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**ILLUSION AND IDENTITY IN IRIS MURDOCH'S
THE BLACK PRINCE AND THE SEA, THE SEA**

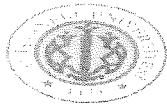
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ÖZ

ILLUSION AND IDENTITY IN IRIS MURDOCH'S THE BLACK PRINCE AND THE SEA, THE SEA

Berna SAYGINER

Bu çalışma, hem felsefeci hem de yazar olan Iris Murdoch'un kendi düşünce ve inanç sistemi ile temellendirdiği *The Sea, The Sea* ve *Kara Prens* adlı romanlarının analizinden ve bu romanların Shakespeare oyunlarına olan göndermelerinden oluşmaktadır. Post modern dönemin etkilerinin görüldüğü bu romanlarda, yazar baskın bir akım olan varoluşuluğu genel anlamda göreceli ve benmerkezci bulurken, dini inanç ve sistemlerin artık işe yaramadığı bu devirde, insanların modern dünyada kaybolduklarını, kendi benlikleri ve egoları içinde yok olduklarını görmektedir. Bu gözlemini romanlarındaki ana karakterlere yansitan Murdoch, bu karakterlere yol göstermeye de çalışmaktadır. Dini inancını kaybeden bir topluluğa alternatif çözüm yolları ararken, bunu Platon'un felsefesine dayandırarak yapmaktadır. Murdoch, iyiyi bulma yolunda insanların kendi benlik ve kimliklerinin ayrılmaz bir parçası haline gelen egolarını ve kıskançlık duygularını bir kenara bırakarak daha iyi bir kimlik elde edeceklerine inanmaktadır.

Bu durum post-modern dünyada yaşayan roman karakterlerimiz için hiç de kolay olmamaktadır. İnsan doğasında var olan kıskançlık ve egoyu terk etmek zor olduğundan, Murdoch bunu Shakespeare'e göndermeler yaparak örneklemeye çalışmıştır çünkü Murdoch'un batı dünyası edebiyatında en sofistike ve gerçekçi bulduğu yazar Shakespeare'dir. Shakespeare'in sütçü olmadan oluşturduğu karakterleri ve bu karakterlerin acılarını gerçekçi bulan Murdoch, kendi romanlarındaki ana karakterlerin, Shakespeare oyunlarındaki baş kahramanlarla özdeşleşmelerini sağlamış ve bu sayede kendi karakterlerini bir teste tabi tutarak, onların egolarını ve kıskançlıklarını bir kenara bırakıp, yeni ve aydınlanmış bir kimlikle iyi ve güzel olana ulaşıp ulaşmadıklarını göstermek istemiştir. Murdoch bahsi geçen iki romanda, kendini tanıma sürecinde egosu ve kıskanç benliği içine hapsolmuş iki karakterle, savunduğu alternatif çözüm yolunu okuyucuya somut bir şekilde sunmuştur.

Anahtar Kelimeler: güç, ego, kimlik, yanılısama.

ABSTRACT

ILLUSION AND IDENTITY IN IRIS MURDOCH'S THE BLACK PRINCE AND THE SEA, THE SEA

Berna SAYGINER

This study discusses of two novels, *The Black Prince* and *The Sea, The Sea* by Iris Murdoch, in which the identity problem of the main characters is analyzed with references to Shakespeare. While Murdoch finds the dominant movement, existentialism as generally egoistic, she observes modern people stuck within their egos where there is no religion. Murdoch tries to guide her characters. While finding alternative solutions to the community which has already lost its religious bond, she strives to ground her solution upon the philosophy of Plato. Murdoch believes that people can gain better identities on the way to finding 'the Good' by giving up desires of ego which have become an integral part of their personality.

Abandoning these senses is not easy for modern characters. As it is hard to eliminate the sense of egoism, Murdoch tries to exemplify this by making references to Shakespeare as for Murdoch, Shakespeare is the most sophisticated artist in western literature. Murdoch, who finds Shakespearean characters and their lives realistic, enables her own main characters to identify themselves with the heroes of Shakespeare. Thus she wants to show whether her characters are able to leave their egos on the way of gaining a better identity and she wants to question whether they manage to grasp the idea of "Good". In these novels, Murdoch presents her alternative solution by showing two characters who get lost in their egos in the process of gaining self-knowledge and their failure.

Key Words: power, ego, identity, illusion.

PREFACE

This study aims to show the main characters' crisis of identity with references to Shakespearean plays in Murdoch's two novels called *The Sea, the Sea* and *The Black Prince*, and what this comes to represent. The painstaking process of writing a thesis while having a professional life has been made much easier for me thanks to the invaluable help and guidance I received from my thesis supervisor Assist. Prof Dr. Canan Şavkay. I am greatly indebted to her for her expertise, understanding and patience. I would also like to thank my father Numan Sayginer, who has been of great importance during the whole stages of my education and academic life. Words will not be enough to express my gratitude to my dear friend and colleague Tümay Mol, for her encouragement, support and valuable comments throughout the process of writing this thesis. I owe special thanks to my dear husband, Barış Yanar for his usual support. Last but not least, I reserve my deepest thanks to my mother- Aynur Sayginer, and my brothers- Berat Sayginer and Abdulkadir Sayginer for their constant love, support and encouragement.

CONTENTS

Öz	iii
Abstract.....	iv
Preface.....	v
Content	vi
Abbreviations	viii
Introduction	1
1. The Black Prince.....	13
1.1 Bradley Pearson’s spiritual journey to “The Good” within the context of his relationships with minor [other] characters	15
2. Shakespearean References	36
3. The Sea, The Sea	48
Conclusion.....	79
Bibliography.....	84

ABBREVIATIONS

BP: **The Black Prince**

TS: **The Sea, The Sea**

WWII: **Second World War**

INTRODUCTION

The period when Murdoch wrote her novels was the twentieth-century. Before this century, the prevailing thought and tendency in the nineteenth-century novel was quite different from the tendency in the twentieth-century. As an author, Murdoch has already read about nineteenth-century novels and she states the difference between the two centuries in the following manner:

“The most obvious difference between nineteenth-century novels and twentieth-century novels is that the nineteenth-century ones are better. Another clear difference lies in a changing attitude to society. The nineteenth-century novelist partly explores society, partly takes it for granted. Even if he attacks it, his thought still moves within it like a fish in water [...] the mind, the personalities are continuous and self-evident realities. In this confident scene religion and politics make their appearance, but they do not obtrude. [...] Religion, reason, and work were indeed the great stays of the nineteenth century and it was typical of that [...] the three should associate naturally and equally together, without religion for instance trying to lord it over the other two. Society looked after them all and gave them proper places. There is a great consoling power in the nineteenth-century novel, a deep relaxing of tension, however alarming or horrible the events which are narrated, because of a sense of the strength of society. [...] One might sum this up by saying that there is a profound belief in God, a faith in the absolute significance and unity of the moral world” (Murdoch, 'Existentialists and Mystics' 1999:221-22)

From the quotation, it is clear that the period preceding Murdoch, the nineteenth-century, was when the order in society was provided either by religion or society itself. Profound belief in God is the most effective tool in the order of society and it impresses the formation of the identity of people in a society of moral values. Therefore, the authors of this century take society and religion for granted without being aware of their value in the formation of their novels. Murdoch has implied that these authors are not in dilemma or in difficulty in forming their novels and characters as these two tools, religion and society are the great moulders of their works. As those outer facts are dominant factors, the characters of the nineteenth-century have more or less the same problems. However, for the twentieth-century novels and novelists in which Murdoch is included, the situation has already changed as the effects of two important facts have decreased. Murdoch explains that:

“Existentialism [...] is attractive, and indeed to most of us still natural, because it suggests individualism, self-reliance, private conscience [...] freedom means not doing what is right but doing what is desired. [...] Only what is freely chosen is genuinely valuable. [...] with all this talk of freedom, the individual in the nineteenth

century was rarely lonely because he was held secure by God and Reason and Society, powers in which he believed and in which he knew other people believed. So that there was in the nineteenth-century thinking a kind of contradictions or paradox: [...] people were supposed to be solitary and self-reliant but really they were not. Industrial conditions made the poorer into sheep [...] God consoled everybody [...]. In England the philosophy of the age was utilitarianism, a modest, humane, and unmetaphysical doctrine. [...] Change the scene to the twentieth century [...] God, Reason, Society, Improvement, and the Soul are being quietly wheeled off. The individual is more genuinely frightened and alone. The nineteenth-century man used his will to choose and get things which were felt to be valuable independently of his will, for instance because they were approved by religion or society. Twentieth-century man [...] finds his religious and metaphysical background so impoverished that he is in some danger of being left with nothing of inherent value except will-power itself (Murdoch, 'Existentialists and Mystics' 1999:224).

