the novel the author of the novel. there is a discrepancy in his autobiography between what he says and how he acts and what the other characters say or what readers understand. As a final entry in the list of comic elements that are parodied in this novel, we should note that comic character types and themes are all exaggerated to ludicrous effect in *The Sea, The Sea*.

This chapter also studies *The Sea, The Sea* as parodic of *The Tempest.* in three ways. First, *The Sea, The Sea* makes parodic allusions to the characters in *The Tempest*: Prospero is parodied through the Arrowby cousins, Ariel is in two Murdochian counterparts, James Arrowby and Lizzie Scherer, Caliban and Fernando are parodied in Gilbert Opian, and Fernando and Miranda are parodied in two pairs of characters: Lizzie Scherer and Gilbert Opian and Arrowby and Mary Fitch. Second, *The Sea, The Sea* parodies *The Tempest* as a comedy in general, and a romantic comedy in particular, especially in respect of its main design and comic character types and comic themes. Finally, *The Sea, The Sea* parodies *The Tempest* as a fifth and sixth-phase-romantic-comedy, in Frye's classification.

The third aim is to study Murdoch's philosophical view of the dramatic. The main character, Charles Arrowby and his cousin, James Arrowby, will respectively show a very partial and a full process of unselfing. However, the process of unselfing which Charles Arrowby undergoes is quite different from those of the characters in the two previous novels. He is able to understand people and relate to the world around him unselfishly in a very limited way through his youthful love, through creating a work of art, through a near death experience and particularly through experiencing the death of his cousin. James Arrowby experiences full unselfing through willed death.

5.2.Charles Arrowby as a Parodic Representation of Character Types, and the Parodic Themes of Love, Separated Lovers, and Metamorphosis

Some characters in *The Sea, The Sea*, like Gilbert Opian, Titus, and Peregrine Arbelow, can be studied as comic character types who have remarkable entertaining functions; however, their functions are not as exaggerated as those of Charles Arrowby. Charles, the narrator, functions as a parodic central character. He is an elderly man who falls in love with the central female character, the married elderly Mary Fitch and who creates an imaginary blocking character, Benjamin Fitch, Mary’s husband. Like a Gothic villain, Charles imprisons Mary (who he calls by her old name of ‘Hartley’) and tries to force her to admit that she loves him and that her marriage to Benjamin Fitch has been a failure. He says “‘Admit it, say it, you’ve never really loved anybody but me, you have come home at last…Say that you love me… that we’ll be happy’… ‘Hartley, you love me, don’t you, don’t you?’… ‘we’re close, we know each other’… ‘You know me’ I know you.” (279) Mary's response is simply that Arrowby feels resentment towards her because she went away: “It’s resentment really, otherwise you wouldn’t be so unkind” (300). Unheroically, Arrowby tries to do what Mary Fitch calls “crashing” her marriage (277) and her husband says that he interferes in their life and frightens Mary (290-1).

Charles is the typical *alazon* imposter who pretends to be what he is not. He thinks that he is a famous and powerful film director, whose claims of retreating to Shruff End to recover his lost innocence by keeping away from the corrupted London and theater life, and whose imaginary love for a sweetheart from his youth all turn into a quixotic adventure that results in an assault on a middle aged woman's married life, the death of her son, and a return to London and the worldliness it represents as a “powerless ex-magician” (400).

Charles not only mocks other characters but he is also mocked by them. He calls Peregrine Arbelow a ‘noisy bear’ who carelessly makes enemies due to his

lack of professional skills. Arbelow also lacks “the meticulous quality of the true artist, is too damn conceited and casual” and he is “a slapdash Irish man” who has had “too many off-days” (71). Arrowby tells the reader that he was never ‘in love’ with and never wanted to marry Rosina Vamburgh, even though she wanted to marry him. He describes her as artificial “with a slight cast in one eye which gives her gaze a strange concentrated intensity” (72). He further disparages her, whose surname evokes the Restoration playwright Vanbrugh, by adding that, even though she has the contradictory qualities of being a good actress and a very intelligent woman (73), she is the “nasty girl in the fairy tale who fails to get the prince… a good comic actress [who] excelled in rubbishy Restoration Comedy, a genre [he has] never cared for.” (73) According to Arrowby, Rosina is insanely jealous, she is a witch in love with him who is haunting him to take her revenge (103-4). Boastfully, he tries to make Benjamin Fitch appear monstrous. He sees him as a “hateful tyrant”, “a thoroughly nasty man” (152), with a “foul temper and foul jealousy” (201). He also regards him as a “dangerous man” and a “classical bully” (200), an unwanted intruder and a pesterer (290).

But these characters also undermine the self-image Charles is trying to create in his ‘autobiography’. Arbelow, whose surname clearly indicates some sort of identification with Arrowby, as it looks and sounds close to being an anagram of 'Arrowby', tells Arrowby that he is incapable of loving people (63) or changing (70). He regards Arrowby as a man who stole his wife to gratify the ‘beastly impulses’ of his ‘possessiveness’ and his ‘jealousy’ (397). Arbelow regards Charles as odious, a bad dream, a demon, a cancer, and a four-letter man (398-9). Rosina states that he ruins everybody’s marriage and calls him a sorcerer (108). After he imprisons Mary and writes to Fitch to tell him that she is staying with him and their son Titus, Fitch calls him an intruder and tells him he knows what sort of a person Arrowby is and that he is a rotten man, a shit, a destroyer, and, in a word, filth (291).

Among the *alazon* character types, the most common is the blocking father, a pretentious blocking character. Charles parodies this character type by trying to be a father to his 'discarded' ex-mistress, Lizzie Scherer. He calls her his 'child', his 'son' and says that she is the actress who was made by him (41); he rails when told that Lizzie Scherer and Gilbert Opian are living together (93-8); he even goes to London to learn more about their life together (161). He gets annoyed when he learns, later, about his cousin's relationship with her (407). However, despite his attempts to block the relationship, Gilbert Opian and Lizzie Scherer remain together (452).

Charles is also the obsessed *alazon* type. He is obsessed both by power to control and by the past. Obsessed with a past love for Mary, he tries to manipulate everyone including his cousin to locate her lost son in order to manipulate him so as to win Mary back. He also tries to make the comic society gathered in Shruff End support his violent act of imprisoning Mary, but is defeated and forced by the comic society to give up. In spite of the absurd situations in which he finds himself, his humor is far from being comic, and his possessive and manipulative obsession has tragic results.

Moreover, Charles is a parodic boastful rival to Fitch. He talks about his "anti-Ben persona" (158) openly, and he fights with him quixotically in his dreams. He boastfully says he has "indulged in visions of going up to Niblettes [the Fitches' bungalow], grabbing him by the collar when he opened the door, and pounding his face." (200) As a typical boastful rival, he repeatedly confesses and shows his fear of Benjamin Fitch who was, or "perhaps just seemed to be, a dangerous man. He might be the classical bully who is supposed to collapse when threatened" and he wonders whether it is simply the case that he was afraid of Fitch (200-1).

Conventionally, the *alazon* types change in the end and their metamorphosis is usually permanent. But in *The Sea, The Sea*, Charles remains almost the same obsessed, domineering and jealous person that he used to be, even after he is defeated and rejected by the central female character and after Titus's

and his cousin's deaths. He persistently tries to take Mary away. Even after Titus's death and after Mary and her husband tell him that they are leaving for Australia, he tells her that he will not let her go. He asks her to 'choose happiness' and to stay with him, and Mary tells him he has not understood (425).

In addition, Charles has buffoonish qualities. Rosina and Peregrine Arbelow call him their "favorite fun person!" (432) Arrowby, who makes "long speeches about the mysteries of cooking" (Frye 175), can be regarded as the buffoon cook. His obsession with food and his (not always appetizing) invented recipes occupy considerable space in the opening pages of his memoir-diary-autobiography. He talks extensively about food, saying that "is important…Every meal should be a treat and one ought to bless every day which brings with it a good digestion and the precious gift of hunger…Food is a profound subject…" (7-8). Early in the novel, he dedicates relatively long parts of his notes to food, cooking and his meals. One of his several descriptions of meals is as follows:

> anchovy paste on the hot buttered toast, then baked beans and kidney beans with chopped celery, tomatoes, lemon juice and olive oil. (Really good olive oil is essential, the kind with a taste, I have brought a supply from London.) Green peppers would have been a happy addition only the village shop …could not provide them… Then bananas and cream with white sugar. (Banana should be cut, never mashed, and the cream should be thin.) Then hard water-biscuits with New Zealand butter and Wensleydale cheese. (7)

His self-invented recipes at times seem to include odd ingredients and his falsely ascetic simple food and cooking is "unsupervised" (8). Arrowby, like every unskilled person who attempts to cook, uses wrong ingredients like using olive oil in kidney beans (Stevens Heusel 195)

Charles Arrowby is also the buffoon fool who thinks he knows and is in control of everything. He mistakenly thinks that Lizzie Scherer loves him and wants to be with him still, not with Gilbert Opian and that Rosina is in pursuit of him despite everything. He even thinks of Mary's imprisonment as saving her and bringing her to a home, Shruff End, where she belongs. Like the typical fool, and unconsciously continuing his career of 'director', in his act of imprisoning Mary, Charles tries to direct everyone: Titus, Gilbert Opian, his cousin, Peregrine Arbelow and Mary. He attempts to exert his power over everybody and "to pull the whole bag of tricks down on" Mary (274). He does not want to release Mary Fitch; however, the group staying with him shows him that he is wrong. Titus warns him that he cannot suddenly make Mary leave her husband since they have lived together for years. He also tells him that he is against forcing people and they should be free (274). Peregrine disillusions him by adding that he does not understand marriage, since he has never been in it, it is deep and a tiff is neither a shipwreck nor the end of a marriage (333-4). James Arrowby, his cousin, tells him that all his adventures are at bottom related to himself and that Mary is a prisoner in the cage of his strong feelings, like vanity, revenge and his love for his youth (442). Above all, Mary accuses him of trying to make her marriage crash, although and she assures him that it is indestructible (277). In spite of Charles's attempts to make her believe that Shruff End is her home, she wants to go home to her husband (330). Thus Charles, finally, finds himself as a 'powerless ex-magician' (400) fooled by others (413). He finds out that Lizzie and his cousin had a relationship and that she is now ready to continue living with Opian (451), he learns of Rosina and Peregrine Arbelow's marriage, and of Mary's plan to live in Australia with her husband.

Charles' given name originates in the world 'churl' which associates him with his function as the parodic *agroikos* or refuser of festivity. He demonstrates an ambivalent conduct towards visitors to Shruff End. His original intention seems to be to lead a hermitic life in Shruff End. As Arrowby takes up residence in Shruff End, he has unwanted visitors, such as Rosina, who he says haunts him

(104) and who persistently visits Shruff End. Arrowby tells her to stop haunting him (54). Next, Gilbert Opian and Lizzie Scherer come to ask for his consent or some sort of seal of approval on their relationship, and they too are rejected. Gilbert later insists on staying with him in the hope of being forgiven, and is mostly ignored. Arrowby also invites people but is then annoyed when they arrive. The only person who is welcome is Titus, and this is because Charles Arrowby wants to manipulate him.

After Charles Arrowby imprisons Mary, nobody is welcome at Shruff End. His anxious efforts are to force people out of Shruff End, and after he is forced to take Mary back to her home and husband, and Titus is dead, he wants to be alone (382, 390). This is mainly because he wants to study and put into action his schemes against Fitch, who, he thinks has attempted to kill him. He is finally alone but this state of loneliness seems to bother him too: suddenly the house seems curiously and weirdly silent. He realizes that for a long time he has not been alone in it and remembers that he has had a lot of visitors: "Gilbert, Lizzie, Perry, James, Titus." (413) His feeling even turns into nostalgia when he remembers (unwanted) Gilbert Opian and he even calls Peregrine Arbelow, who has tried to kill him, Perry, as in the old days.

In *The Sea, The Sea*, the theme of love is parodied primarily through the parodic hero and heroine. Charles, an elderly man, stripped of influence, importance and power, falls in love with an unconventional heroine, an elderly married woman. Mary, with a beard and a moustache, looks eighty (181) and is like an "old bag" (183). Charles not only tries to separate Benjamin and Mary, who tries to get rid of his unwanted intrusion into her married life, but he also tries to persuade everyone that in so doing he is giving Mary her freedom from a marriage that is a failure. Arrowby thinks that he loves Mary with a love as "blind as a bat" (183). He starts a fruitless adventure to win Mary's heart but ends up imprisoning her in his house and is finally obliged to let her go, since she is only an image in the love story he has created in his mind. Mary is also an unconventional heroine both in terms of her age and her appearance, and also

because she is married and, whether happy or unhappy, struggles to keep her marriage together.

Charles who calls Fitch a "brutal aging schoolboy", acts like one himself. He believes he needs to separate Mary from her husband, since he thinks "she will *see* her freedom" (275) and he believes he is offering her freedom and happiness (293). He envisions himself as Perseus rescuing Andromeda-Hartley from the monster called Benjamin Fitch. Titian's painting *Perseus and Andromeda*, that Arrowby alludes to after he has seen it in London, (and that shows Andromeda bound to the rock awaiting deliverance as Perseus descends from the sky to slay the monster) also intensifies his own myth in his mind. However, as already argued, "his attempt to force real events into a falsely romantic shape has both comical and disastrous results" (Hague 121).