Thus, the main difference between the two centuries is the loss of religious faith and social community which are the leading mechanisms to do things in the nineteenth-century people. Murdoch finds nineteenth-century people luckier than the ones in the twentieth century, because she is aware of the difficulty in the individual's construction of value and meaning in the modern world which has already been deprived of religious and moral values. According to Murdoch, the disappearance of the controlling mechanisms in society worsens the attitude of the modern men and makes them feel lost or be the slave of their egos. She agrees with Freud who perceives human beings as "naturally selfish and inclined, through personal fantasy, to create and exist within a false version of the world that suits their tastes and preferences" (Goodyer, 2009:219). William Evans supports the same idea of Freud:

"The human psyche is rather like a machine that needs sources of energy to perform its tasks, principally those of satisfying desires and protecting itself against pain and thus generates fantasies, daydreams, ways of escape : love and truth triumph, my good and the good of other coincide, evil people suffer and good people prosper"(Evans, 2009:76).

By perceiving the human mind working in accordance with protecting its ego, Murdoch cannot be said to support the ideas of existentialism. Murdoch does not take the society or religion for granted either. As opposed to existentialist novels, in both her novels, Murdoch's protagonists are as anxious but egoistic and abandoned by God. Thus her novels are mystical novels. According to Murdoch the difference between the existentialist novel and the mystical one is that:

"The existentialist novel shows us freedom and virtue as the assertion of will. The mystical novel shows us freedom and virtue as understanding, or obedience to the

Good. [...] The existentialist novel is the natural heir and outcome of Western nineteenth-century thought and is the child of the Romantic movement. It crystallizes at a time when confidence in society and in the things which make it so solid, confidence in religion, reason and work, is beginning to wane" (Murdoch, 1999:223).

It is clear that Murdoch finds nineteenth-century novels and existentialist novels as more or less the same and the latter one gets its roots from the former one. However, for her:

"The mystical novel is both newer and more old-fashioned [...]. Man is pictured as being divided [...] between a fallen nature and a spiritual world. I call these novels mystical, [...] because they are attempts to express a religious consciousness without the traditional trappings of religion. No conventional God, no Church, no social support or protective institutions. No simple or secure connection with morality" (Murdoch, 1999: 225).

With the statement of 'without the traditional trappings' Murdoch presents her aim in her novels as not using a conventional social frame or religious rules, moreover she attempts to express her ideas and alternative solution without any traditional doctrines. She embodies her ideas and solution within her character James in *The Sea, The Sea*. He is the mystical hero in the novel who has already given up traditional Christian belief, instead he deals with the idea of the Good and spiritual awakening. He tries to discipline himself from the temptation of his ego. He believes that he can manage to purge himself with the help of the Platonic Good. Therefore, it can be deduced that with the presence of James, Charles in Murdoch's second novel has more advantages, as Bradley in the first novel does not have such a figure to guide him which is why he talks Hamlet as his model. Charles does not only have a cousin like James, but also his identification of power with Prospero again makes him more fortunate while searching for a better identity, as Prospero forgives his brother and quits his magic at the end. However, both Bradley and Charles cannot be said to gain a proper self-knowledge as the control of their egos is very difficult.

As there is no proper guidance in the modern world, people serve their egos and prefer the satisfaction of it. Murdoch is against this idea thus in her novels she tries to create alternative ways to guide the modern man. She believes that as in the example of the nineteenth century, people still need proper guidance. For her, if there are no social or religious values in the modern world, then there should be some other alternatives. As Goodyer states: "Murdoch is entirely dissatisfied with this picture of

the ethical life [...] she develops her ethics of attention. This ethics refuses to define the ethical life as constituted by isolated moments of public choice " (Goodyer, 219: 2009). Thus, the general picture of Murdoch's time includes a modern man in chaos after WWII. There remains no social bond and no proper family institution. Apart from loose relationships among people, they also lose their religious faiths and hopes. The only prevailing idea is the free will and individualism. However, people who lose their social bonds and family sense, get lost as soon as they get the power in their business or private life. They are in bondage to their egos. Murdoch tries to show those kinds of people in her novels and they can be seen in the first, second and the third chapters. In order to make her statements more clear, Murdoch grounds her idea of transformation upon the philosophy of Plato which is her alternative solution. She also makes a reference to his cave allegory. "In Plato's allegory, men are shackled and can only see the shadows cast on the cave's wall by a fire. These shadows are their reality. But when one of them escapes into the sunlight, he sees that the shadows are not reality but illusion" (Carrigan, 2002: 76). This is called the Platonic light – the idea of the Good and the awareness the main character achieves is the process of his enlightenment.

Understanding the idea of 'the Good' is the alternative solution that Murdoch presents for the modern world. Her solution is that: "a Christian who loses belief in God and resurrection and immortality need not to be cut off from religious rituals and resources. It is possible to 'demythologize Christianity' and nevertheless remain religious" (Pettigrove, 'Forgiveness without God?', 529). The concept of remaining religious without Christianity is possible in Murdoch's novels by creating alternative figures such as a magician, a mystic to guide her protagonists to a more ethical life by controlling their egos. About those alternative figures, Grayling states that:

"Readers of Murdoch's novels will have met in her pages – and not always explicitly, out of disguise – the figure of the enchanter, magus, magician, philosopher, mystic; and would have heard, as if it were the sounding of a sunken bell, the repeated themes of art and love, goodness and (secular) salvation" (Grayling, A.C.1997:05).

The reason why Murdoch wants people to find 'the Good' either by believing or not believing in God is that she no longer wants to satisfy the existing desires and she wants people to be able to ask "What desires should I have?", What sort of person I

should be? “ (Evans, 2009: 81). Also Murdoch views the Good as: “the metaphor of the Sun, which ‘gives light and energy and enables us to know truths’” (Goodyer, 2009:221). Thus in both her novels, the protagonists dwell in their caves and prisons by mistaking the shadows in the cave as truths since they have not had the idea of real light and sun. Here, reaching outside and seeing the nature by the sunlight is the metaphor of the cave allegory which is used by Murdoch in her novels. In both her novels, which this thesis explores, the protagonists are the cave dwellers of their own worlds. However reaching the sun and getting out of the cave is not an easy journey. They need spiritual journeys together with learning to control their egos. Nevertheless, those characters are not only the modern men deprived of the social and religious background but they also enjoy a relatively higher social status and this further encourages their ego and fantasies. Being accustomed to be the attractive and leading figures in their communities, the two protagonists’ spiritual journeys are affected in a bad way and their gaining and forming a proper identity is more challenging.

In this thesis there are common points between the two novels of Murdoch, **The Black Prince** and **The Sea, The Sea**. One of them is the main characters’ spiritual journeys of understanding the idea of ‘the Good’ by getting out of their cave. So, the Platonic concept of the Good and the allegory of the cave are one of the common points that construct the frame of this thesis.

The second common point between the two novels is the concept of homosexuality. Under the blanket of the male homosocial desire which supports male dominance and co-operation, the main characters, Bradley and Charles have homosexual tendencies. While Bradley’s is more apparent, Charles’s is not. However, Charles’s suppressed feeling of homosexuality is apparent when he works as a stage director. Bradley, in the first novel, makes his homosexual feelings clear when the daughter of his best friend disguises herself as the literary hero Hamlet. Apart from Bradley, Charles’s homosexuality is implied when Charles accepts the relationship with Lizzie who plays the role of Viola in **Twelfth Night** in which she disguises as a male. From the two characters it is apparent that both men have suppressed feelings about their gender roles. Although they seem to be powerful and dominant male

figures, they are driven by Oedipal and homosexual feelings. This leads to an identity problem in the male characters. Perceiving the main characters' homosexual tendencies with the help of Shakespearean plays is not just a simple coincidence but is deliberately done by Murdoch as she finds Shakespeare a unique author. There are four Shakespearean references in the novels; the most dominant reference in **The Black Prince** is to **Hamlet** as Bradley identifies himself entirely with him. In the second novel the main reference is to **The Tempest**. The references to the comedies **As You Like It** and **Twelfth Night** are about the similarities between the issues in the life of the main characters and comedy characters. Another common point between the two novels is that Bradley and Charles deal with literature in the novels. Bradley writes a novel in order to become a famous author and Charles's profession is stage directing. In an article called "Literature and Philosophy: A Conversation with Bryan Magee", Murdoch explains the importance and the place of literature in human lives:

"Literary modes are very natural to us, very close to ordinary life and to the way we live as reflective beings. Not all literature is fiction, but the greater part of it is or involves fiction, invention, masks, playing roles, pretending, imagining, story-telling. When we return home and 'tell our day', we are artfully shaping material into story form. [...]. So in a way as word -users we all exist in a literary atmosphere, we live and breathe literature, we are all literary artists, we are constantly employing language to make interesting forms out of experience which perhaps originally seemed dull or incoherent" (Murdoch, 1999: 6-7).