Charles is not even sure with whom he has been in love. At one point, he says that he had not told Peregrine Arbelow about his 'first love' since he really does not know who she is, Mary Fitch, Mary Hartley Smith or someone else. He gives a list of his ex-mistresses whom he has manipulated and discarded. Earlier in the novel, he says that he is in Shruff End because of Clement Makin (32). He has had a relationship with Clement, now dead, who was much older than him and helped him to start his theater career. He says that she is the main theme of his book (68) and adds that the book is and should be about Clement (244), about whom he talks constantly until he meets Mary. After they meet, he stops referring to Clement in the favorable and pleasant way he used to earlier, and calls her a kidnapper. His work changes its focus and becomes a possessive obsession with Mary. In an exaggerated manner, Charles, who says he loves Mary despite everything, tells Rosina and Peregrine Arbelow that he has "'given up the Quest of the Bearded Lady. It was a brief mental aberration'" (433) after Mary's departure for Australia with her husband. In the same boastful way, he once again focuses on Clement and wonders if he might write a book about her one day. In his Postscript he says that Clement was the reality of his life; she made him; she created him,

and she was his university, his partner, his teacher, his mother, later his child, his soul mate and his absolute mistress, (484).

Above all, as with every subject, there is also a discrepancy between what Charles says about his love life and what (we gather) it really has been. He is in love with either women in his imagination or imaginary women. Thus he is sure that he loves the Hartley Smith of his imagination, but also admits to having been in love with the imaginary women of Shakespeare's plays as he says, “I was in love with all Shakespeare’s heroines” (163).

Love is also seen in different guises, as in *The Nice and the Good*. Jealousy is one facet of love that characterizes Charles. He calls jealousy a “major topic” of his memoir (182). He is jealous of his cousin James Arrowby, of Gilbert Opian because of Lizzie Scherer and also of Benjamin Fitch because of Mary. When he becomes aware of Lizzie Scherer and Gilbert Opian’s relationship he says, “I feel no jealousy of Gilbert but I feel a sort of envy of him!” (48). He is also jealous of Fitch, onto whom he projects his own jealousy, regarding him as a “‘boyish’ jealous man”, “the jealous tyrant” (202), and “a foul insanely jealous bullying maniac” (303). He becomes jealous when he hears that his cousin and Lizzie Scherer were in touch after he left her. His cousin says of Charles that he has ‘an insanely jealous disposition’(406) but Charles justifies himself by stating that “‘Jealousy is born with love, but does not always die with love.’”(407)

Arrowby also deforms love into hatred. Peregrine Arbelow says that he despises women (163, 334). Mary also constantly says that he hates her, and when he imprisons her she tells him that he feels resentment against her because she went away and she had to protect herself from him with the idea that he hated her (299); she emphasizes that his feeling is really resentment, otherwise he would not be so unkind to her (300).

Arrowby, on the other hand, says that his feeling for Mary is a kind of fierce yearning love. The desire for her changes into a violence that results in his imprisoning her in the inner room of Shruff End. He puts so much mental pressure on her that she becomes hysterical. “Hatred, jealousy, fear and fierce yearning love

rage together" in his mind and he feels "an agony of protective possessive love" (157). He thinks he has given her innocent love and his "innocence to keep which could now miraculously be reclaimed. And these ideas somehow composed themselves into a passion of possessive yearning". He also wants "increasingly, and with a violence which almost burnt the tenderness away, to own her, to possess her body and soul." (186)

Consequently, the central character, Charles Arrowby, functions as an exaggerated version of the blocking character who interferes in the Fitchs' life in order to separate Mary Fitch, whom he claims he loves, from her husband. Charles declares that he is (in his view heroically) offering Mary Fitch her freedom, happiness and a family but all these dreams end, instead, in a rather sordid and ultimately unsuccessful, imprisonment. It is not merely Benjamin and Mary Fitch's relationship that he attempts to ruin, he has already separated Rosina Vamburgh and Peregrine Arbelow and he tries to hinder Lizzie Scherer and Gilbert Opian from living together. When he claims that he is in love with Mary, Rosina says she thinks he just wants to break up her marriage, as he wanted to break up hers (185).

The theme of metamorphosis also is parodied by Charles's formless material, and his difficulties in forming it into a cohesive whole. Amidst this material, there are Charles's frequent bewildering comments on the events around him. He claims that he has retired by the seaside from the life of the theater to repent his past life; however, what follows is a tale of an obsessive man whose obsession and manipulative conduct have mainly tragic consequences. His judgments about people are almost always erroneous, particularly, the accounts of his love for Mary, her marriage and her husband. These are the most obvious examples that show the discrepancy between what he thinks, and what the other characters say and do-- and the readers' own growing picture of the events narrated by him. Like Pearson, in his version of the story, Charles Arrowby thinks that his love for a woman has canonized him (138). He repeatedly talks about his blind and unrequited love for his first love, Mary: he thinks that there is an "absolute bond"

(185) between them and “she was the oldest strongest longest thing”(186) in his life who was also “ the dearest of all beings and the most precious and unspoilt creature in the world and the most thrilling, attractive”(186). However, Mary runs away from him because, as she later explains, she feels he hates her. He also repeatedly says that she, when she was known as Hartley Smith left him but she says that it was not just her, it was Arrowby who went away and he cannot remember how it was (280). Therefore, the readers are not sure who has left whom. Charles also says that Mary's marriage is a failure. He compares her marriage to a hell from which she should be rescued. However, according to his cousin and friends, he is deluded. James Arrowby reminds him that “‘A long marriage is very unifying, even if it’s not ideal and those old structures must be respected.’” (178) Peregrine Arbelow, as has already been mentioned, tells him that he does not understand what marriage is like because he has never married.

Charles Arrowby also constantly criticizes Benjamin Fitch for being violent, and after his near-death in the sea he accuses Fitch of pushing him into the sea and trying to kill him in retaliation for what he, Charles, had done to his wife. But what the readers observe is a man who makes an imaginary foe out of Fitch and decides to kill him. Again a discrepancy is seen between his representation of himself as a sane person and his desire to kill Fitch. He says that he was sane enough to know that he was “in a state of total obsession” and that he “*could only* think, over and over again, certainly agonizing thoughts, *could only* run continually along the same rat paths of fantasy and intent.” But he adds he was not sane enough to interrupt the mechanical movement or even the desire to kill Fitch (391). Under such circumstances a sane person definitely has no desire to kill someone. Thus, Charles “gradually reveals to the reader his incorrect evaluations of both himself and others…and [there] is….a discrepancy between Charles Arrowby’s interpretation of events and the reader’s own conclusion.” (Hague 120)

5.3. The Parodic uses of *The Tempest*

Charles Arrowby claims that his life has been influenced by Shakespeare. Arrowby is an actor, playwright, and famous director, known as a "Shakespeare man" (*The Sea, The Sea* 39). His huge interest in Shakespeare is mentioned throughout the book. He gives an account of his background as follows:

> I was born at Stratford-Upon-Avon…near it…in the Forest of Arden. Of course I owe my whole life to Shakespeare…I would never have gone to a theater at all if it had not been that Shakespeare was 'work'… [My father and I] read…history, biography, poetry, Shakespeare… I went into the theater of course because of Shakespeare. Those who knew me in later years as a Shakespeare director often did not realize how absolutely this god had directed me from the first (27-9).

According to his own view of it, Charles's life story also echoes that of Shakespeare's. Like Shakespeare, he leaves Stratford-Upon-Avon and a woman, goes to London and becomes an actor, a playwright and a director. The characters in *The Sea, The Sea* are mainly actors and mainly cast in Shakespearean plays, and the last role Arrowby played was that of Prospero's in *The Tempest*. Therefore, Shakespeare, his life and works, weigh heavily upon *The Sea, The Sea*. In addition to *The Tempest*, other Shakespearean plays are mentioned directly or alluded to while Charles Arrowby is trying to recall the past life of theater and people involved in it, like *Julius Caesar*, *Anthony and Cleopatra, Twelfth Night*, *A Midsummer Night's Dream* and *Romeo and Juliet*. He sometimes draws a parallel between Shakespeare's characters and the theater people he knows.

The Sea, The Sea; however, is studied as parodic of *The Tempest*. First, parodic allusions to the characters include Prospero, who is parodied by both

Charles and James Arrowby. There are apparent analogies that relate Charles Arrowby to Prospero. Both characters seem to be related by magic. Rosina says that Charles Arrowby is a magician and a sorcerer (108), and Lizzie Scherer calls him a "sort of rapacious magician"(45). Arrowby has manipulated and exerted power over the people around him as a director in the theater and as a man in his personal life. He says that, "The theater is an attack on mankind carried on by magic: to victimize an audience every night, to make them laugh and cry and suffer and miss their trains. Of course actors regard audience as enemies, to be deceived, drugged, incarcerated, stupefied" (33). In the beginning of his work, he plans to retire from his life of power as a director in theater and "abjure magic" (2) of the theater, like Prospero who says in Act Five, Scene One,

> But this rough magic
> I here abjure; and when I have acquired/
> Some heavenly music (which even now I do)
> To work mine end upon their senses that
> This airy charm is for, I'll break my staff,
> Bury it certain fathom in the earth,
> And deeper than did ever plummet sound
> I'll drown my books" (5. 1. 53-7).

Charles is just parroting Prospero. Prospero has been deprived of his rightful position as a ruler and seeks to regain it through a magic act that does not bring about tragic results, and he abjures magic in the end. By contrast, as a man of words, Charles claims to abjure magic at the beginning of his adventures but in his life of so-called retirement he actually maintains his last role on the stage (Prospero) and attempts to control and manipulate the people around him, which has disastrous consequences. He neither abjures magic (power) nor "drowns" his book. He manipulates people in his narrative when he finds it difficult to

manipulate them in real life. Second, Charles is not an enchanter, even though he may sometimes appear to be so. He is actually an enchanted and a deluded person who sees what he wants to see, like a typical quixotic figure.

Prospero and James Arrowby seem to share many characteristics. Like Prospero, James Arrowby has devoted part of his life to learning "tricks" (446). Again like Prospero, who has been ousted from his position and dukedom, James has experienced "bad turns of fortune. He too has been exiled, has been forced to leave his beloved Tibet after its usurpation by the Chinese." (Tucker 165). Both Charles's account of his cousin and their conversation (in their first encounter after he starts writing his autobiography, in London) reveal that James had gone on a 'secret mission' to Tibet, changed his religion and was forced to leave Tibet, the place he loved (*The Sea, The Sea* 64-5). However, these characters are contrasted in two ways. James does not favor magic or tricks, even for the sake of good (445), although he uses it to locate Titus, to revive his cousin and he fails in his attempt to revive Titus. In addition James dies a willed death to abjure all the illusory power - including magic or tricks, as he calls them, whereas Prospero uses magic and regains his rightful position as the Duke of Milan to rule ever after, as the resolution of *The Tempest* promises.

Lizzie and James function as parodic versions of Ariel. Charles had fallen in love with Lizzie during the performance of *The Tempest* in which, appropriately, he played Prospero and she played Ariel (50). Ariel, in *The Tempest*, is the spirit or fairy that Prospero rescues from Sycorax's confinement. Ariel assists Prospero with his plans and schemes although he wants to be released from Prospero's bondage. Although, Lizzie Scherer is not a male spirit who performs magical tricks, these two characters bear some resemblances. The relationship between Charles and Lizzie reflects in some ways the relationship between Prospero and Ariel. Lizzie's overall disposition echoes that of Ariel – or at least that is the way Charles represents her in his narrative. The way Charles Arrowby addresses her as his "son", his "page", his "tricksy spirit" (50) and his "Ariel" (190) echoes Ariels's role for Prospero. Lizzie Scherer's words also recall those of Ariel. She tells

Charles Arrowby that "the habit of obeying [him] is [very] strong" in her and Gilbert (46). She wants him to be the lord and the king as he has always been, and like an obedient slave says that she loves him; she belongs to him, and she will do whatever he asks of her forever (190). Similarly, Ariel serves Prospero and eagerly asks him "What shall I do? Say what; What shall I do?" (*The Tempest* I. ii. 300) and "Do you love me, master?" (4. 1. 48) Like Ariel, early in the novel Lizzie Scherer also seeks her freedom from Charles's possessive control over her, in this case in order to live with Gilbert Opian (*The Sea, The Sea* 46).

James Arrowby, too, seems to echo Ariel, in his ability to " find his way across country like a fox [and]… [he] had a sort of uncanny instinct about things and places… seriously attempting to fly" (63). James Arrowby seems to locate the lost Titus, and he uses his paranormal power in order to rescue his cousin, Charles Arrowby. Charles Arrowby, the Prospero-figure, wants James Arrowby, here in the position of Ariel, to employ the same magic or "tricks" he has learnt in India and Tibet (446) to revive Titus from death, but he cannot because he has already used his paranormal power to save Charles Arrowby. However, the main difference between James Arrowby and Ariel is that it is James Arrowby in the end who controls Charles Arrowby's obsession to manipulate others.

Gilbert Opian parodies both Caliban and Fernando. Caliban is a captive slave kept in service (*The Tempest* 2. 2. 87) who has no choice but obey Prospero (2. 2. 372). For Miranda, Caliban is an "abhorred slave" (2. 2. 351). Gilbert too is ignored and looked down on by Charles who says Gilbert sometimes was "silent like a dog" (243) and introduces him to Titus as "an old actor down on his luck" (258) who helps him in the house (252). However, unlike Caliban who serves against his will, Gilbert willingly tells Charles that he can cook or clean up, do odd jobs, and has the soul of a slave or house serf who kisses his master's shoulder. He cleans the house and the bath, shops, bakes cakes, goes out for letters, collects stones, picks flowers, busies himself with self-invented serf activities, and enjoys being a servant (241-430).