As Murdoch explains above, we tend to narrate even our daily preoccupations in story form. Thus literature is closely related to our lives. Murdoch's search for the truth is based on Platonic philosophy but in order to convey her message and ideas far better, she uses literature. She prefers using literature as it is close to individual life, because for Murdoch:

" Art is the most educational of all human activities" (Evans, 77). "Good art ... is totally opposed to the ego's naturally selfish obsession". [...] "Art is paradigmatically educational also because it is a human product and certain of the arts, notably literature and painting are about human affairs" (ibid., 77).

Apart from literature and its closeness to human life, its form as a tragedy is the second reason for making main references to **Hamlet**. As the author of this novel Murdoch believes that: " What stuns us into realization [...] is the mind of a man.

That is [...] why tragedy is the highest art because it is the most intensely concerned with the most individual thing" (Murdoch, 1999: 215). Here, Murdoch narrows her statement. From the general category of "literature", she focuses on "tragedy" as it is an integral part of literature.

In tragedy, the protagonist has a weak side in his character called hamartia¹. This characteristic fault stems from the protagonist's ego. Therefore, Murdoch warns about the tragedy by repeating what Aristotle said: "We should not simply see the virtuous man overthrown or the bad man successful or the total villain destroyed by evil or wickedness, but by some fault, frailty or weakness of character" (Murdoch, 1993: 99). What Murdoch means is to make a deep search of meaning in tragedy. Aristotle also draws a similar explanation that tragedy is not a simple story of the noble man who loses power due to some villains but it has important emphasis on characteristics of the weakness and fault of that noble man. This fault stems from his identity which is usually deluded by his ego. Tragedies end in death which is an important moment and experience for the protagonists' realization of their hamartia. So, the moment of death is the realization of the weakness of the noble man and thus it allows protagonists to see the reality at the end of the tragedy. Murdoch also comments on the function of death in her article called 'Comic and Tragic': " Death threatens the ego's dream of eternal life and happiness and power. Tragedy, like religion, must break the ego, destroying the illusionary whole of the unified self" (Murdoch, 1993:104).

So, with the help of tragedy, one can easily understand the destructive power of the ego and how it leads to the death of a noble man. At the end of tragedy, the noble man, the hero, understands his hamartia and this is the beginning of the process of enlightenment which includes the hero's proper formation of self. Therefore, the reason why Murdoch refers to Shakespeare's **Hamlet** is the tragic form of the play where the protagonist overcomes his egoistic feelings at the end which Murdoch wants to set as a good example both for her characters and the readers as well. There

¹ hamartia, also called tragic flaw, inherent defect or shortcoming in the hero of a tragedy, who is in other respects a superior being favoured by fortune
(<http://www.britannica.com/EBchecked/topic/253196/hamartia>).

are certain reasons why Murdoch makes references to Shakespeare. According to Murdoch:

‘‘In comparison of Shakespeare with Dante, for instance, it is assumed that Dante leant upon a system of philosophy which he accepted whole, whereas Shakespeare created his own: or that Shakespeare had acquired some extra- or ultra-intellectual knowledge superior to a philosophy. This occult kind of information is sometimes called ‘spiritual knowledge’ or ‘insight’’’ (Murdoch, 1993: 114).

What Murdoch means is that Shakespeare has his unique style and perception of philosophy which he practices through his characters. She regards Shakespeare as an author who has the capacity to get spiritual knowledge and understanding of the world. What makes Shakespeare important, according to Murdoch, is also explained in her article called ‘‘The Sublime and The Beautiful Revisited’’:

‘‘ The pages of Shakespeare abound in free and eccentric personalities whose reality Shakespeare has apprehended and displayed as something quite separate from himself. He is the most invisible of writer, and in my sense of the world the most un-Romantic of writers’’ (Murdoch, 1999: 275)

Shakespeare’s being un-romantic is parallel with Murdoch’s philosophy. She is against fantasy of any kind even if it comes from an artist. What differentiates Shakespeare from other artists for Murdoch is his personal absence in his works. This means Shakespeare was able to create characters devoid of his own fantasies. She states that:

‘‘It [good art] breaks the grip of our own dull fantasy life and stirs us to the effort of true vision. Most of the time we fail to see the big wide real world at all because we are blinded by obsession, anxiety, envy, resentment, fear. We make a small personal world in which we remain enclosed. Great art is liberating, it enables us to see and take pleasure in what is not ourselves. Literature stirs and satisfies our curiosity, it interests us in other people and other scenes, and helps us to be tolerant and generous’’ (Murdoch, 1999:14).

Thus the reason why Murdoch selects characters from Shakespeare is his uniqueness. She states: ‘‘ He [Shakespeare] is in his own unique way a religious poet, he knows about the good and evil. [...] He did not (fortunately) ‘regard himself as a prophet or as a teacher of mankind’’ (Murdoch, 1993:115). By ‘fortunately’ Murdoch means that Shakespeare is not abstract or theoretical in his plays. So, it means Shakespeare is not didactic or tries to preach good or evil deeds. Due to the fact that he could create such realistic characters without being didactic, Murdoch

finds Shakespeare a great author and gives references from him. Murdoch regards Shakespeare as distinctive author since he did not take the society for granted as the nineteenth-century writers did. She states that:

“Compare Tolstoy with Shakespeare. How immensely, almost dogmatically, theological Tolstoy seems by contrast. Shakespeare investigates society, but does not take it for granted or move within it like fish in a water... He conceives of the total breakdown of human order. He writes as one without belief in God. (This is an aspect of his greatness) (Murdoch, 1999:222).

As it can easily be understood, Murdoch makes references to Shakespeare as his characters understand the importance of the control of their ego and his plot does not take society for granted. In addition, he does not base his ideas on religion which is the dominant and the easiest force for the other authors of his age.

The references to Shakespeare can be seen in the second and the third chapter of this thesis. The second chapter focuses on an analysis of Shakespearean references of **The Black Prince**. Bradley Pearson’s identification with Hamlet, his weakness, ego, sense of holding power and the Oedipus complex are given in this chapter. With the help of Hamlet, Murdoch makes her character Bradley more realistic and understandable and also perceptive for readers. If readers are able to identify with Bradley, they can understand his faults and their own faults as well. So she uses a Shakespearean hero as a means to adjust her readers and people in general. The first chapter has a subchapter. That is: “Bradley Pearson’s spiritual journey to ‘the Good’ within the context of his relationships with minor [other] characters”.

The sub-chapter is to clarify the effects of minor characters on Bradley’s reach for ‘the Good’, Bradley’s relationships with other characters, such as Arnold, Rachel, Julian, and Priscilla are explained through the formation of Bradley’s identity. The sense of jealousy, homosexuality, egoistic desires, Platonic love, the idea of goodness, opposing women figures, and allegory of the cave can be seen in this chapter.

In the second chapter, Shakespearean references and the reasons for that are explained. Bradley’s formation of identity within the context of Shakespearean hero and heroines, like Hamlet, Viola, and Rosalind is analyzed. In this chapter, the

resemblances between Hamlet and Bradley are explained such as their Oedipal complex, their alter egos and their love affairs. References to Shakespearean comedies are to support the idea of homosexual tendencies in Bradley's identity. How these two contextual frames affect the identity of Bradley is the main topic.

In chapter three, Murdoch's novel **The Sea, The Sea** is explored. This novel is going to be discussed under one title together with Shakespearean references.