Gilbert also functions as a Ferdinand, who tries to live with Lizzie Scherer (who in this case functions as Miranda), and who needs Arrowby's consent. Like Ferdinand who works for Prospero in Act Three, Scene One, Gilbert, as already stated, does the household chores for Arrowby, probably in order to win Charles Arrowby's favor and also in order to obtain his consent for his and Lizzie Scherer's relationship. However, unlike the rather camp Gilbert, Ferdinand is a conventional noble young man (a prince) who falls in love with Miranda at first sight and toils to win her. In Act Three, Scene One, he piles logs as he is told and he toils for his beloved who in return suffers for him:

> The mistress which I serve quickens what's dead
> And makes my labors pleasures, …
> …   I must remove
> Some thousands of these logs and pile them up.
> Upon a sore injunction. My sweet mistress
> Weeps when she sees me work, …
> But these sweet thoughts do even refresh my labors…(8-14)

Miranda is a young, virtuous, and romantic virgin damsel who loves Ferdinand with an equally blind and innocent love. When Miranda sees Ferdinand for the first time she says "I might call him/A thing divine; for nothing natural ever saw so noble." (1. 2. 418-19) These lovers are united in a marriage ceremony and are blessed by King Alonso: "Give me your hands/Let grief and sorrow still embrace his heart/ That doth not wish you joy." (5. 1. 213-15)

In contrast, Gilbert and Lizzie are unconventional lovers, middle-aged actors. The former used to be queer and seems to still have homosexual tendencies as he is attracted to Titus and probably to Charles, too. The latter is indecisive about whom she really wants to spend her life with. Gilbert also gives a complex account of their relationship to Charles, claiming that something like real love has

really happened between him and Lizzie. He says that he and Lizzie are really connected, they are close, they are like brother and sister and they have "sort of repossessed the past and redeemed it" (*The Sea, The Sea* 92-3). After their announcement of their new relationship early in the novel, Gilbert stays with Charles and is attracted to Titus, and Lizzie mistakes Charles's letter of reconciliation and consent that was meant to give his approval to her relationship with Gilbert, for a love letter. These two characters, finally, continue to live together without any serious bond.

Charles Arrowby and Mary Fitch are another couple who are parodic of Ferdinand and Miranda. Charles's account of his love for Mary/Hartley (of his imagination) sounds like an account of innocent, romantic, conventional love. Arrowby recalls that they felt like dedicated people who would be protected by love. He thinks that they experienced innocence; their happiness was a solemn and holy one; they were one, and lived in paradise (79-80). However, both Arrowby and Mary are aging people and the latter, who seems to be unhappy in her marriage to Fitch, does not want Arrowby either.

In addition to the above parodic allusions to the characters in the play, the conventions of comedy, particularly romantic comedy in *The Tempest,* are also parodied in *The Sea, The Sea*. As already argued, the plot of the novel does not develop through the traditional *eiron* and *alazon* contest and *The Sea, The Sea*, ends in the tragic deaths of Titus and James that is contrary to the resolution of a romantic comedy. Unlike the novel, Shakespeare's play has the conventional design of a romantic comedy. It includes the comic character types that develop the plot and add to the comic mood and to the dominant themes of love and metamorphosis. The central character and *eiron*, Prospero, with his tricky slave Ariel, gains victory over his rivals Antonio and King Alonso, the blocking characters (who repent their past deeds and change); he achieves his rightful position as the Duke of Milan. There is also Ferdinand and Miranda's marriage ceremony that is usually a part of the resolution of the comedy. In *The Tempest*, the buffoon type characters, Trinculo, a fool, Stephano, the drunkard, and Caliban,

the rebellious slave, add to the comic mood. In addition, like the resolution of a typical romantic comedy, in *The Tempest* the reader is given to believe that Prospero will abjure magic and rule justly as the Duke of Milan, that his brother's and the King's change will last forever and that the married young couple will live happily ever after.

The Sea, The Sea also parodies *The Tempest* as a fifth and sixth-phase-comedy, in Frye's classification, in two ways: first, by reversing its features as fifth and sixth-phase-comedy. Second, the features common in different, fourth phase romantic comedies and ironic comedies are not only employed but also parodied in the novel. In the first place, as a fifth and sixth-phase-comedy, *The Tempest* includes the sea. The main action contains a movement from shipwreck in the sea to the island. The shipwreck is followed by the near death of King Alonso and his companions and for the major part of the play he thinks his son, Ferdinand, is dead while Ferdinand believes that his father has perished. Thus, the comic society gathers on Prospero's enchanted island once owned by Caliban's mother, a witch (1. 2. 330) and almost the entire action takes place there. The plot slowly unfolds on the island where characters that are separated are finally united.

As a fifth-sixth-phase comedy, *The Tempest* also contains the occult, the marvelous and the supernatural. Prospero like a magician uses "high charms" (3. 3. 88) against his enemies. He performs his magic through a spirit, Ariel, whom he has released from the imprisonment of Caliban's mother who was a witch (1. 2 261-75). Ariel wears a cloak of invisibility in order to perform Prospero's orders, and so does Prospero. Miranda and Ferdinand's wedding is celebrated by three goddesses, Iris, Juno, and Ceres. The Harpy is a supernatural being in whose guise Ariel appears to frighten Alonso, Antonio and Sebastian (3. 3 53-82). Thus, magic, the marvelous, supernatural creatures, spirits, fairies, and witches are all part of the romance one encounters in *The Tempest*.

The odd happenings, magic, the supernatural, the dominance of the sea setting and the near death that Charles Arrowby experiences also are additional common aspects of *The Sea, The Sea* and *The Tempest*. However, *The Sea, The*

Sea parodies these features. The dominance of the sea in the novel can be studied in relation to the main character's obsessions and anxiety. Whereas the stormy sea helps Prospero to attain his end and causes reunions, the sea is abominable and fearsome for Charles. It is a real death bringer and causes real separations. Arrowby is abandoned by Mary and his cousin after they are reunited. Charles's magic, in *The Sea, The Sea*, is the power to selfishly control and possess everyone despite the fact that he claims he has come to live by the sea to give it up. In contrast, Prospero forgives his enemies and decides to abjure magic and drown his books on magic (a promise of comic resolution). Although some very odd happenings occur at Shruff End, namely, footsteps being heard in the attic (*The Sea, The Sea* 22); an ugly green vase on the landing is broken (39); a large numinous mirror is knocked down and broken (55), and a face peers at Charles mysteriously in the night through the window (68), these occurrences turn out to have natural explanations, some of them having been planned by the vengeful Rosina; for instance (161). Arrowby is obviously haunted not by a specter but by an ex-mistress and someone else who tries to take revenge. Besides, the sea monster that Charles claims he has seen is no more than a group of seals that his obsession and delusion have made him see as monsters, even though he has been eagerly looking out for seals since setting up house at Shruff End.

Finally, *The Sea, The Sea* also parodies the fourth- phase device of two worlds and the second-phase themes of freeing a slave and infidelity in marriage, that are common in satiric comedies. London and Shruff End can be considered as the two-world device in the fourth phase romantic comedy in which, Frye says, that there is a movement to the second world where metamorphosis occurs and back again. Charles Arrowby retires by the sea to repent of a life of egoism but there is no or very little change in his conduct. Shruff End is not the romantic second world where Charles Arrowby can repent past deeds miraculously; instead, he goes back to London where he thinks back on his tale of obsession, jealousy and illusion and regards himself as unexceptional in being so, and waits for what the "demon-ridden pilgrimage" of life might bring him next(502).

Common in the second or quixotic-phase of the satiric comedies, the theme of freeing a slave, which is explicitly mentioned and implicitly depicted through the Perseus and Andromeda Myth, is also parodied in *The Sea, The Sea*. In an exaggerated way, Charles Arrowby repeatedly calls Mary a slave who should be rescued from her 'tyrannical' and monstrous husband (171, 177, 200, 201, 273, 275, 276, 293). There are also instances of freed 'slaves' in the novel. Arrowby 'frees' Lizzie and Rosina from their obsessive ties to him, after all.

The plot of conventional ironic comedies (comedies of manners) was often concerned with an illicit love affair or the clandestine relationships of married men and women of upper-class that did not lead to divorce. In contrast to these conventions, Charles Arrowby bluntly claims that he has ruined Peregrine Arbelow and Rosina Vamburgh's marriage by 'stealing' Rosina from Arbelow. In the end, Rosina and Arbelow who have been divorced get married again and Rosina says that she has married Arbelow because he has taken his revenge by pushing Arrowby into the sea. She thinks that Arrowby deserves to be murdered for what he has done to them (434).

5.4. Murdoch's Philosophical View of the Dramatic in *The Sea, The Sea*

Murdoch's philosophical idea of the dramatic is presented in *The Sea, The Sea* through two characters, Charles and James Arrowby. Charles is a medicre man in a state of illusion. When the novel opens, Charles gives an account of himself as "over sixty years of age…wifeless, childless, brotherless, sisterless…well-known self, made glittering and brittle by fame." (3) He says that the popular press described him as a " tyrant, a tartar, and … a power-crazed monster" (3). He retires to Shruff End to write "to repent of a life of egoism? Not exactly, yet something of the sort …" (1), and "to learn to be good" (4). He later adds that he 'was determined to be good' (85). Not only does Charles say he is egoistic and that he wants to repent, but his state is also depicted by implicit and explicit

allusions to the Platonian Cave metaphor. He is one of those people who James says “end their lives in caves.” (4) There are references to Charles’s life, the theater, London and Shruff End as caves, and all of these symbolize his ignorance and his blindness to reality: Charles recalls that when he was young he could never decide whether his cousin was real and he was unreal, or vice versa. He thinks that somehow it was clear they could not both be real; one of them must “inhabit the world of shadows” (57). As he recalls the past life of the theater, Charles states that, “Actors are cave dwellers in a rich darkness which they love and hate” (34). He refers to the obsessive and illusory nature of the theater after many years of acting and directing, which equals exerting the power of control on others and manipulating them when he says that

> The theater is a place of obsession. It is not a soft dreamland. Unemployment, poverty, disappointment, racking indecision … grind reality into one’s face; and, as in family life, one soon learns the narrow limitations of the human soul. Yet obsession is what it is all about. All dramatists and directors and most (not all) good actors are obsessed men. (34)

Charles repeatedly mentions that the theater enhances egoism and that it has a magical power. He has enjoyed exerting power throughout his career as a director in the theater and he persists in controlling people in London through letters even after he claims he has given up worldly vanities in London. He retains an obsessive control over people.

Shruff End without electricity and lit by candles and a fire also reminds one of the Platonian firelit Cave, and of course it symbolizes it, too. Charles says that Shruff End is his cave, recalls his cousin who said “something about people who end their lives in caves” (4). Charles’s obsession with the theater is replaced by Shruff End and the food and routine work in it. First, he tries to do things he has

never done before, and in so doing he is just changing his objects of obsession that seem to delay his unselfing:

> I have been cleaning and tidying up the house. What an extraordinary satisfaction there is in cleaning things! (does the satisfaction depend on ownership? I suppose so.) I sweep the hall and stairs. I washed the big slate flagstones … the big ugly vase on the landing. … I started to dust the drawing room chimney piece but some spirit that dwelt therein resisted me. … And I have been polishing the big oval mirror in the hall … A lot of dirt certainly came off on the cloth. Since I have just spent a little while gazing at myself in this mirror it is perhaps time to attempt to describe my appearance (31-2).

As he is preoccupied with his own appearance, he is also metaphorically preoccupied with appearances. As Barbara Stevens Heusel observes, "his attempt to replace his egoism with domestic routine fails: even his effort to focus on the polishing of the mirror results only in him gazing at himself" (195). His obsession deludes him about his surroundings. For instance, Charles's peaceful and romantic picture of the sea is soon replaced by a monster, he sees "an immense creature break the surface and arch itself upward" out of a perfectly calm empty sea (19). He remains obsessed with the sea monster until the end, when he experiences a near death and Titus's and James's deaths, and he says that " *The monstrous sea serpent had actually been in the cauldron with [him]*" (466).

The sea monster represents the jealousy that characterizes Charles and is the trait that makes him deluded. As a jealous man he is not able to make sound judgments. He says that the major topic of his memoir is jealousy (182). He is jealous of nearly everyone around him. He is jealous of his cousin James, and has regarded Mary's love as a protection against James (203). He is envious of Gilbert as soon as he finds out about his relationship with Lizzie (48). He talks about his

"vigilant jealousy" (334) and the "bite of the serpent of jealousy" (378) when he notices that Titus is looking up to James and is influenced by him. He is not only insanely jealous of Fitch from the moment he learns that Mary is not a widow and struggles to "hold off a frightful crippling mindless jealousy-pain" (157), but he also projects his jealousy onto Fitch whom he sees as "a foul insanely jealous bullying maniac" (303). He himself says that he has been jealous, which explains Clement's main role in his life as nursing his jealousy (83). He also accuses Hartley Smith who has invoked the "demon of jealousy" in him and has destroyed his innocence (85).