In this novel, the main character, Charles Arrowby, is going to be analyzed in relation to whether he can manage to gain proper self-knowledge or not in such a chaotic world where people lose both their family ties and religious ties as well. Written in the first person, Murdoch tries to show the reader the world through the eyes of a fantasy ridden man. As he is a stage director and a classic protagonist, the reader finds him humble and acceptable. He chooses peace instead of fame which is worthy of commendation for readers. Despite living luxuriously in a world of fame, he prefers a simple life-style when he retires. In short, he is such a person with whom everyone can easily sympathize. Having made the reader identify with Charles at the beginning of the story, Murdoch enables her readers to see their faults gradually when she unfolds his faults one by one. "While perhaps not embodying all seven of the deadly sins, he [Charles] nevertheless exemplifies a good number of them [...]. He is vain, self-centered, insensitive, envious, jealous, lustful, obsessive and controlling" (Pettigrove 'Forgiveness Without God?', 533). Charles's desire for holding power and his identification with the Shakespearean hero brings Prospero to light. He goes on a spiritual journey to learn to repent from what he has done like Prospero. If he can manage this, then it can be said that Charles manages to gain proper identity by leaving his ego aside. Charles is under the bondage of his ego and his desires. His spiritual journey is discussed within the context of his relationship with other characters and the Shakespearean hero Prospero. In this chapter, Charles's relationships with women and his suppressed homosexual tendency are going to be discussed with references to the Shakespearean comedies **As You Like It** and **Twelfth Night**. His occupation's effects on his identity, his resemblance to Prospero, his ego and blurry vision, his relationship with Titus, Ben, James and other male

characters, especially the radical character James's effect on Charles are the basis of this chapter.

The end of these two main characters' analysis ends up Bradley's confining himself into prison where he only looks at the shadows on the wall which are the reflections of his own mind, because all of the comments of other characters that have been done in the postscripts contradict with what Bradley tries to explain in his novel. Also he does not show any signs of repentance. He still believes in what he creates and accepts it as reality and dies without really being aware of his real self. He remains unchanged. He does not even show any effort to control his fantasies. There is no sign of recovery. There are only reflections of his illusions which stand at an uncontrollable level.

As for Charles, the wooden box in which the demons are said to dwell in falls down and the demons come out. This is the beginning of the vicious circle for Charles to become the slave of his ego. His jealousy, greed and selfishness have already pervaded him again. There are signs of his return to the cave, like Charles's meeting a girl who can only be the age of his daughter or trying to silence James by preventing the publication of his poems so that James cannot be the leading figure.

By inviting the reader to sympathize with these two main characters, Murdoch enables us to interrogate ourselves, our faults and weaknesses by confronting their flaws. Then we, as readers, begin to think deeply about how we can adjust ourselves with alternative solutions. Thus it can be seen that: "art thus is uniquely suited to reveal the truth about the human condition, because it is about the human condition and because it enables us to break out of our fantasies and confront something excellent and beautiful "(Evans, 2009:78).

Both novels, **The Black Prince** and **The Sea, The Sea** can be regarded as novels of education. Both Bradley and Charles undergo spiritual journeys. Identifying themselves with Shakespearean heroes, Bradley and Charles being the two main characters are interrogated about whether they are able to control their powerful egos and leave their vanity aside and manage to gain proper identity or not will be the focus of this study.

Instead of a thematically comparative approach, each novel will be discussed in a separate chapter to keep the individual qualities and integrity of each novel. The main focus of Chapter one, two and chapter three will be Bradley Pearson and his life in Iris Murdoch's **The Black Prince**, Charles Arrowby and his life in Iris Murdoch's **The Sea, The Sea** respectively. My choice of these novels depends on the main characters' spiritual journey and the outcome at the end which represents Murdoch's philosophy clearly. In both novels, the protagonists are forced to have an education which aims to result in proper self-knowledge, but both characters are not able to manage it, they fail which is deliberately taken as an example to show both figures to the readers in order to explain what Murdoch wants to say. I want to show the philosophical sayings of Murdoch in a perceptible way by giving examples and using both these characters. Murdoch's belief in the allegory of a cave, the Platonic view, Shakespearean allusions and people's losing themselves in their own world due to their ego vanity and jealousy are all shown in these two novels in the form of Charles and Bradley and their lifestyles.

1. THE BLACK PRINCE

Iris Murdoch deals with Platonic ethics, human identity and the formation of the self. In their introduction to Iris Murdoch's **Existentialists and Mystics** Antonaccio and Schweiker state: " As a philosopher and a novelist, Murdoch is centrally engaged with the question of the self and the moral dimensions of every attempt to 'picture' human beings" (1996, 7). They take up Murdoch's use of the word, "picture" in the way Murdoch uses it in her own works. In her article "Metaphysics and Ethics" Murdoch explains that " Man is a creature who makes pictures of himself and then comes to resemble the picture" (Murdoch, 1999: 75). With this statement, she implies that human beings draw lines and frames in their minds to be better in life and they tend to believe that what they imagine has attributions to a better character and they try to resemble the very same person that they have pictured in their minds. Those characters who have the fantasy of an idealized character in their minds struggle to be like the same person that they have pictured. Murdoch tries to show her readers whether her novel characters manage to be like their ideal characters or not. As these characters desire to be better, they are expected to gain a positive identity. Gaining proper self-knowledge releases the selfish desires of ego and then the ego can achieve a better and more realistic view of the world and then establish healthy relationships.

Antonaccio and Schweiker clarify Murdoch's aim in her novels. They explain that: "Murdoch embraces an essentially religious picture of human beings as fallen and in need of transformation [...] 'How can we become morally better? 'It is this question, she believes, that was central to Platonic ethics" (1996, 8). Rebecca Goldstein also states in her article in the Wall Street Journal that" [...] Bradley Pearson gets entangled in further assaults on dignity and self-sufficiency, and is either a self-deluded dirty old man or a guide for our redemption"(Goldstein, 2010). Thus, Iris Murdoch's novel **The Black Prince** interrogates whether the main character, Bradley Pearson, manages to develop self- knowledge or not. This topic is going to be discussed within a sub-chapter. It involves Bradley Pearson's spiritual journey through minor characters. In this regard life, art and values are investigated. In the

second chapter, Bradley Pearson's formation of identity within a Shakespearean context is going to be discussed with references to **Hamlet**, **As You Like It** and **Twelfth Night**.

1.1 Bradley Pearson's spiritual journey to "The Good" within the context of his relationships with minor [other] characters.

Bradley Pearson's formation of identity begins within his family. As a man, he has naturally undergone the Oedipus complex. In the Oedipus complex, a child feels desire for the parent of the opposite sex and later the child feels hatred and rivalry to the other parent who blocks the possible relation which is the first phase called-Pre-Oedipal. Later on when it is not possible for a child to overcome the rival-parent then substitution takes place with a person who resembles the desired parent. When it is not possible to challenge the rival parent then identification with him or her begins. So reconciliation brings peace with the same sex parent and provides possibility to have a sexual relationship in the future (Hook, 2006: 54). In the novel, there is a reference to the Pre- Oedipal phase. While Bradley Pearson is travelling by train, he dreams and mentions about ships as being compartmental, hollow and he makes a resemblance to women (BP, 109) which may indicate his subconscious problems with women. In literature usually, the ship in the dream symbolizes woman and the womb. Rodgers states in her article that "A ship is represented as possessing the attributes [...] of woman" (Rodgers, 2002: 22). Thus in his dreams, Bradley goes back to his mother's womb which is a Pre- Oedipal phase. In this phase, "a child is completely unaware of his own ego boundaries. He has no sense of where his body begins and that of his mother ends" (Tong, 1989: 220).

This is the stage when Bradley's obsessions start. He develops two opposing subconscious forces. The first one is to be able to return to the womb but the other is escaping from the womb. The desire to escape from the womb naturally causes Bradley to develop a hostile attitude and a sense of hatred towards women. The second one is the opposing force through which he hinders the first one. As he himself suggests in the novel, he is unsuccessful, jealous and a desperate man (BP, 383). Subconsciously he wants to escape from all worldly burdens and desires to be in peace in his mother's womb which is a reference to his first subconscious force. But his second obsession, resistance to the womb and his hatred of women, is more dominant than returning to the womb. There is a clear reference in the novel to the

shop. The shop is where both Bradley and Priscilla, his sister, lie together and hide from the real world during their childhood. In the novel Priscilla mentions their past experience in the shop.

“Do you remember hiding in the shop? [...] We used to lie on the shelves under the counter and we’d think the counter was a boat and we were in our bunks and the boat was sailing [...] when Mummy called us we’d just lie there ever so quietly. It was so exciting” (BP, 149).

When Bradley hears this memory he gets irritated which shows that he represses this memory. Actually, Priscilla is the one who does not need to hide her feelings about her mother and the womb, because this pre-oedipal period is the time when she does not feel any constraints of men. She wants to go back to her mother’s womb while Bradley tries to block the same sense that he shares with his sister. Bradley’s second obsession of hatred towards women, on the other side, is the dominant force in the formation of his identity.

As already mentioned above, ships are associated with the womb, so the boat in Priscilla’s imagination can be associated with the womb. Their mother’s calling and the children’s remaining silent can be regarded as their desire to stay in the womb and being far away from the real world, because their mother’s voice comes from outside the womb.

Apart from the symbols of ‘ship’ and ‘boat’, the symbol ‘shop’ also represents the womb and the pre-oedipal stage. When Rachel- wife of his best friend- visits him, they go out and Bradley enters a stationary shop which reminds him of his mother and the womb. In the stationary shop, Bradley says: “ There is hardly anything in a good stationer’s shop which I do not like and want. What a scene of refreshment and innocence!” (BP, 214). Here the term ‘innocence’ can be associated with the sinless period of a baby in the womb. On the other hand, when Bradley goes into a shop with Julian- the daughter of Arnold and Rachel- in order to buy her something, his obsession with the womb is apparent by his following comment about the shop: “It was cool and dim inside. Not at all like the nightmare shop that haunted my sister and myself and not at all like the remembered interior of the womb either” (BP, 162). After Bradley’s image of the childhood shop, Bradley enters into two different

shops with Rachel and Julian. Although he perceives his childhood shop as a nightmare, he perceives the other shops as refreshment and cool. Here the main difference is that Bradley's childhood shop reminds him of his mother's womb and the impossibility of being with his mother, whereas the other shops do not have the same effect on Bradley, because Rachel is the substitution of his mother figure with whom he can have intercourse and Julian also is the necessary figure for Bradley's pretending to have a heterosexual relationship which is going to be explained in the following pages. When all the shops' effects on Bradley are fully taken into consideration, it can generally be said that Bradley needs to describe and compare shops with each other and to see if they resemble the womb or not. Thus it can be deduced that in spite of his suppression of the womb, longing for his mother is highly felt by Bradley. The reason why he is longing for his mother can be explained through Sigmund Freud's Oedipus complex that he experiences.

His subconscious about returning to the womb shows that Bradley falls in love with his mother who is meek, silent and an invisible figure. But it is not possible to have a sexual relationship with her due to the father figure who is a patriarch. When it is clear that the father figure cannot be eliminated, he needs to reconcile with him in order to live in peace. He leaves his mum behind and begins to identify himself with his father and starts to behave like him. This period is Oedipal phase in which:

“ phase follows a period of growing estrangement between mother and child. No longer does the child view himself and his mother as a unity; rather he regards his mother as the Other. [...]. During the Oedipal phase proper, the already weakened mother -child relationship is broken by the intervention of the father. [...]. Boys experience the process of splitting from the mother [...] identifies with his anatomically similar father, who represents the Symbolic Order” (Tong, 1989: 221).

Therefore according to Freud, boys identify themselves with their fathers, but girls cannot have the same process and thus they become 'the other' by being marginalized from the symbolic order because they do not have the same powerful female figure as boys have their fathers whereas mothers are the weak figures in society. The boy is expected to internalize the process of splitting from the mother and to behave in the same way as his father does in this phase. Internalization begins when Bradley splits from his mother. He is also distanced from Priscilla. He

identifies himself with his father and follows in his father's footsteps. He acts the role of patriarch especially towards his mother and sister. He himself also declares in the novel that " My father with whom I increasingly identified myself was nervous [...] conventional" (BP, 82). Thus it is not surprising when Priscilla tells Bradley that " You and Dad made me feel so ashamed and inferior in the old days, you were both so cruel to me and Mum" (BP, 86). This verifies the identification of Bradley with his father. After the reconciliation with the father, Bradley must have given up his desire for his mother and now he substitutes Rachel, the wife of his author friend [Arnold], as a desired parent.

So far, Bradley has been analyzed from the perspective of Oedipus complex. The effect of this complex is clear in terms of his cruelty to his sister and mother. He enters the symbolic order and he substitutes Rachel as a desired parent. However, his substitution is to make everything seem on an expected and normal level. This can be possible by having a heterosexual relationship. However, on a deeper level, the substitution of Rachel as a desired parent covers more important facts about Bradley such as his having a homosexual tendency.

Eve K. Sedgwick explains that society is based on the male bond: "In any male-dominant society, there is a special relationship between male homosocial desire and the structures for maintaining and transmitting patriarchal power " (Sedgwick, 1992: 25). What Eve K. Sedgwick means is that there is a secret bond in society among men in order to maintain social conventions and the symbolic order² by repressing women for the sake of preserving the patriarchal order. In this male agreement, women are just regarded as tools. Sedgwick quotes from Levi Strauss in order to explain the nature of this male bond:

"The total relationship of exchange which constitutes marriage is not established between a man and a woman, but between two groups of men and woman figures as

² For Jacques Lacan, *the symbolic*, or the *symbolic order*, is a universal structure encompassing the entire field of human action and existence. It involves the function of speech and language, and more precisely that of the signifier. It appears as an essentially unconscious, latent apparatus. [...] The symbolic order is constituted as an autonomous system of signifiers, a system that is governed from the Other and to which the subject is subjugated.
(<http://www.answers.com/topic/symbolic-the-lacan#ixzz1od39hPHX>)

only one of the objects in the exchange, not as one of the partners" (Sedgwick, 1992: 26).

Following the accounts of Sedgwick, Rachel here represents what is needed to maintain heterosexual relations which are necessary for society and patriarchy, but the main bond is in fact between Arnold and Bradley. Here Bradley hides his homosexual desires under the blanket of heterosexual relationships.

Thus the role of Rachel in Bradley's identity formation is to become both the desired parent according to the Oedipus complex and a necessary figure for maintaining patriarchy, but in terms of Sedgwick, she is not a real desired parent as in the Oedipus complex, but a figure that is used and abused by Bradley who tries to suppress his homosexual feelings. Rachel asserts her situation to Bradley: "The real drama is between you and him [Arnold]. I am just a side issue as usual" (BP, 179). The real relationship is between Arnold and Bradley, but it is kept secret, because it would not be proper to have a homosexual relationship in a hetero-sexist society. If it happened, it would end in loss of power of the male over the female. In the novel, Bradley is described as a 'repressed homosexual' by Francis, his-ex-brother-in-law. This can be taken as a true diagnosis, because Bradley hears the footsteps of his male neighbour who has a guest upstairs. After Francis' diagnosis that night, Bradley imagines the gender of the guest as male, even though he does not see the guest. And his heart beats. Here in the novel, it can be seen that Bradley's identity has been formed and dominated so far by two opposing forces- Oedipus complex versus homosexual desire. These contradictory feelings distort the unity of Bradley's identity. Thus, in order to cover his weakness in his identity, he tends to imagine and make up things especially in the case of his jealousy of Arnold. For instance, Bradley writes a harsh review about a book of Arnold, because his desire for Arnold makes him jealous. There are two reasons why Bradley writes such a review. The first one is to attract the attention of Arnold. Bradley asserts that: "My action would at least precipitate a new phase in our relationship too long stagnant" (BP, 146). Here Bradley wants to make their relationship more lively. The second reason for writing such a harsh review has not only to do with the jealousy that is derived from Bradley's homosexual tendency but also to do with Bradley's jealousy in terms of

productivity as well. Unlike Bradley, Arnold is productive and talented in writing and publishing novels. Although Bradley envies Arnold's success and fame, he states: "In my mind with great clarity I saw Arnold as if he were looking at me from the far end of an illuminated corridor. Whatever had happened had happened to Arnold too" (BP, 123). Thus, Bradley feels himself like a brother to Arnold. This sense of jealousy between brothers is reminiscent of the famous biblical story of Cain and Abel. The reason why Cain murders his brother is due to a sense of jealousy. In **The Black Prince**, Arnold, who is like a brother to Bradley, is killed at the end of the novel. Unsurprisingly in the novel, the motive for jealousy is observed by Francis as well. He comments that in order to make each other mad with jealousy, Arnold takes Christian, Bradley's ex-wife, and Bradley takes Rachel, Arnold's wife (BP, 152).