The sea monster also represents fate and a power beyond Charles's control: "It was something morally, spiritually horrible, as if one's stinking inside had emerged and become the universe: a surging emanation of dark half-formed spiritual evil, something never ever to be escaped from" (21). He calls fate a "powerful pain-source' in his life since he is selfish. He refers to life as [fate] dominated by fate:

> What a queer gamble our existence is. We decide to do A instead of B and then the two roads diverge utterly and may lead in the end to heaven and to hell. Only later one sees how much and how awfully the fates differ. Yet what were the reasons for the choice? They may have been forgotten. Does one know what one was choosing? Certainly not. There are such chasms of might-have-beens in any human life. (85)

Fate also occurs as coincidences in Charles's life that are represented through Japanese *hyoshigi*[‡], a percussion instrument, used on the Japanese stage to increase suspense or to announce doom, which Charles says he used in his own

‡ *Hyoshigi* is a simple Japanese musical instrument, consisting of two pieces of wooden clappers connected by a rope that are used in traditional theaters in Japan to announce the beginning of a performance. These wooden clappers are struck, slowly at first, then faster to announce suspense or doom.

plays (171). The *hyoshigi* recurs three times in the novel. The first occasion occurs after he finds Mary and is thinking of rescuing her. In the London art gallery, he sees Titian's painting *Perseus and Andromeda* and he feels like Perseus who rescued Andromeda from a sea monster, which foreshadows his seizing Mary and its tragic consequences. Then, he hears the workmen: " the hammering of the workmen down below seemed to be becoming more rhythmic, clearer, faster, more insistent, like the sound of those wooden clappers, which the Japanese call *Hyoshigi* " (171) and James appears unexpectedly, seeking to prevent the fate that his cousin is pursuing.

The second occasion occurs when Titus comes to Shruff End in search of his lost father and dies there. Charles says he knew that something which frightened him was coming nearer as he began to study the sea through the glasses. He searches the "restless white-flecked surface with an increasing anxiety" expecting to behold a sea monster and then his heart starts "beating fast, thumping with an accelerating sound like that of *hyoshigi*" (246).

Finally, Charles hears the sound of wooden clappers and James visits him unexpectedly to talk for the last time before his willed death: "the peculiar regular slapping boom which was produced by the water racing into Minn's Cauldron … the force of it seemed to enter my body, … and then the menacing accelerating sound of the wooden clappers used in the Japanese theater" (440). Like the role of the doom in the Japanese theater announced by wooden clappers, which is indicative that something abominable will happen to change the characters' life for the worse, *hyoshigi* announces the fatal events to come to Charles's life. Coincidences concern the solipsistic Charles and he calls these happenings the "demonic arrangements of fate" (*The Sea, The Sea* 413).

Briefly, Charles is egoistic, anxious, fearful, jealous, obsessed and in a state of illusion that should be recognized and then defeated by moral effort. Love is the first means of recognizing solipsism and illusion. Charles tells [the] readers that he has had relationships with several women and he emphasizes the role of Clement's love in his life. As Mary appears in the novel, she preoccupies Charles's mind to

the extent that he nearly forgets the other women in his life. She becomes Charles's center of obsession rather than the enabling force behind his unselfing. His love for Mary becomes destructive rather than constructive.

Charles is unable to distinguish between the real Mary Fitch and the Mary Hartley Smith of his imagination. Mary, no longer young and no longer beautiful and married, is regarded by the deluded Charles as both young and beautiful. The old, innocent feeling for Mary Hartley Smith is turned into a physical passion for Mary Fitch, which he says "roused, disturbed, confused, has twisted and turned" in him, because he worked and worked imaginatively to join together her youth and her age, as he so much "desired to desire her" (186). He tries obsessively to possess Mary Fitch and starts to fabricate imaginary stories about her failed marriage and a fierce, cruel husband from whom she must be rescued. He is deluded about Mary Fitch's marriage as a disaster and an inferno (200), and writes to her that he knows she is unhappily married to "a tyrannical perhaps violent man…" (204). He quixotically concludes that he ought to rescue her from her tyrannical, jealous, dangerous and bullying husband. James points to Charles's false assumptions about Mary's marriage and his love for her. He compares Mary to Helen (both of whom seem illusory to him) and thinks that the war fought to gain her back is as false as the Trojan War for the phantom Helen. He believes that if Mary Smith is not a source of unselfing light (in Platonic terminology), that is endowed on her by Charles's love, then she is as illusory as a 'dog's tooth or a fetish' (175). James tries to warn him of the false nature of his persuasion and tells him that "'it could all end in tears…One should not come too close to what one may intuit as the misery of others.'" (178). Rosina also tells him of his false love for a married woman (like their own false love). She says that their love is imaginary, a fable, and tells Charles that he would simply get himself into a very unpleasant mess and "*lose face*!" She warns him to have enough self-knowledge to see that he would hate Mary after he gained her. He has no role in the Fitchs' life, she says, and she reminds him that he even admits that Mary Fitch does not want to talk to him (184).

Once he is faced with his unrequited love for Mary Fitch, Charles asks James to locate Titus (who yields to Charles's preoccupation) since he thinks that this is a way to win Hartley Smith back. After Titus's appearance, Charles's scheme to manipulate him to persuade Mary Fitch fails since Titus and his adopted parents are reluctant to be united. Charles's failed pursuit changes into violence as he imprisons Mary. "Such behaviour makes a mockery of his original intention to retire to a lonely house by the sea to renounce the illusory world of the theater" (Nicole, 130).

Mary tells him that he is deluded about her marriage and says that their youthful love is a dream and that what he imagines about their relationship is false, full of lies, and an illusion that must be left behind (*The Sea, The Sea* 280, 329). Rosina tells him that he is having a "delusion" (184). James who had earlier tried to warn his cousin about his obsession with Mary, attempts to explain that all his love adventure is false and an invention of his deluded mind and that his suffering "is caused by craving and selfish desire … Hartley is the central attachment and therefore the greatest pain-source" (Ramanthan 76). James tells his cousin that Mary's love should only be a means for him to see the reality, not something that deludes him and makes him pass wrong judgments. He has recourse to Charles's own words when he says that Charles has kept this "image of a pure first love" beside him all these years. He might have even come to think of it as a "supreme value, a standard by which all other loves have failed". James calls it a dream and he adds that of course one lives "in dreams and by dreams . . . even in a disciplined spiritual life" and sometimes it is hard to distinguish dream from reality. "In ordinary human affairs humble common sense comes to one's aid. For most people common sense *is* moral sense." But Charles, according to him, seems to have "deliberately excluded this modest source of light" since he does not really know what happened between them all those years ago (334-5).

James also attempts to release Charles from his attachment to Mary and seeks to show his cousin that "the past can not be 'repossessed'; one has to live in the present with the past focused in it and Charles has to learn to live with his

past" (Spear 96). He tells his cousin that he is using Mary as an "image, a doll, a simulacrum, it's an exorcism", and soon he will start to see her as a wicked enchantress. Then he will have nothing to do except forgive her (*The Sea, The Sea* 442). Charles's deluded and obsessive demeanor is retained even after Mary has returned to her home and her husband. He is still deceiving himself about Mary and thinks that she will return; he believes that she is part of him and that she is not a caprice and a dream. He insists that he has known her from childhood and she has always been there. He says that this is not an illusion and that she is woven into him (355).

The question remains whether love enables Charles to recognize reality and whether Mary enables him to change. Actually, the character of Mary appears in two guises. First, there is Mary Fitch who unwittingly provokes an adventure with tragic-comic results, second, there is the imaginary Mary Hartley Smith whose past image and love becomes a transient ennobling power enabling Charles to temporarily change. She reveals both his ultimate obsession and the fact that she is the Platonian force that helps Charles to recognize his state, although to a very limited degree. Although love is destructive in Charles's life, it gives him a (very limited) altruistic vision. Certainly it is the love for Mary Hartley Smith that redeems Charles, even if only in a very limited way. Hilda D. Spear notes that, "the Hartley of his imagination represents the only purely unselfish love he has known, a spiritual love without carnal possession: through his memory of this love, Charles is striving to return to innocence, to wipe out evil and corruption that has intervened and become morally 'Good' again'" (96).

When he recalls Mary Hartley Smith his language is dominated by allusions to Plato's Cave Myth. He thinks that "There was among those lights one great light towards which [he] has been half consciously wending [his] way" (77). By comparing her to a light source he, in fact, he regards Mary Hartley Smith as the power of love that has enabled him to see what was true once in his life, when he was unaffected by the false obsessions of London and theater life. In his recollection he thinks of Mary Hartley Smith as "one great light, The Good itself"

(77) He declares her to be the most “unspoilt creature in the world” to whom he had given his “completely innocent love”, before he turned into a “‘hedonistic dreamer’” (186) and later he claims that his feeling for Hartley was “indistinguishable from pure love” (279).

After his first encounter with Mary Fitch, he claims that he woke next morning to an “instant sense of a changed world” and “there was a new extremely anxious excitement and a sheer longing to be in her presence, the fierce indubitable magnetism of love that had changed him into a beneficent being that could produce and bestow good" (113). He also says that he felt a new detached generosity in his “changed and purified form of being which the return of Hartley was going to create” in him (138). He becomes charitable very partially; for instance, he writes an amiable letter to Lizzie. In the letter he suggests that they both should “enjoy a free and unpossessive mutual affection” (137). He also calls Lizzie and Gilbert his friends whom “he intends to treasure…in a sensible and…generous way.” (137). He begins to feel benevolent towards Gilbert whom he had fiercely ridiculed and criticized earlier (138). He even tries to talk with Rosina (181) who he had previously harshly rejected (103-4).

Unlike Ducane who changes considerably after his near death experience in Gunnar Cave, Charles only changes very partially after his near death experience. Pushed into the sea by Peregrine and almost drowned (367-8), he starts being obsessed and suspicious of Fitch whom he thinks has tried to take revenge (379) until Peregrine confesses that he has pushed him into the sea (397). Charles also attributes Titus’s death and Mary’s departure for Australia to Fitch (399, 426).

Charles is a mediocre artist and very partially changes by the close of his “novel”. Unlike Bradley Pearson, Charles’s metaphoric death does not make him very altruistic either. Bradley Pearson writes his story long after the events narrated in his autobiography, have happened. Charles tries to write about the past events but some other events happen while he is writing and as a result he mixes the past and present events through his delusions. Another very important difference is that Charles is not able to form his work. Only after he finds his long

lost youth love is he able to say that he is actually writing a "novel" (169). He writes about a past life full of egoistic preoccupations and deeds, the relationships he has had and the lives he has destroyed and about his family and relatives, particularly, his cousin James, who is the center of his hatred and jealousy. As a result of such a mentality he tells readers a false story (335) and a tale of obsessions. "Charles Arrowby believes in reminiscence as the source of truth, and in his narrative shifts through the experiences of what he calls his 'far past' … to find the one period where he thinks truth is located … he reactivates the past in search of truth" (Nicole 134-5). The novel demonstrates that Charles's retirement from the illusory life of theatre and the illusory power he thought he had in it is futile. He fails to notice that past is something to live with, that it cannot be changed and the attempt to alter it is also pointless. "He came to the sea wishing to play-act at renunciation, but the plot has forced him through a series of savagely painful renunciations that make his early desire for repentance look a posturing nonsense" (Conradi 239).

Charles does not tell the whole truth, because he is deluded and tries to draw his readers into his delusion. His art is not a redeeming power in his life and, like his love, it unselfs him only in a very limited way. At the end of his work, he only accepts that for him Mary has been only an image (428), and he learns not to selfishly possess others as he lets Gilbert and Lizzie go (451). He finally admits that it was his vanity that killed Titus, not Fitch (459). He can see for the first time that Rosina was going through her ordeal in appealing to him, that James was actually his friend and a more like a twin brother than a foe (471).

It is also the idea of death, *a memento mori*, that makes him partially recognize his moral state. In the end, he receives a letter from James's Indian doctor, who writes that he has died a willed death: "Mr Arrowby died … There are some who can freely choose their moment of death and without violence to the body can by simple will power die. It was so with him. He has gone quietly and by the force of his own thought was consciousness extinguished." (473). Charles starts to see everything around him in a different manner. His rather partial

unselfing also allows him for the first time in his life to see without illusion, as is reflected in the end of his work and the Postscript: Life Goes On. In a limited way, he is able to embrace the fate (as embodied in the sea creatures) that seemed monstrous in the beginning. The sea monsters turn into seals: "They curved and played a while, gulping and gurgling a little, looking up at" him all the time. And as he watched their play he "could not doubt that they were beneficent beings come to visit me and bless me" (476). He also starts seeing the events he witnessed rather differently. He seems to understand that it was because of Clement Makin that he never got married, not because of Mary Hartley Smith (484).

One also can observe that the Charles narrating while he is in James's flat at the end of the novel is somehow different from the Charles in Shruff End at the beginning. There is "an indication of some spiritual growth" (Bove 92). He recognizes his egoism (but he justifies it rather than endeavoring to be stripped of it), and he admits that he is a moral failure:

> What an egoist I must seem in the preceding pages. But am I so exceptional? We must live by the light of our own self-satisfaction, through that secret vital busy inwardness which is even more remarkable than our reason. Thus we must live unless we are saints, and are there any? There are spiritual beings, perhaps James was one, but there are no saints. (482)

He also recognizes his inability to be a good artist and admits that his "chattering diary is a façade, the literary equivalent of the everyday smiling face which hides the inward ravages of jealousy, remorse, fear and the consciousness of irretrievable moral failure" (483). Charles finally concedes that he had deluded himself throughout with his idea of reviving a secret love which did not, in fact, exist at all. He sees as he looks back his own dream text and does not look at the reality (499). It can be concluded that Charles experiences a very partial unselfing

in the end because, despite partial awareness of his state, as already discussed, he still insists that his selfishness is not an exception:

> That no doubt is how the story ought to end, with seals and the stars, explanation, resignation, reconciliation, everything picked up into some radiant bland ambiguous higher significance, in calm of mind, all passion spent. However, life, unlike art, has an irritating way of bumping and limping on, undoing conversions, casting doubt on solutions, and generally illustrating the impossibility of living happily or virtuously ever after… I felt too that I might take this opportunity to tie up a few loose ends, only of course loose ends can never be properly tied, one is always producing new ones. Time, like sea, unties all knots. Judgments on people are never final, they emerge from summings up which at once suggest the need of reconsideration. Human arrangements are nothing but loose ends and hazy reckoning, whatever art may otherwise pretend in order to console us (*The Sea, The Sea* 477).

Besides he seems to be still rather anxious about contingency in the end. As he closes his novel, he wonders what is next "upon the demon-ridden pilgrimage of human life" (502).

Unlike Charles, who is blind to the world and people around him, and who either does not see or sees with illusion, James's Buddhist practices help him to see without illusion. "Obsession narrows Charles' focus; virtue widens James'" (Conradi 242). The Indian doctor who writes to Charles also says that he has thought of James "as one who knows many things."(473) James knows the truth about himself and the people around him and he has been enabled to see things of worth. In Tibet he both experienced love and learned "tricks"; therefore, he knows that both experiences deal with appearances and are illusory. He tells his cousin

that both of them are "'fake objects, fakes, bundles of illusions'". He thinks that they are secret, inward-looking creatures. But they cannot just walk into the cavern and look around. Most of what they think they know is pseudo-knowledge. He knows that people are all shocking poseurs, good at inflating the importance of what they think they value (175). When he tries to persuade Charles to distinguish between Mary Hartley Smith and Mary Fitch, James says that obsession and solipsism can divorce one from the reality of people; they can separate one from people and turn them into ghosts. Or rather, it is people like Charles who turn them into ghosts or demons: "Some kind of fruitless preoccupation with the past can create such simulacra, and they can exercise power, like those heroes at Troy fighting for phantom Helen" (352-3). James is the Murdochian humble man, the representative of the good, who shows mature vision. He is aware that to be unselfed is to surrender what is worldly and to give up attachments because they are merely images: "The truth lies beyond" (384).

Unlike Charles, James has also recognized that the tricks, or paranormal powers, he has learnt in Tibet are illusory and he has realized the destructive nature of magic and its power, even when they are used for the sake of good:

> The worshipper endows the worshipped object with power, real power not imaginary power, that is the sense of ontological proof, one of the most ambiguous ideas clever men ever thought of. But this power is dreadful stuff. Our lusts and our attachments compose our god [...]All spirituality tends to degenerate into magic, and the use of magic has an automatic nemesis even when the mind has been purified of grosser habits. White magic is black magic. And a less than perfect meddling in the spiritual world can breed monsters for other people. Demons used for good can hang around and make mischief afterwards. The last achievement is the absolute surrender of magic itself, the end of what you call superstition. Yet how does it happen? Goodness is giving up power and acting upon the world negatively (445).

He is also one of the characters in this study who experiences spiritual love or death in order to be unselfed. He not only accepts death but he also practices it. Every time he visits Charles he mainly talks about death because he knows that it is death that makes one free of the attachments and gives one the experience of truth. He says that at the moment of death one is given a total vision of reality. If one can comprehend and grasp it then one is free of attachments, cravings, desires, and whatever chains him to an unreal world (385). His discourse is embedded in Buddhist and Platonic philosophies of goodness, death, detachment or of philosophy as a training for death. He refers to Socrates who said people must practice dying (445). He also tells Charles that any earthly attachment, if it persists until death, ties one to the Wheel and prevents one from attaining liberation (446). He is different from Theodore Gray and Pearson since he is neither a candidate for becoming unselfed (good) nor dies of a disease to be unselfed. What makes James second to none is that he willingly chooses to die. He dies a willed death without violence, "in happiness, achieving it all", and becomes "an enlightened one"(473).

Briefly, in *The Sea, The Sea*, Charles functions as a parody of a number of different character types He is also depicted as an unconventional central character who is deluded about his love and who thus blocks other people who love each other or try to be together. His claims that he changes are also parodied through his unreliable narration of the events, events that create a discrepancy between what he says and what readers understand. *The Sea, The Sea* also parodies *The Tempest* by treating its genre of romantic comedy playfully and parodying its characters, like Prospero, who are parodied by two Murdochian characters in the novel. The dramatic unselfing of the Arrowby cousins involves Charles's state of illusion that changes in the end in a very limited way and James's experience of the unself through willed death.

CONCLUSION

This dissertation has had three aims. First, it has tried to analyze how Murdoch has parodied the conventional comic features, four major comic character types of the *eiron*, *alazon*, buffoon and *agroikos* and the comic themes of love, lovers separated by blocking characters and metamorphosis in *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea*. Second, it has focused on how these three novels parody the Shakespeare's plays *As You Like It* and *Love's Labour's Lost* in *The Nice and the Good*, *Hamlet* in *The Black Prince* and *The Tempest* in *The Sea, The Sea*. Finally, this study has demonstrated how Murdoch's idea of the dramatic is philosophical.

In order to fulfill these aims, the first chapter, includes a study of theories of intertextuality and genres, the theories of comedy, the comic features mentioned above, the concepts of formal parody, and parodic allusions and Murdoch's philosophical view of the dramatic as a war of self with its solipsism or state of illusion and its attempt to be stripped of it through a process called unselfing to reach Murdochian self-knowledge. The next three chapters on *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea* included illustrations of and elaborations on these aims, based on the arguments in the second chapter.

Murdoch's parody differs from postmodern parody or what some critics like Jameson and Lyotard call pastiche. Postmodern parody usually involves the inclusion and mixture of different discourses and genres whereas Murdoch deflates, mocks, and exaggerates about the old and the conventional that are the functions of parody rather than postmodern parody. Within the limitation of this study, it can be concluded that Murdoch makes a contribution to literary scholarship by using both parody as a form of literary commentary and her moral philosophy as ethical criticism. The novel has, from the beginning, established itself in the form of parody. The tradition of the novel as parodic of romance starts

as early as Cervantes. Murdoch's novels, *The Nice and the Good*, *The Black Prince*, and *The Sea, The Sea,* debunk the genre of romantic comedy and its way of depicting the world. Murdoch imitates features of romantic comedies in order to parody them by mixing, reversing, exaggerating or treating them playfully. Therefore, her works share certain characteristics of comedy. She shows that her characters, like conventional character types, are selfish, obsessed, but capable of loving, forgiving, transformation and survival.

Among the theoreticians of comedy only Henri Bergson and George Meredith isolate egotism as one of the significant traits of the comic character (Hague 21). Nearly all theories of comedy assert that the blocking comic character type is obsessed and forces the rest of the comic society into keeping with his obsession. Those who see comedy as having originated in rituals find love as the central theme. According to them, the comic central character (the *eiron*) loves his beloved but he is only able to fulfill his desire (to win his beloved lady) after a contest with the *alazon* in which he defeats him. A comic character is said to be also flexible and to survive near-death in a conventional comedy. The resolution of a conventional comedy promises the cliché of a life which is happy ever after. There is no death; that is, sometimes there is a threat of it, but the comic character survives. In the end of a conventional comedy, all the characters gain the knowledge that love and forgiveness are the most important things in human life and the villainous characters are miraculously transformed. Thus, the romantic-comic character's cycle of development involves a contest and conflict that includes love, sometimes near death, and a movement back to life again.

Based on Dentith's argument of the critical function of parody, it can be argued that one way in which Murdoch's parody works is that it seizes on the aspects of romantic comedy mentioned above and on the manner or style of Shakespearean works, and it exaggerates them to a ludicrous effect that has a critical function. She first identifies these aspects of romantic comedy and then makes them comically visible. That is, the function of her works is to make explicit the absurdities of the fashion of the romantic comedies with their emphasis

on the functions of character types, everlasting love, the ardent blind lovers and unlikely miraculous changes employed by Shakespeare as well. She "wields parody as a weapon against the considerable stylistic contention of the old" (Dentith 33). Parody serves the function of reordering the literary elements in her works, as Russian Formalists thought it could. Thus, she contributes to "the evolution of the literary style" as she allows low-status literary elements of the Ancients to take on high-status positions of the literary elements of the Moderns (Dentith 33).

The low status comic concepts evolve in Murdoch's fiction into high-status concepts as they are presented in philosophical versions or context. Murdoch believes that comedy and tragedy both deal with appearance, not reality. She adds that the dramatic should deal will reality. She considers the aim of good art to be that of making humans virtuous, and states that "Human life is chancy and incomplete. It is the role of tragedy, and also of comedy…to show us suffering without a thrill and death without a consolation. Or if there is any consolation it is the austere consolation of a beauty which teaches …the attempt to be virtuous." (371) She maintains that the tragic end of all great tragedies is all vanity and maintains that "Perhaps one of the greatest achievements of all is to join this sense of absolute mortality not to the tragic but to the comic." ("The Sovereignty of Good over Other Concepts" 372). Therefore, this study has also shown Murdoch's greatest achievement, as a philosopher and a practicing artist, is showing the philosophical version of the same comic concepts and themes: parodic-comic versions and philosophical versions of egotism, love, near death, change and survival in her comic novels. In her novels one can see "how ideas are embedded in a narrative" (Gordon 1). Thus, she deliberately makes a contribution to ethical criticism in reaction to post-structuralist and postmodernist uncertainty and contingency in human life and in art, which "seeks to create meaningful bond between the life of the narrative and the life of the reader" (Womack 106) Murdoch's fiction creates that bond through the unselfish love, and the art of the comic. Murdoch's moral philosophy enacted in her novels, *The Nice and the*

Good, *The Black Prince*, and *The Sea, The Sea* focuses on moral improvement through the enabling power of love and particularly through comic art. The Murdochian character is definitely solipsistic. His solipsism and obsession make him ignorant of the reality of the world around; however, his egoism is only the first stage of a process he goes through and he is in conflict with solipsism after he recognizes it to gain his aim, that is to reach Murdochian self-knowledge and above all becoming unselfed and good. Egotism is recognized through one of the central means of unselfing, which is love. Love is not the end but a means of achieving the end. It is also recognized through unselfish art. Murdoch enlarges on philosophy in her art which has a substantial comic vision and lets her characters, namely, Bradley Pearson, Charles Arrowby and Willy Kost spell out her philosophy. Pearson, the artist says after he falls in love and writes his autobiography that art teaches one perhaps better than philosophy that one's area of understanding is tiny. "We and art are made for each other, and where that bond fails human life fails" (*The Black Prince* xv). Charles Arrowby says, "Even a middling novelist can tell quite a lot of truth. His humble medium is on the side of truth" (*The Sea, The Sea* 33). Willy Kost regards only art and more love as a cure for suffering from love (113). Iris Murdoch exaggerates certain features of romantic comedy because for her the dramatic is not an external experience, performed on the stage for an audience dealing with appearances. Murdoch believes that the dramatic is philosophical and deals with the reality that lies beyond the appearance of the stage. It is an internal and moral process that her characters experience. Murdoch attempts to say that the sense of morality can be gained through the truth set against a comic or even a ludicrous background. It is better to end by citing *The Black Prince* and *Hamlet* as the examples that have been studied earlier. It is hard to appreciate and understand the significance of Pearson's altruism and metaphoric death and sympathize with his death against a comic background in *The Black Prince* unless we only appreciate that it is dramatically philosophical or philosophically dramatic, whereas we can easily

sympathize with Hamlet's death because it is dramatically tragic and tragically dramatic when the play ends and the curtain falls.

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TURKISH SUMMARY

Drama ve "dramatik" açısından bakıldı ında, Murdoch'ın son romanlarında, özellikle de bu tezin konusu olan *The Nice and the Good*, *The Black Prince* ve *The Sea, The Sea*'de ele alınması gereken ba lıca üç nokta vardır. Birincisi, Murdoch'ın bu romanlarda dramatik tekniklerden, özellikle de komik ö elerden yararlanması, bu romanlar ile komedi arasındaki sınırları kaldırmı tır. Bu komik ö eler birbirleriyle formel bir ba lantı olu turacak ekilde kullanılmadı ından ve onlarla oynandı ından, yapıtın organik bütünlü ünü sa layacak geleneksel dramatik bir i levden de söz edilemez. kincisi, Murdoch her ne kadar felsefi yapıtlarında Shakespeare'e duydu u hayranlı ı sık sık ifade etse de (ve büyük sanatçı kavramını temsil eden bir örnek olarak ondan derinden etkilenmi olsa da), bu romanlarda onun oyunlarının parodisini yaptı ı görülmektedir. Son olarak, bu romanlarda Murdoch, dramatik kavramına ili kin olarak, kendine özgü felsefi bir yakla ım sergilemektedir.

Dolayısıyla, bu tezin üç amacı vardır. Birincisi, Murdoch'ın bu romanlarda geleneksel komik ö elerin, dört ana komik karakter *eiron*, *alazon*, *buffoon* ve *agroikos*'un, komik a k temalarının, engelleyici karakterler tarafından ayrılan â ıkların ve metamorfozun parodisini nasıl yaptı ını göstermektir. Nitekim, ikinci bölümde gösterilece i gibi, bu komik ö elerin geleneksel rolleri vardır ve bunlar formel olarak birbirine ba lanmakla birlikte, Murdoch'ın bunları gerek tersine çevirerek, gerek abartarak, gerekse onlarla oynayarak parodisini yaptı ı görülür. kincisi, bu tez, ilgili romanları Shakespeare'in *As You Like It*, *Love's Labour's Lost*, *Hamlet*, ve *The Tempest* oyunlarının parodisi olarak incelemektedir, ki bu eserlere romanlarda sık sık atıfta bulunuldu u görülür. Son olarak, bu çalı ma, Murdoch'ın dramatik kavramının felsefi boyutlarına e ilmektedir.