Thus, the motive for jealousy is also another effect in the formation of Bradley's identity. Because Bradley regards himself as the center of the world, he cannot tolerate other people's success. Thus, his relation to Arnold is not only based on of homosocial bond but also on jealousy. Bradley envies Arnold's success and as it is mentioned before, in order to hurt him, he writes a negative review for the book of Arnold. He is sometimes cruel to Arnold and in that sense he is like the mythological figure Apollo³. Byatt comments that:

" The Black Prince, who is an object of love and terror, is composite god- demon in the novel, he is Apollo, the god of light and art, but also the cruel god who punished the faun, by flaying, Marsyas, him for daring to compete with him as an artist. He is Shakespeare and Hamlet " (Byatt, 1994:271).

Here, their interests in art cannot be taken as the common point because Apollo is the God of the art, ironically Bradley is an unsuccessful artist. The only common point between Bradley and Apollo is their cruelty towards their rivals in art. Apollo punishes the faun due to his intolerance of competition in artistic terms which shows

³ "The most widely worshiped of the Greek gods, Apollo was the son of Zeus and the Titan Leto and the twin brother of Artemis (Diana), the goddess of the hunt. Apollo had many roles in Greek mythology, including god of the sun, god of the arts (especially music, poetry, and dance), god of medicine, protector of herdsmen and their flocks, and god of prophecy".
([Apollo - Myth Encyclopedia - mythology, Greek, god, story, legend, names, ancient, tree, famous, world](http://www.mythencyclopedia.com/Am-Ar/Apollo.html#ixzz1mpkRiuHn) <http://www.mythencyclopedia.com/Am-Ar/Apollo.html#ixzz1mpkRiuHn>)

his jealousy and ego. The same sense can be felt in Bradley as well. He cannot tolerate Arnold's fame and success as an author. Bradley is unable to produce, though he wants to be an artist. This infertility creates both stress and jealousy in Bradley. In that sense Arnold becomes Bradley's alter ego.

As for Bradley, another reference to Apollo in this novel is the editor named, Mr Loxias who appears at the end of the novel. He mentions about the self-awakening and truth of about what Bradley writes in his novel. He says at the end of the novel that: " Bradley Pearson's story, which I made him tell, remains too, a kind of thing more durable [...] Art tells the only truth [...] It is the light by which human things can be mended. And after art there is, let me assure you all, nothing" (BP, 416).

It is not a mere coincidence that the name of the editor, Loxias, is also the name of Apollo.

"A surname of Apollo, which is derived by some from his intricate and ambiguous oracles, but it is unquestionably connected with the verb legein, and describes the god as the prophet or the interpreter of Zeus" (<http://www.mythindex.com/greek-mythology/L/Loxias.html>).

Like the mythological figure, Mr. Loxias's postscripts are like intricate and ambiguous oracles at the end of the book. What he says to Julian and Rachel is not really flowing and fluent. He mentions different things at the same time. He has many abstract ideas in his post-script. For instance;

" [...] great art can be as vulgar and as pornographic as it pleases is to say but little. Art is to do with joy and play and the absurd. Mrs Baffin says that Bradley was a figure of fun. All human beings are figures of fun. Art celebrates this. Art is adventure stories. [...] Of course it is to do with truth, it makes truth. But to that anything can open its eyes. Erotic love can" (BP, 414).

Thus, his ambiguity creates suspicion when he means that Bradley's story is true. In mythology, he is also the god of light. But Mr Loxias cannot be the proper source of light for Bradley's gaining self-knowledge by getting rid of illusions of his mind. Instead, Bradley seems to die with those illusions and false images and Mr. Loxias' light does not reflect reality but it only creates shadows in the prison cell. In prison, although Julian seems to be the key figure, both Loxias and Bradley try to fulfill their purposes. Bradley wants to finish his novel and Loxias wants the fame of this novel

by editing it. In order to fulfill his purpose, Bradley uses Rachel and Julian. He says in his post-scripts "In fact she [Rachel] was an instrument which did me a very great service" (BP, 383) and during the trial he is thinking about his book. He says " I saw this book, which I have written, I saw my dearest friend P.L. [Loxias], I saw myself a new man [...]. The book had to come into being because of Julian" (BP, 389). Thus there is no concern about the women but his book and fame. There is no concern about women, because of Bradley's lack of a real sense of love. His love can only be egoistic. Contrary to Bradley's perception of love, Murdoch herself explains real love and its effects on a person in her book called **Metaphysics as a Guide to Morals** in the following manner:

"Love, as the fruit and overflow of spirit. Plato's visions may seem far away from the mess of ordinary loving, but they shed light, we can understand. Falling in love is for many people their most intense experience, bringing with it a quasi-religious certainty, and most disturbing because it shifts the centre of the world from ourself to another place. A love relationship [...] can prompt a process of unselfing wherein the lover learns to see, and cherish and respect, what is not himself. There are many aspects to this teaching; for instance, letting the beloved go with a good grace, knowing when and how to give up, when to express love by silence or by clearing off" (Murdoch, 1993: 16-17).

Bradley does not experience such effects of love in a Platonic sense because he does not really understand what love is. He only draws a picture of an ideal man who is like Hamlet in his mind and he tries to act like him as both of them have the Oedipus complex and substitute other women instead of their mothers. Thus it can be deduced that Bradley's is not a real love. Although he claims to fall in love and change thanks to his love to Julian, he, in fact, does not change or gain a new identity, because he has not been ready yet to pay attention to someone else apart from himself. His narcissistic behaviour prevents him from seeing the reality due to his ego which is full of uncontrollable fantasies. Thus his so-called love for Julian cannot be the matter of real love when Murdoch's vision of love is taken into consideration. First of all, he does not learn to respect women. If he had learnt this, he would have respected the femininity of Julian and tried to be with her not only when she dresses up as Hamlet. Second, Bradley does not know when and how to give up his love for Julian. Because of his nonrealistic and extreme behaviour, Arnold warns him and

follows them up to Patara to call his daughter back. Therefore Bradley's love for Julian is suspicious.

Not only Julian is abused by males for the sake of patriarchy or the honour of men, but also other women characters in the novel are dehumanized by males, especially by Bradley. Priscilla, for instance is fifty years old, she has nothing but a broken heart, she is homeless, uneducated and an unemployed woman. She is driven to become desperate by her father, brother and at the end, by her husband.

When Priscilla is beaten and badly treated by her husband Roger, she abandons Roger and goes to Bradley, her only and last refuge. She wants help from Bradley and she states that her life has come to an end when her marriage is over. As an unemployed and a voiceless woman, Priscilla is right to think that her life is over. What makes her survive in society is her marriage. She is not an individual, but Roger's wife. But Bradley's answer is more pathetic than her situation when he says: "you are simply not rational [...]. Women just have to put up with selfish men, it's their lot [...] there isn't anywhere else for you to go" (BP, 74). As can be seen, Bradley does not welcome his sister. Then Priscilla attempts her first suicide which should have been a striking evidence for Bradley to understand that Priscilla does not want to live and he is her only support. Instead of understanding Priscilla's psychology and welcoming her with open arms, he only gets irritated with her hysterical behaviour. Bradley says: "I felt fear and disgust at the idea of 'mental breakdown'" (BP, 75). In fact, Bradley has a general tendency to have a reaction against hysterical women. When for instance, Rachel cries, he comments about her: "the sound of that abandoned weeping was scarcely bearable [...] [it] made me both reluctant and anxious to look at her" (BP, 35). Thus, he feels embarrassed and cannot tolerate women's crying and feels disgusted. Here, Bradley's perception of women can be understood explicitly.

The reason why Rachel cries is her protest against the patriarchal society in which she can only define herself as a housewife and she complains about not having any special life sphere. Although she protests only verbally and does not take any action, it can be said that she is not the victim of society but of her husband, because this is

not the age of Victorians who have patriarchs but she lives in a modern age. The problem here is her husband, Arnold. Although he points out in one of his conversations with Bradley: "Why shouldn't I talk to other women, we're not Victorians!" (BP, 46). But he does not behave in the same manner when the matter is Rachel. At the beginning of the novel, Rachel is described to readers with a black eye which her husband, Arnold, is said to have given her. She states that Arnold takes her privacy away:

"He has sent me to hell. He has taken my whole life from me [...] I am as clever as he is. He's just blocked me off from everything. I can't work. I can't think. I can't be because of him. I've never been myself or lived my own life at all" (BP, 40).