Dolayısıyla, bu tezin ana konusu Murdoch'ın romanlarında yarattı ı parodi ve Murdoch'ın dramatik'e ili kin felsefi yakla ımıdır. Bu çalı manın üzerinde durdu u parodi türleri "formel parodi" ve "parodik göndermeler"dir. lki bir türün

genel parodisini içerir, di eri ise belli fragman ve ifadelerin parodisidir. Bunların her ikisi de ele aldıkları nesneyi, alaycı yakla arak ve gülünçlük yaratacak ekilde abartarak hiciv ve ele tirinin konusu haline getirir. Murdoch ilk olarak komik karakterler *eiron, alazon*, buffoon ve agroikos'un özelliklerini abartarak ve birbiriyle karı tırarak bunların parodisini yapar. *The Nice and the Good*, *The Black Prince*, ve *The Sea, The Sea*'deki karakterlerin aksine *eiron-alazon* çifti komik aksiyonun temelini olu turur. Bu komik aksiyon genellikle bir ana karakterin (*eiron* benzeri) sonunda yenilgiye u rayacak olan ba ka bir karakter tarafından engellenen arzularına dayanır. Di er çift ise, komedinin komik modunu güçlendirir. Dolayısıyla, bu komik karakter tipleri geleneksel komedinin bütüncül yapısına formel olarak eklemlenmi spesifik rollere sahiptir. Murdoch aynı zamanda komik abartılar yoluyla a k temasının, *alazon* tarafından ayrılmı a ıkların (ya da Frye'nin deyimiyle karakterlerin bloke edilmesi; Frye engelleyici karaktere "heavy father"ı örnek verir) ve metamorfozun parodisini yapmaktadır. Geleneksel romantik komedideki ana aksiyon, Murdoch romanlarındaki komik temaların aksine, genellikle genç bir adamın erdem timsali bir kadına duydu u kör ve tutkulu a kı esas alır. Bu a k *alazon* tarafından yıkılır ya da Frye'nin "engelleyici karakter"i (blocking character) tarafından engellenir. Bu karakter nihayetinde yenilgiye ve de i ime u rar ve oyun genellikle genç â ıkların kavu ması ve evlilik törenleriyle son bulur. Romantik komedilerde bazen ana karakter engelleyici karakter tarafından yanlı a sürüklenir, fakat daha sonra aksiyon bu ana karakterin amaçladı ı mutlu sona ula mak için engelleyici olanları bertaraf etme çabalarına sahne olur. Bununla birlikte geleneksel komedideki mutlu son izleyiciye istedi i eyi verir: sonsuz mutluluk ve engelleyici karakterlerin de i ime u raması.

Murdoch'ın felsefi yapıtlarında Shakespeare'e hayran oldu u görülür. Ancak, bu tezin di er bir amacı Murdoch'ın Shakespeare'in oyunlarının parodisini yaptı ını göstermektir. Murdoch'ın bahsi geçen üç romanında, *As You Like It, Love's Harbour's Lost*, *Hamlet* ve *The Tempest*'ın karakter, tema ve motiflerine parodik göndermeler yapılarak, bu oyunlardaki komik ö elerle oynanmı tır.

Murdoch'ın Shakespeare oyunlarına parodiyle yakla ması ve onları ele alırken abartı yolunu seçmesi, onun dramati e olan farklı yakla ımından kaynaklanmaktadır. Bu tezin, tartı tı ı noktalardan biri de, bu farklı dramatik görü ün felsefi nitelik ta ıdı ıdır. Murdoch, "The Sublime and the Beautiful Revisited" adlı felsefi eserinde ister trajedi ister komedi olsun, dramanın gerçeklikle de il görünü le u ra tı ını, gerçekli in ise romanda (özellikle onun komik ö eler barındıran felsefi romanlarında) ifade edilebilece ini söyler. Ona göre, trajedi, "gerçekli in (reality) de il, görünü ün (appearance) ürünü ve bir bütünün parçalarının kar ılıklı olarak biribirini yanlı anlamasıdır. Tamamıyla bütün açısından bakıldı ında, trajedi diye bir eyin olmadı ı görülür… varolan ey çeli ki ve tutarsızlıktır (conflict)" (264). Murdoch ayrıca Kant, Hegel ve Kierkegaard'ı kar ıla tırarak, dramatik'in ne oldu u üzerinde durmaktadır. Dramati in "çeli ki" içerdi i konusunda Hegel ile aynı fikirdedir. "Çeli ki: Ben (self) kendi kendisiyle mücadele içindedir ve onu geli tiren bu mücadeledir" (264). Kierkegaard'da da dramatik'e ili kin benzer yakla ımlar bulur: Kierkegaard "kendisiyle mücadele halindeki Ben'in açık, dramatik ve solipsist resmini" (265) sunmaktadır. "Ben,
bu mücadelede geçirdi i safhalar sonucu kendini bilme a amasına do ru yol alır" (265). Murdoch'ın belirtti ine göre, Hegel ve Kierkegaard açısından insan, "kendi iç ya amına güvenmeyen," "tesadüf veya ihtimalden nefret eden" ve "bilinciyle sava an" ben-merkezli bir varlıktır (269). Dolayısıyla Murdoch'ın kahramanları kendilerini tehlikeye atan tesadüflerden nefret eder. Murdoch u sonuca varır: "Benim kafamdaki insan, insanlı ın birçok yüzüyle kar ı kar ıyadır. E er önünde duran eyin ne oldu unun farkına varacaksa, bu, korku kadar zevk de olabilir, fakat, üstünlük (superiority) de il. nsan dramatik olmayan, dolayısıyla ben-merkezli olmayan ve toleransın e lik etti i bilinemezcilikle acı çekmektedir." Alan Kennedy bu sözlerin Murdoch'ın sıra dı ı bir dramatik anlayı ı oldu unu gösterdi ini belirtir ve Murdoch'taki dramatik'in ben-merkezlilikle e anlamlı oldu unun altını çizer, ki Murdoch'ın dünyasındaki en büyük dü man budur (281). Kennedy'nin yorumu eksiktir çünkü ben-merkezlilik Murdoch'ın dramatik'inin

sadece bir yönünü olu turur. “The Sublime and the Beautiful Revisited” adlı eserinin yanı sıra Plato’nun ahlak (moral) felsefesini irdeledi i “The Sovereignty of Good over Other Concepts,” ve “The Fire and The Sun” onun dramatik hakkındaki görü lerini açıkça ortaya koymaktadır.

Murdoch, dramati in Ben’in bencillikle çatı ması veya bencillik ve ilüzyonun farkına varma yanılsaması, ve de ondan tamamen kurtulma veya Ben’den arınma deneyimi oldu unu dü ünür. Bir ba ka deyi le, dramatik, solipsizm veya ilüzyondan kurtulmak için yine onlar üzerinden sürdürülen mücadeledir. Dahası, kendi solipsizm ve ilüzyonuyla yüzle meksizin bu sürece dahil olunamaz. Böyle zorlu bir deneyimin bir di er adı da Ben’den arınmadır (unselfing). Bunun sonunda Ben’in ötesindeki kendini bilme mertebesine eri ilir ve Ben gerek solipsizm gerekse ilüzyondan kurtulmu olur.

Ben’den arınmanın üç a aması vardır: lki solipsizmin hüküm sürdü ü ilüzyon halidir. kincisi, bu solipsizm ve yanılsamanın farkına varılmasıdır. Bu a amada, a k/sevgi (love) (genellikle nispeten dü ük mertebeli Eros), sanat eseri ya da metaforik bir ölüm veya ölüme yakla ma deneyimi aracılı ıyla Ben’den arınılır. Son a ama, spritüel a k veya ölüm a amasıdır.

A k Ben’den arınmanın en ba ta gelen ve önemli aracıdır. A k sayesinde insan kendi ben’inden ba ka nesnelere odaklanabilir. Bu aynı zamanda sanat eseri yaratmanın ardındaki itici güçtür. Murdoch, sanat ve ahlakın özünün a k oldu una inanır. A k ve sanat, ve de ahlak (morals) sayesinde, insan kendi Ben’inden ba ka bir eyin de gerçek olabilece ini anlar. Bunlar, gerçekli in ke fini sa layan araçlardır. Ayrıca, Murdoch’ın da tıpkı Plato gibi a kı fiziksel ve spritüel olarak ikiye ayırdı ını belirtmek gerekir. Fiziksel a k ilk iki a amada rol oynar ve kısmi olarak Ben’den arınmada ve sanat eseri yaratmada itici güçtür. Di erinin ise ölüme benzedi i belirtilmektedir.

Murdoch, ayrıca, sanatın da solipsizm ve ilüzyonun farkına varma ve bunlar hakkındaki hakikatleri ifade etmede bir araç oldu unu iddia eder. Büyük sanatın do ruluk (truthfulness) ve tevazuyu ilham etti ine inanır. Büyük sanat bizim gerçekli imizin özünü gösterme ve tartı ma yetisine sahiptir. Ayrıca, büyük

sanat farkına varmakta ya çok bencil ya da çok çekingen oldu umuz eyleri gösterir. Bu çalı mada, büyük sanat eseri yaratmak metaforik olarak ölüme benzetilmektedir. Bu, Murdoch tarafından açıkça tartı ılmı bir nokta olmamakla beraber, sanatçının eserini yaratırken bütünüyle kendi Ben'inden uzakla ması ve yarattı ı ey üzerine odaklanması dikkate alındı ında aradaki benzerlik görülmektedir. Denebilir ki, Murdoch, ciddi sanat dünyaya baktı ında daha fazlasını gördü ü için, genellikle sanatçı ve yazar olan kahramanlar yaratmı tır. Büyük sanatçı, bencil tedirginli imizin bizden sakladı ı mucizeleri görür. Murdoch, sanatçıların kendilerinden ba ka eyleri de görebildikleri, kavradıkları ve onlara saygı duydukları için Ben'lerinden arınmı erdemli ki iler olduklarını dü ünür. Murdoch, yanılsamaya dü meden görme ve hakikati (truth) yansıtma kabiliyetinin sadece Ben'den arınmı sanatçılarda oldu unu vurgular. Çünkü sanatçı a kla yarattı ı sanat yapıtı vasıtasıyla görmektedir. Üçüncü araç olan, ölüme yakla ma deneyiminden Murdoch do rudan bahsetmez; fakat bu durum, romanlarında ele alınmaktadır. Bu öyle bir deneyimdir ki bu deneyimden sonra karakterler ya adıkları ilüzyon ve solipsizmin farkına varırlar ve daha fedakar ve daha az bencil hale gelirler. Aslında bu çalı manın okurları, Murdoch'ın roman karakterlerinin onun dramatik görü ünü yansıttıklarını anlayacaklardır.

Bu görü ler ı ı ında, bu çalı manın altı bölümden olu maktadır. kinci bölüm kuramsal arka planı ortaya koymakta, ilgili kuramlar ve terminolojiyi ele almaktadır. Bu, ba lıca dört bölüm ve amaç içermektedir. lki ve en önemlisi, bu tezin ba lı ını da etkilemi olan -"Iris Murdoch'ın Roman-Oyunları: Dramatik Ögelerin Iris Murdoch Romanına Etkisi"- metinlerarası ili kiler (*intertextuality*) kuramını ele almakta ve roman ile oyun arasında gittikçe kaybolan türler arası ayrıma i aret etmektedir. Bu kuram ve tür (genre) teorileri drama'nın romanı nasıl etkiledi ini göstermektedir. Bununla birlikte, *intertextuality* Murdoch'ın komik ö elerin parodik kullanımına ve Shakespeare'in *As You Like It* ve *Love's Labour's Lost* oyunlarına *The Nice and the Good*'da, *Hamlet*'e *The Black Prince*'da, *The Tempest*'a *The Sea, the Sea*'de yaptı ı parodik göndermelere temel te kil etmektedir. Dolayısıyla, ilk bölüm *intertextuality* teorisine ve Cairn, Fishelov ve

Fowler'ın türler arasındaki jenerik ba ların nasıl ortadan kalkmı oldu una yönelik dü üncelerini özetlemektedir.

kinci bölüm dramayı ve dramatik'i komediyle, özellikle de romantik komediyle, komik karakter ve temalarla sınırlandırmaktadır. Bu bölümde, öncelikle komedi teorilerinin ve komik karakterlerin de erlendirilmesine yer verilmi tir. Aristotle, Olson, Cornford, ve Sypher'in ilgili görü lerine de inilmekle birlikte, asıl tartı ma Northrop Frye'nin ortaya koydu u mit teorisi etrafında toplanmı tır. Frye'nin *Anatomy of Criticism*'de komediyi ayrıntılı olarak ele aldı ı görülür ve bu bölümde onun görü lerine etraflıca yer verilmi tir. Yayınlandı ı 1957'den bu yana, Frye'nin *Anatomy of Criticism*'i arketipsel çalı maları, Bloom gibi ele tirmenleri, Margaret Atwood ve romanları sonradan yayınlanmı olan Iris Murdoch gibi yazarları etkilemi tir. lgilendi i insanlık öyküsünün boyutlarını analiz eden bu yapıttan, Murdoch'ın do rudan etkilendi ini söylemek mümkündür. Bu bölümde dört ana komik karakter ele alınacaktır: *Eiron*, *alazon*, buffoon ve agroikos. Asıl üzerinde durulacak olan, komedi kurgusunun dayandı ı *eiron* ve *alazon* karakterleri arasındaki rekabettir. Bu karakter tipleri arasındaki sınıflandırmaya da yer verilecektir. *Eiron* tipi, kadın-erkek kahraman, hilekar ve ya lı adamları ifade eder. *Alazon* tipi, engelleyici baba figürünü, ukala, cimri, sevgi yoksunu, kötü kalpli, iki yüzlü ve kuruntulu karakterleri ifade eder. Buffoon grubunda ise, soytarılar, palyaçolar, hizmetçiler, arkıcılar, önemsiz karakterler ve yabancı ve bozuk aksanla konu anlar yer alır. Son grup olan agroikos'ta kaba-saba ta ralılar vardır. Bu bölümde ayrıca, a k, engelleyici karakterler tarafından ayrılan a ıklar, ve karakterlerin geçirdi i metamorfoz üzerinde durulmaktadır.

Üçüncü bölümde, parodi kavramı tartı ılmaktadır. Bazı genel parodi tanımları verilecektir. Fakat bundan önce, parodi, formel parodiler ve parodik göndermeler olarak ayrılacaktır. *The Nice and the Good, The black Prince* ve *The Sea, the Sea*'de bunların her ikisi de kullanılmı tır. Bu bölümde ayrıca Murdoch'ın Shakespeare'in kullandı ı komik ö eler ve oyunlarıyla nasıl parodi yaptı ı üzerinde durulmaktadır.

Bu bölümün son kısmı Murdoch'ın dramatik hakkındaki felsefi dü üncesini açıklamaktadır. Öyle görünüyor ki, Murdoch'a göre drama, okunma amaçlı yazılmı oyunları saymazsak, sadece sahnelenmek için yazılmı oyunları kapsamaz. Drama sadece izleyiciyi etkilemesi muhtemel dı sal performans ve deneyim demek de ildir. Drama ahlaksal ve felsefi bir eydir. Dramatik, Ben'den arınma denen ahlaksal bir sava tır. Bu sava , aslen bencil olan ve yanılsama kurbanı Ben'de gerçekle ir ve metaforik bir ölüm gerçekle inceye kadar ya da ölüme iyice yakla ıncaya kadar sürer.

Üçüncü bölümün *The Nice and the Good* ba lamında üç amacı vardır. Birincisi *eiron*, *alazon*, buffoon ve agroikos tiplerini, a k ve ayrılık temasını ve metamorfozu içeren romantik komedideki parodi unsurlarını göstermek. Willy Kost, Theodore Gray, Peter McGrath ve Fivey geleneksel karakter tiplerinin abartılı versiyonlarıdır. Bunlardan beklenen, ya *eiron* ve *alazon* grubu gibi olay örgüsünü geli tirmek, ya da buffoon ve agroikos grubu gibi komiklik yaratmaktır. Fakat bunlar parodi i levine de sahiptir. Willy Kost ukalâ, baba figürü, takıntılı, kuruntulu, *alazon* tiplemesinin; içten pazarlıklı *eiron* tiplemesinin; yabancı aksanlı bufoon tiplemesinin ve e lence kar ıtı agroikos tiplemesinin parodisidir. Theodore Gray, baba figürü ve takıntılı, kuruntulu *alazon* tiplemesinin, parazit buffoon tiplemesi ve somurtkan agroikos tiplemesinin parodisidir. Peter McGrath ise hizmetçi çocuk, parazit buffoon tiplemesinin ve engelleyici *alazon* tiplemesinin parodisidir. Fivey hilekar *eiron* tiplemesinin, bozuk aksanlı buffoon tiplemesinin, ve ta ralı agroikos tiplemesinin parodisidir.

A k temasının ise üç ekilde parodisi yapılmaktadır. Birincisi, parodi niteli i ta ıyan a k öyküleri parodik kadın ve erkek kahramanlara yer vermektedir. kincisi, a k gayet tuhaf ve müsrifçe kullanılan a k öyküleriyle parodi edilmektedir. Üçüncüsü, a k ihtiras, kıskançlık, ehvet, gayrime ruluk, gelip-geçicilik, aldatma ve Lolita kompleksi gibi de i ik kılıklara girer. *The Nice and the Good*'da engelleyici karakterlerin ayırdı ı genç a ıklar temasının parodisi yapılır. Ancak burada geleneksel romantik komedidekinin aksine, sıra dı ı a ıkların araya giren engelleyiciler olmaksızın ayrıldı ı görülür. Yine, izleyicinin

engelleyici karakterlerin ebediyen iyiye dönü tü üne inandırıldı ı geleneksel romantik komedinin aksine, metamorfoz temasının parodisi yapılır. Salt engelleyici bir i leve sahip oldu u dü ünülen karakterlerin sahte engelleyici karakterler oldu u ve de i meye çalı madıkları görülür.

kinci bölümün üzerinde durdu u üçüncü amaç, Shakespeare oyunlarının romanlarda parodisinin nasıl yapıldı ını ele almaktır. *The Nice and the Good*, *As You Like It* ve *Love's Labour Lost*'un parodisini üç ekilde yapar. Birincisi Jack ve Berowne gibi karakterleri kullanarak *As You Like It* ve *Love's Labour's Lost*'a parodik göndermelerde bulunur. Yine Arden Ormanı *As you Like It*'e mekansal bir göndermedir. Ö renme teması ve guguk ku u *Love's Labour's Lost*'a, a k tanrısı Cupid motifi her iki oyuna parodik göndermelerdir. kinci olarak, *The Nice and the Good*, her iki oyunun ana plan, komik karakter tiplemeleri ve gülünç temalar açısından geleneksel romantik komedi ö elerinin parodisini yapmaktadır. Üçüncüsü, *As You Like It* ve *Love's Labour's Lost*'u, dördüncü safha (Frye) romantik komediler olarak görür ve parodisini yapar. Bu iki oyun, ikili bir dünya imajı yansıtmakta, ironik komedi içermekte ve evlili e sadakatsizli i abartılı biçimde tersine çevirmektedir.

Nihayet, üçüncü bölüm, Murdoch'ın dramati e ili kin felsefi dü üncelerine e ilmeyi ve John Ducane ve Theodore Gray'in Ben'den arınma sürecine dair yaptıklarına ı ık tutmayı amaçlamaktadır. lki, ilüzyon a amasında bir karakterdir ve a k aracılı ıyla bunun farkına varır ve ölümün e i ine kadar gelerek sonunda kısmen de olsa Ben'den arınır. Di eri, ya adı ı solipsizmin ve ilüzyonun farkına varmı biridir ve sonunda ölümü kabullenerek tümüyle Ben'den arınmayı tercih eder.

The Black Prince'ı konu alan dördüncü bölümün üç amacı vardır. Birincisi, romanın komik karakter tipleri, a k teması, a ıklar, engelleyici karakterlerin u radı ı metamorfoz gibi ögelerle oynayarak, onları tersine çevirerek ya da birbiriyle karı tırarak parodisini yaptı ını göstermektir. Bradley Pearson, Loxias ve Francis Marloe, geleneksel karakter tiplemelerinin birer parodisi olarak ele alınacaktır. Ana karakter Pearson içten pazarlıklı *eiron*'u; palavracı ve asosyal

alazon'u; parazit ve aptal buffoon'u; ve de e lence kar ıtı agroikos'u temsil eder. Loxias, içten pazarlıklı hilebaz u ak *eiron*, palavracı ya lıca adam *alazon* i levi görür. Marloe, palavracı alazon, ayrıca ukala ve aptal, toy delikanlı ve parazit buffoon görevindedir.

Okurların *The Black Prince*'ta kar ıla tıkları ey ya lı Bradley pearson karakterinin kendinden otuz ya küçük genç bir kıza duydu u aptalca a k temasının parodisidir. Bu ikisi sonunda ayrılırlar; biri ölürken di eri eski erkek arkada ıyla evlenir. Sonuç olarak, engelleyici karakterler tarafından ayrılmı a ıklar temasının da parodisi yapılmaktadır çünkü Julian'ın Pearson'dan ayrılma sebebi engelleyici bir baba de il, ba ka sebeplerdir. *The Black Prince*'ta metamorfoz temasının parodisi karakter-anlatıcı-yazar aracılı ıyla yapılır. Pearson kaleme aldı ı otobiyo rafisinde, okurları bencillikten kurtulup de i ti ine, a k ve sanat aracılı ıyla fedakar ve özgecil birine dönü tü üne ikna etmeye çalı ır. Pearson öykünün ana karakteri ve anlattı ı otobiyo rafinin yazarı olmakla beraber, onun otobiyo rafisinde anlattıkları ile di er karakterlerin ekler bölümünde dile getirdikleri arasında bir uyumsuzluk göze çarpar, bu da öykünün do rulu una gölge dü ürür, onu sarsar. Böyle bir teknik kullanıldı ında, anlatıcının yanılsama kurbanı olup olmadı ına veya o öyküyü anlatmak için yeterli mesafe duygusuna sahip olup olmadı ına karar vermek güçtür.

Dördüncü bölüm aynı zamanda *The Black Prince*'ın Shakespeare'in bir trajedisinin parodisi oldu unu göstermeye çalı ır. Romanın adından da anla ılaca ı gibi, bu trajedi *Hamlet*'tir. Yapılan göndermeler her iki eserin de bazı yönlerini içerir. Fakat bu bölüm özellikle belli karakterlerle sınırlı tutulmu tur. Dolayısıyla, Pearson, monologları, sorunları ertelemesi ve kadınlardan nefret etmesi ile trajik bir kahraman olarak Hamlet'in parodisidir. Julian ise hem Hamlet hem de Ophelia'nın parodisidir. Giydi i Hamlet kostümü, elinde tuttu u koyun kafatası ile Pearson'ı manipüle etme ve sanat eseri yaratma sürecine hazırlık i levini yerine getirir. Ophelia'nın aksine, Julian Pearson'ı terkeder, onu ya amından çıkarır, hatta onun otobiyo rafisine bir dipnot da o yazar, onu sevdi ini inkar eder ve üstelik erkek arkada ıyla evlenir. Loxias, Pearson'a kar ı

belirsiz bir tutum içindeki bir karakter olarak Horatio'nun parodisidir. Arnold Baffin geleneksel engelleyici baba figürü (*alazon*) olarak Polonius'un parodisidir, ki Baffin'in katili bilinmezken onunki bilinmektedir. Pearson'a destek olan Hartbourne ve Marloe ise krala Hamlet'i gözlemek için görevlendirilen ve sonunda ölen Rozencrantz ve Guildenstern'ün parodisidir.

Dördüncü bölüm, son olarak, Murdoch'ın The *Black Prince*'da ortaya koydu u dramatik hakkındaki felsefi görü lerini ele almaktadır. Pearson, solipsizme dü mü vasat bir sanatçıdır. Julian'a a ık olur fakat onu kaybeder ve üstelik i lemedi ini iddia etti i bir cinayetten ötürü hapse atılır. Orada bir bencillik ve ehvet hikayesi olan otobiyo rafisini kaleme alır ve hapisteyken kanserden ölür. Dolayısıyla roman onu Ben'den arındıran gerçek a kını, sanatı, metaforik ölümü, gerçek ölümü ve spritüel a kını anlatır.

Be inci bölüm, *The Sea the Sea*'deki komik romans ögelerinin parodisine *The Tempest* ba lamında de inir. Ayrıca, Murdoch'ın bu romanda yansıttı ı dramatik'e dair felsefesini ele alır. Bu bölümde, parodisi yapılan karakter tiplemeleri, a k temları, engelleyici karakterler tarafından ayrılan a ıklar ve metamorfoz anları analiz edilir. Roman, bunların parodisini yaparken, abartma, ters çevirme, birbirine karı tırma yollarına ba vurur. Charles Arrowby bir çok karakter tiplemesinin yerini tutar: ana karakter *eiron*; palavracı, ukala, kendini be enmi hasım ve engelleyici baba figürü olarak *alazon*; aptal a çı olarak buffoon; ve e lence kar ıtı olarak agroikos tiplemesi i levi görür.

The Sea the Sea'de a k temasının parodisi üç ekilde yapılır. Birincisi, Charles Arrowby ve Mary Fitch geleneksel olmayan kadın ve erkek kahramanlar olarak i lev görür. kincisi, Arrowby gerçekten sevdi i ki i hakkında yanılsama içindedir. Üçüncüsü, a k kıskançlık, nefret ve ate li özleyi eklinde kılık de i tirmi tir. Engelleyiciler tarafından ayrılan a ıkların da parodisi yapılmaktadır. Roman, Charles Arrowby ve Mary Fitch'in Ben Fitch tarafından ayrıldı ını gösterir. Aslında, ana karakter olan ve geleneksel olarak sevdi inden engelleyiciler yüzünden ayrılması gereken Charles Arrowby, kendisi engelleyici bir karaktere dönü ür ve kavu maya çalı anları ayırma gayretine dü er.

The Black Prince'da oldu u gibi, metamorfoz temasının da parodisi yapılır. Çünkü, Pearson gibi, Arrowby da okurlarını kendi perspektifinden bakma konusunda ikna etmeye çalı maktadır. Arrowby da romanın ana karakteridir, ve anlattıkları ile eylemleri; di er karakterlerin söyledikleri ile okurun anladı ı arasında uyumsuzluklar mevcuttur. Romanda parodisi yapılan komik ögelerden sonuncusu ise, komik karakter tiplemeleri ve temaların komik etki yaratma amacıyla abartılmasıdır.