As Arnold dominates her, she begins to feel close to Bradley, so she thinks she can take her revenge against Arnold. Conradi also states that: "The first part of the story reflects the power struggle between Arnold and Bradley and is its inescapable product. Rachel tries to get closer to Bradley to compensate for the pain and frustration in her marriage" (Conradi, 2001: 250).

Arnold cannot be regarded as innocent due to the pain and frustration in their marriage. Once Arnold says: "Rachel says that she's wasted her talents, there are hundreds of kinds of self-expression, but one does not have to be a bloody artist [...] she could have been a secretary or something if she'd wanted to" (BP, 46). Here, the way Arnold defends himself is problematic because being a secretary to someone is the opposite definition of self-expression. This is only a male presumption that being a secretary would be satisfying. What Rachel desires is uttered by herself as: "I just want a little privacy, a little secrecy, a few things of my own which aren't absolutely dyed and saturated with Arnold" (BP, 179). This situation of Rachel can only be explained within the theory of Lacan. She regards herself as "the other" according to the Lacanian terms. Elliot argues that:

"Lacan defines the feminine in the negative. Woman as the Other, as something which is outside the symbolic order: this is what gives masculinity its self-presence as power and authority" (Elliott, 2000: 148).

Lacan argues that a man is powerful not because he is a real authority but because women are left out from the symbolic order. Men's presence in the social area makes

them feel powerful. In fact they are subconsciously afraid of women's power. This situation of Rachel reminds one of the story in **A Room of One's Own** by Virginia Woolf where she suggests that: "a woman must have money and a room of her own if she is to write fiction." (Marcus, 2000: 152). As women have always been subjugated by men what Woolf suggests is that writing fiction has been an act of the male. In **The Black Prince**, it is Arnold who can produce and write novels. When he wants to do that he goes directly to his library and has his privacy. Arnold has fame and thus money and authority to be able to write and have a social standing whereas Rachel cannot. She is not allowed to become successful or fully satisfied woman in her life due to Arnold and her insinuating the idea of being regarded as the other. She is confined to the social role of the wife and does not find a way out. Bradley takes Arnold as an example and like Arnold, Bradley tends to neglect women.

As for Priscilla, not only is she ignored by Bradley, but also her husband neglects her. She becomes a toy in the hands of Roger⁴. Her marriage is a failure. Her husband does not love her. She has to stay with Bradley, but he doesn't care about her and he leaves her in his ex-wife Christian's house. He tries to get rid of her by giving money to Francis, the brother of Christian, for nursing her. What Priscilla is exposed to by Roger and especially by Bradley is again reminiscent of the story in **A Room of One's Own** by. In Woolf's story it is not surprising that Woolf creates an imaginary sister, Judith, for Shakespeare. Judith is as gifted as Shakespeare is. Briefly, Woolf's thesis is that if the same opportunity had been given to her, she would have become as talented as Shakespeare. What differentiates brother and sister is their gender. Judith is not permitted to go to school like her brother. She has to deal with housework. Then she is forced to marry someone whom she does not want. She is even beaten and dragged into marriage by her father. While William Shakespeare establishes and improves himself, Judith is trapped by the confines of the expectations of society. Judith commits suicide, and her genius goes unexplored. For Woolf, Judith Shakespeare is an exemplification of the problem in preventing women from education but the main problem is that if Judith had run away and started writing, she would never have got the opportunity because of her gender in a

⁴ Roger: ex-husband of Priscilla.

male-dominated society thus it is in vain to determine the course of one's life in that age (Woolf, 1983).

Here it is clear that in order to do a free and individual act one has to be born as a male as in the example of the male-dominated society in Woolf's story. What Judith experiences is similar to Priscilla's. She remains uneducated while Bradley leaves home to have a proper education and she does not have any chance but to marry Roger. It is not a coincidence that Judith commits suicide and so does Priscilla at the end of the story. Although their ends may seem similar, there is a striking difference, because while Judith commits suicide due to her reaction against the constraints of male dominated society, Priscilla commits suicide not because of the same idea like traditional society in which Judith lives. The society Priscilla lives is modern. While Judith's suicide is because of individual, old-fashioned men who do not let her voice out, Priscilla's suicide is due to the fact that she gets accustomed to be controlled by a male who can either be her husband or her brother. When there remains no patriarch who is going to control her, she kills herself. The idea of men's being the controller of the women is also insinuated both by Priscilla and Bradley. Once he sees a kite with a string flying in the wind, it triggers an association in Bradley's mind with the moon which is an ancient symbol of women (Neitz, 1990: 361). Therefore, the string here becomes the men who control the kite and so the women.

The only woman figure who does not pose as the other, who resists the idea of being the other is Christian. The reason why Bradley always rejects to be with Christian and stays far away from her is due to her resistance to this idea. As a woman, Christian is powerful and she earns her money. She has her status in society unlike Priscilla, Rachel or Christian's own mother. He is astonished how Christian holds the power of authority in her hand, even though she does not have a partner. When Bradley understands that he cannot dominate her, he chooses to alienate himself from her.

Christian is different from the other women characters in the novel because there are no longer limitations in the modern age if women's minds can change. The other women, like Priscilla and Rachel still stick to the traditional notion of society which

is restricted by men. But Christian, for instance, is against this idea. Throughout the novel, it can clearly be understood that Christian divorced from Bradley who tries to control her. From the very beginning of the novel, she opposes the idea of playing the role of a mother to her brother. Once she says that: 'He has been at me the whole time since I got back, he [Francis] imagines I'll play mother and support him' (BP, 98). She is against the whole traditional roles of women such as mother or housewife. She does not have a child and rejects playing the role of a mother to Francis. Christian is like an ancient woman who holds control of everything. As opposed to Bradley, Arnold falls in love with Christian and her power. As opposed to the women around Arnold, she is a unique example as a woman because she does not need any partner to survive in her society like the ancient figure, Gaea. Bradley tries to escape from her, because he believes that Christian has the potential to take the control of his life away from him. He regards Christian as an enemy who wants to take control of his life but, in fact, she only wants to be friends with him and help people. Among the women characters, the only woman who has a room of her own is Christian. Metaphorically 'having one's own room' should also be interpreted as to be able to feel free from society. (Weagel, 2009: 9). Once she warns Bradley about his being egoistic. She states that he is living in an imaginary world but Bradley does not understand her, even he does not listen to her properly (BP, 167).

The reason why Bradley has an obsession with Christian and women in general is because of his self-centered and illusionary world in which he dwells. Bradley has a tendency to create a world of his own in his mind and he lives there. As the title of the novel suggests, being black reminds of the id, uncontrollable wishes, which is deliberately linked by Murdoch to Plato's allegory of the cave:

"Plato [...] posed a hypothetical situation. [...]. In his famous allegory of the cave, Plato asked what would happen if a group of prisoners were chained to the inside the inside of a cave from the time they were infants and were positioned in such a way that their heads could not see behind them. These prisoners would constantly face the immediate interior back wall of the cave, while a perpetual fire would burn outside the cave, casting shadows of those who passed by onto the wall in front of them. The prisoners, Plato wrote, would grow up their entire lives from infancy to adulthood seeing only the shadows on the wall in front of them and hearing the voices of those who passed by. In time, Plato noted, these men would come to know this shadow world as their only world of reality" (Conte, 2009:66)

Thus when the prisoners come out of the cave and see the world through sunlight, they understand that what they have seen is a mere shadow, not the reality as they have believed. Plato explains this state of mind: "The mind is indeed besieged or crowded by selfish dream life" (Murdoch, 1993: 317). According to Murdoch, what Plato means with "the selfish dream life" is 'illusion' or 'fantasy' to indicate the lowest condition of a man in the cave. (ibid., 317). As for Bradley, his situation is often equal to living in the lowest condition of the cave. Therefore it is not surprising that Christian, his ex-wife, tells him: "You always did look a bit like Don Quixote" (BP, 94). It is also not a mere coincidence that Francis, ex brother-in-law, says towards the end of the novel: "Let me come, sort of as your Sancho Panza" (BP, 372). Francis has already regarded Bradley as Don Quixote who is known by his ability to imagine and create himself a chivalric world in which he fights against mills due to supposing them as ferocious giants. Both of them live in a world of shadows by supposing these shadows as truths. What Don Quixote and Bradley do is not different. But they are different in their characteristics. Although Don Quixote imagines and tries to revive knight-erranty in a world, devoid of chivalric values, he aims to save the world. Bradley, however, does not have such humanistic aims and even he is selfish. In order to cover up his unsuccessful career and marriage life, Bradley tends to make up fantasies. Playing the knight in a modern age is what Don Quixote did. Like Don Quixote, Bradley supposes himself as the right and idealistic man who can perceive the world in a different way than others and believes in the creations of his mind. The reason why he is like him is due to his ego which makes him feel superior and at the center of the world. Bradley is a narcissistic, self-loving man. Rachel mentions how Bradley is living in a dream world and how he exaggerates what he experiences. She says to Bradley: "A couple of weeks ago you were kissing me passionately and lying beside me in bed and now you expect me to believe that you have developed a life-long passion for my daughter in four days" (BP, 357).