Bu bölümde *The Sea, the Sea* ayrıca The tempest'ın parodisi olarak üç ekilde ele alınır. Birincisi, *The Sea, the Sea*, The Tempest'daki karakterlere parodik göndermeler yapar. Arrowby'ın kuzeni tarafından Prospero'nun parodisi yapılır. Prospero bir hükümdar olarak kaybettiklerini büyülerle geri kazanmaya çalı maktadır. Trajik sonuçlara yol açmasa da, sonunda büyüye tövbe eder. Aksine, lafazan Charles daha ba ında büyüye tövbe etti ini söyler fakat, Prospero rolünü oynamaktan geri durmaz ve hep çevresindeki insanları manipüle ve kontrol etmeye çalı ır. Bu da olumsuz sonuçlar do urur. Ne büyüden (güçten) vazgeçer, ne de kitabını suya atıp yok eder. nsanları gerçek ya amda manipüle etmenin zor oldu unu görünce bu kez onları yazdıklarıyla etkilemeye çalı ır. kincisi, Charles bir büyücü de ildir. Prospero'nun aksine o kendisi büyülenmi ve yanılsamaya dü mü biridir. James iyilik için olsa dahi; Titus'u hayata döndürmek için onu kullansa dahi büyüyü olumlamaz. Bununla birlikte, James bütün bu yanılsatıcı güçten kurtulmak için isteyerek ölüme gider. Ariel'in Murdoch'ta iki e leni i vardır: Arielin aksine, nihayet Charles'ın insanları manipüle etme takıntısını kontrol eden James Arrowby ve efendisinin amaçları do rultusunda büyüler yapan di i ruh Lizzie Scherer. Caliban ve Fernando ise Gilbert Opian ile parodi edilmi tir. Opian, Caliban'ın tersine, kendi iradesiyle Charles'a kul-köle olmu tur, ve Lizzie'ye duydu u a k Ferdinand gibi geleneksel bir a ı ınkine benzemez. Fernando ve Miranda'nın iki çift karakterle parodisi yapılır. Bunlardan birincisi Lizzie Scherer ve Gilbert Opian'dır. Bu orta ya lı aktörler geleneksel olmayan a ıklardır. lki tuhaf bir karakterdir ve gerek Titus gerekse Charles'a kar ı hissettikleriyle, hâlâ homoseksüel e ilimlere sahiptir. Di eri ise hayatını kimle

geçirmek istedi i konusunda kararsızlık içindedir. Bu arada, Charles ve Mary Fitch ya lı insanlardır. Mary ba arısız bir evlilik yapmı tır, fakat Arrowby'ı da istememektedir.

kincisi, *The sea, the Sea, The Tempest*'ın genelde komedi, özelde ise romantik komedi olarak parodisini yapar. Bunu yaparken özellikle ana plan, komik karakter ve komik temaları dikkate alır. Nihayet, *The Sea, the Sea*, *The Tempest*'ı Frye'nin be inci ve altıncı safhasında yer alan romantik komedi olarak parodisini yapar. Denizin özellikleri, do aüstülük, ikili bir dünya öngören dördüncü safha ve ikinci safhada yer alan ve satirik komedilerde yaygın olan aldatma ve kölelikten kurtulu temalarının parodisi yapılmı tır.

Be inci Bölüm'ün üçüncü amacı Murdoch'ın bu romanda yansıtılan dramatik'e ili kin felsefi yakla ımını ele almaktır. Ana karakter, Charles Arrowby ve kuzeni, James Arrowby, sırasıyla kısmi ve bütüncül olarak Ben'den arınma süreçlerini sergilerler. Fakat, Charles Arrowby'ın Ben'den arınma süreci di er iki romandaki karakterlerden oldukça farklıdır. Gençlikte ya adı ı a k, yarattı ı sanat eseri, ölüme yakla tı ı deneyim, ve özellikle de kuzeninin ölümü ile insanları anlama ve çok sınırlı da olsa etrafındaki dünya ile bencil olmayan bir ili ki kurmayı ba arır. Tam ve bütüncül olarak Ben'den arınmayı ise kendi iradesiyle ölüme giderek tecrübe eder.

Bu çalı manın sınırları içinde, Murdoch'ın edebiyat bilimine önemli katkıda bulundu u sonucuna varılabilir. Çünkü Murdoch, parodiyi yazınsal yorum formu olarak ve kendi ahlak felsefesini de etik ele tiri yöntemi olarak kullanır. Roman en ba ından beri kendisini parodi formunda ortaya koymu tur. Romans parodisi olarak roman gelene i ta Cervantes'e kadar uzanır. Murdoch'ın *The Nice and the Good*, *The Black Prince* ve *The Sea, the Sea* romanları romantik komedi türünün ve onun dünyayı yansıtma biçiminin maskesini dü ürmü tür. Murdoch bu türün ö elerini parodi amacıyla kullanmı , ve onlarla oynayarak, abartı, ters çevirme, karı tırma gibi yollara ba vurmu tur. Dolayısıyla Murdoch romanlarında komedi unsurlarına rastlanır. Geleneksel karakterler gibi, onun krakterleri de

bencil ve takıntılıdır fakat sevme, affetme ve de i im geçirme ve hayatta kalma kabiliyetinden yoksun de illerdir.

Komedi kuramcılarından sadece Henry Bergson ve George Meredith egotizmin komik karakterin önemli özelliklerinden biri oldu unu belirtir (Hague, 21). Di er bütün kuramlara göre ise engelleyici komik karakter tiplemesi takıntılıdır ve bütün bir komik toplulu u kendi takıntılarının esiri yapar. Komedinin eski ritüellere dayandı ını dü ünenler, a kı temel ö e olarak görürler. Onlara göre ana karakter (*eiron*) birine a ık olur fakat sevdi ini ancak *alazon* ile girdi i mücadelede onu yenerek elde edebilir. Geleneksel komedide karakterin oldukça esnek oldu u, ölümün e i ine kadar gelse de hayatta kalaca ı öngörülür. Geleneksel komedide “mutlu son” kli esi ve sonsuz mutluluk vaadi vardır. Ölüm tehdidi olmakla birlikte, ölümün kendisi yoktur ve komik karakter hayatta kalmayı ba arır. Geleneksel komedinin sonunda karakterler sevgi ve ba ı lamanın ya amdaki en önemli eyler oldu u bilgisine eri ir ve kötü karakterler mucizevi ekilde ve olumlu yönde bir dönü üm geçirir. Böylece romantik-komik karakterin geli im seyri a k, ölüm ve dirili in yer aldı ı bir mücadele (contest) ve çatı ma (conflict) barındırır.

Parodinin ele tirel i levi konusunda Dentith’in dü üncelerinden hareketle u söylenebilir: Murdoch parodisi yukarda bahsedilen romantik komedi ö elerini ve Shakespeare oyunlarındaki üslûbu/biçemi baz alır. Bunları abartarak, ele tirel i levi de olan gülünç bir etki yaratır. Öncelikle romantik komedinin bu ö elerini saptar sonra bunları komik olarak görünür hale getirir. Dolayısıyla, Murdoch’ın yapıtları romantik komedilerdeki, örne in Shakespeare oyunlarında rastlanan aynı karakter tiplemeleri, sonsuz a k teması, kara sevdaya dü mü ate li a ıklar, sıra dı ı mucizevi de i imler gibi saçmalıkları gün yüzüne çıkarır. Murdoch, “parodiyi eski yapıtların o kayda de er stilize içeri ine kar ı bir silah olarak kullanır.” Böylece, dü ük statülü sıradan ö eleri yüksek amaçlar do rultusunda kullanarak yazınsal biçemin geli mesine katkıda bulunur (Dentith, 33). Rus Biçimci Victor Scholovsky yazınsal biçemdeki bu geli imi “küçük alçak dalların kanonizasyonu” yani yükseltilmesi olarak niteler. Bu da, Antikler (dü ük statü) ile Modernler

(yüksek statü) arasındaki ili kiye, dolayısıyla bir evrime ve yazınsal ö elerin yeniden düzenlenmesine i aret eder.

Murdoch'ın romanlarında felsefi (moral) kontekst içinde sunulan dü ük statülü komik kavramların yüksek statülü kavramlara dönü tü ü görülür. Murdoch gerek komedi, gerekse trajedinin gerçeklik ile de il, görünü ile ilgilendi ini söyler. Ona göre dramatik olan gerçeklik ile u ra malıdır ve iyi sanatın amacı insanı erdemli kılmaktır. Der ki, "insan ya amı tesadüflerle doludur ve eksiktir. Trajedi ve komedinin amacı, bize titremeksizin duyulan acıyı ve tesellisi olmayan ölümü göstermektir. Yahut e er bir teselli olacaksa, bu, bize erdemli olma çabasını ö reten güzelli in yalın ve a ırba lı tesellisi olacaktır." Murdoch, bütün trajedilerdeki trajik sonların bo ve saçma oldu unu ileri sürer. Ona göre, "en önemli i lerden biri bu mutlak ölüm dü üncesinin trajik de il, komik olana ba lanması olacaktır" (Sovereignty of Good, 372). Dolayısıyla bu çalı ma komik kavram ve temaların felsefi örneklerini göstererek, Murdoch'ın bir filozof ve pratisyen bir sanatçı olarak en önemli ba arısının altını çizmektedir. Bunlar, onun komik romanlarında rastladı ımız egotizm, a k, ölüme yakla ma, de i im ve hayatta kalma temalarının parodik-komik ve felsefi örnekleridir. Onun romanlarında, dü üncenin anlatıya nasıl ili tirildi i ve yerle tirildi i görülür (Gordon, 1). Dolayısıyla, Murdoch postyapısal ve postmodern belirsizli e ve ya am ve sanattaki tesadüflere kar ı bilinçli olarak "anlatının ya amı ile okurun ya amı arasında anlamlı bir ba kurmaya çalı an" (Womack, 106) etik ele tiriye katkıda bulunmaktadır. Murdoch'ın romanları bu ba ı bencil olmayan bir sevgi ve komik sanat vasıtası ile kurar. Murdoch'ın, *The Nice and the Good, The Black prince* ve *The Sea, the Sea* romanları a kın sa altıcı gücüne ve özellikle de komik sanata do ru ahlaksal iyile me üzerinde odaklanır. Murdoch karakteri kesin olarak solipsisttir. Bu solipsizm ve takıntı, onu etrafındaki dünyanın gerçekli inden habersiz kılar. Ancak, onun egotizmi ya ayaca ı sürecin a amalarından sadece birincisidir. Amacını gerçekle tirdikten sonra, kendi solipsizminin farkına varır ve onunla çatı maya girer. Yani, kendini tanımaya, bilmeye ba lar, hepsinden öte, Ben'den arınma ve iyilik a amalarına eri ir. Egotizmin farkına varılması, Ben'den

arınmanın en önemli araçlarından biri olan a k ile olur. A k bir son de il, o sona bizi götüren bir araçtır. Benzer ekilde, bu sona bencil olmayan sanat ile de eri ilebilir. Murdoch aynı zamanda sanatını felsefeye do ru geni letir. Bu felsefe, “komik” hakkında sa lam bir vizyon içerir ve Bradley Pearson, Charles Arrowby ve Willy Cost karakterleri bu felsefeyi dillendirirler. Pearson, a ık olduktan sonra yazdı ı otobiyo rafisinde, anlayı ımızın kıt oldu u yerlerde sanatın ö rettiklerinin felsefeden çok daha fazla oldu unu söyler: “Biz ve sanat birbirimiz için yaratılmı ızdır. Ve her nerede bu ba koparsa, insan ya amı hüsrana u rar” (The Black Prince, xv). Charles Arrowby da öyle der: “Vasat bir romancı bile hakikatin önemli bir bölümünü anlatabilir.” (The Sea, the Sea, 33). Willy Kost da sadece sanat ve daha fazla a k ile a kın yaralarını sarabilece imiz dü üncesindedir (113). Murdoch, romantik komedinin belli ö elerini abartır çünkü ona göre dramatik, görünü le ilgilenen bir izleyici kitlesine sunulan, dı sal bir performans ve deneyim de ildir. Murdoch’a göre dramatik, felsefidir ve sahnedeki görünü ün ötesindeki gerçeklikle ilgilenir. Dolayısıyla dramatik, karakterlerin ya adı ı içsel ve ahlaksal bir süreçtir. Murdoch’ın söylemeye çalı tı ı ey udur: Ahlak duygusu komik veya gülünç bir arka plana yerle tirilmi hakikat sayesinde elde edilebilir.

Vita

Surname, Name: Naseri Sis, Farzaneh

Nationality: Iranian

Date and Place of Birth: 6 July 1968, Siss, Iran

Marital Status: Married

Phone: #1 516 492 4658

Email: farzanehnaserisiss@gmail.com

EDUCATION:

Degree	**Institution**	**Year of Graduation**
MA	Karaj Azad University, Iran	1996
BA	Tabriz Azad University, Iran	1992
High School	Fatemiyeh High School, Iran	1986

WORK EXPERIENCE

Year	**Place**	**Enrollment**
1996-2008	Azad University of Tabriz	Academic member
2006-2008	Azarbaijan TTC	Visiting Teacher
2008-Present	Garden and Associates	Interpreter

FOREIGN LANGUAGES

Farsi, Azarbaijani, Turkish and English