What both Christian and Rachel mean is his lack of perception in human psychology. His inability to write a novel is related to his lack of understanding human

psychology. It is indicated by Rachel that “You ought to know a bit about human nature, you’re supposed to be a writer” (BP, 355). But in order to observe and understand psychology and the inner lives of people, one has to be ready to deal with other people and get into proper communication. Being stuck in a world which is ruled by the ego’s selfish desires, Bradley is unable to realize what is going on around him. Due to this, Bradley usually feels lonely and unhappy.

Thus Bradley is the one through whom Murdoch wants to convey her message to her readers. Although Murdoch puts Bradley metaphorically inside the Platonic cave, she nevertheless makes him use Platonic terms such as self-knowledge. Here, what is tragicomic is the way Bradley uses the attributions of the allegory of a cave and its symbols in his novel in order to prove that he has transformed his vision and acquired a new identity.

He still tells lies and lives in accordance with the desires of his ego. Therefore, he does not undergo a spiritual journey through which he claims to have changed. According to Murdoch: “The spiritual life is a long disciplined destruction of false images and false goods until the imagining mind achieves an end of images and shadows” (Murdoch, 1993: 320).

The given quotation above emphasizes the same ideology of the cave allegory. Murdoch here wants to idealize the picture of the proper mind which is deprived of its shadows and fantasies. However, as Murdoch states, reaching ‘the Good’ requires a long, disciplined journey and attempt which is not really easy for any human mind because the human mind tends to fictionalize all the time. Murdoch uses the allegory of the cave to describe some of her opinions. Schweiker states in the following quote that:

“ Drawing on Plato’s analogy of the Cave, Murdoch describes persons as lost in illusions projected on the world who must, if they are to become morally better, turn and struggle from the cave in order, finally, to see the world, others, and self for what they are in the light of the sun, the Good⁵” (Schweiker, 1996: 222).

⁵ Good : “For her [Murdoch], the Good is a necessary real, magnetic force which draws the self beyond itself in moral concern for concrete other individual” (Antonaccio and Schweiker, 1996: 9).

Returning to the journey of Bradley, in order to prove that he is a changed man, Bradley adds the subtitle "A Celebration of Love" to his novel. With this title, he uses Julian and tries to make the reader believe that he has fallen in love. He says: "Happy love undoes the self and makes the world visible" (BP, 349). Here what Bradley emphasizes is that he was living in a world of shadows and his love for Julian has lightened the path towards realization and self-understanding. In addition, he also uses the symbols of the allegory of the cave: "This morning I had felt like a cave-dweller emerging into the sun" (BP, 285). Therefore, not only does Bradley use the terms of the allegory of a cave, but also as an author of this novel, Murdoch uses the same allegory of the cave on purpose to show how self-deluded Bradley is.

Bradley, however, cannot successfully control his false images until he dies. Although the statements of the post-scripts prove that Bradley died without gaining proper self-knowledge, throughout his novel, he tries to prove to the reader that he has gained a new vision and identity.

Apart from the allegory of the cave, Bradley tries to prove that his identity transforms through his love to Julian. But as Nussbaum asserts: "The center of Bradley's world has been himself [...] anxiety and envy close Bradley in but passion opens him up [...] erotic love gives Bradley wings of joy, [...] a turning away from customary fears" (Nussbaum, 1996, 44). Although Nussbaum sees Bradley as the selfish and anxious, she finds him a little bit relieved after the erotic love. Here this reference can be made to the scene in the novel where Bradley and Julian, in disguise of Hamlet have the sexual intercourse but the only party who feels relieved is Bradley. Moreover what Nussbaum adds about the vision of love in Murdoch and Platonic sense is: "Through sexual love for her [Murdoch's] characters do find themselves jolted out of themselves, prepared to search, at least, for the real good that is in the world that surrounds them" (ibid., 46). Therefore, it can be inferred that Bradley gets obsessed with the idea of erotic love. He knows that Platonic philosophy "envisages erotic love as an education, because of its intensity as a source of energy and because it wrenches our interest out of ourselves. It may be compared with the startling experience [...] which is to bring about enlightenment" (Murdoch, 1993: 345). When Bradley is taken into consideration, he has this sexual

experience but the problem lies in his feelings. Although he makes love with Julian, he does not regard her as Julian, but as Hamlet in his mind. He has this experience with a fictionalized character –Hamlet- in his mind. As the fictional figure is Hamlet with whom he identifies himself, he proves his narcissistic tendency to make love with himself and also it is a proof that he has homosexual feelings. So the problem is about being together with an imaginary character and it clearly shows that he does not really love Julian. Putting aside his homosexual feelings, even if Bradley was regarded as the real lover of Julian, it would be another proof that his sexual interaction with Julian would not change his identity as it is mentioned in Nussbaum's statement.

Bradley feels himself different with his two erotic experiences. First, he tries erotic love with Rachel but he feels "estranged", then in Patara he focuses on erotic love every day and he gets obsessed whether he can manage to make love to Julian and at the end he is able to do it when Julian dresses up as Hamlet. After making love, he feels "different" (BP, 330). This sense of feeling different is due to putting Julian into Hamlet's shoes. However, both in heterosexual and homosexual senses Bradley fails to achieve what real love means and the effects of it.

In addition, having sexual interactions both in homosexual and heterosexual ways are not effective enough for Bradley to have a proper identity, because according to Nazan Aksoy's doctorate thesis in which there is an analyzing passage of what Plato says in **The Symposium** that an individual should not be stuck into the concept of sexuality, but exceed it and also should learn to direct his/her love towards other human beings. So far it can be seen that in order to get truth and a wide vision one has to learn to leave his/her ego behind and learn the meaning of love. But it is not managed in the novel, not only by Bradley but also by many of the other characters. Real love and sharing require proper communication without being egocentric (Aksoy, 1989). It can be seen that there is no proper communication and love between the characters especially between married couples. If they could really know the sense of love, they would be respectful to each other. George Steiner explains Murdoch's idea of love in the book called **Existentialist and Mystics**: " Love is the perception of individuals. Love is the extremely difficult realization that something

other than oneself is real. Love, and so art and morals is the discovery of reality" (Steiner, 14).

As many characters are unable to love and respect the other's life sphere, there are unsuccessful marriages in the novel such as that of Rachel and Arnold. There is emotional and physical violence. Priscilla is abandoned by Roger. Francis's and Christian's father beats their mother. Christian and Bradley get divorced. The reason for corruption in marriages is lack of communication between partners. Bradley, as a main character, is not able to discover his individuality and personality. Wolfe believes that "man is definable as a social being who discovers his individuality through interaction with other people" (Wolfe, 1966: 41). Thus when there is no proper communication, there will be no possibility of a real sense of love and one's gaining self-knowledge.

Aksoy states in her doctorate thesis that Murdoch wants people to get into proper and real communication without prejudices and jealousy. This kind of communication can only be provided with real sense of love. Without real sense of love, people cannot get in touch with each other and realize other people's lives. Then miscommunication misleads them. For Murdoch, a person is able to have a standing and meaning in life only if he/she can construct proper communication and develop a real sense of love towards other people (Aksoy, 1989). This means gaining clear vision and better self-knowledge.

Bradley struggles to convince the reader that he has a new identity and character by using symbols of the cave allegory, Platonic views and the power of love, and he enters prison without defending his innocence at the end. In order to convince the reader, he quotes from Plato: "Human love is the gateway to all knowledge, as Plato understood. And through the door that Julian opened my being passed into another world" (BP, 390). Here the main problem of Bradley is that he has never loved anyone including Julian, but he loves the disguise of Hamlet in her. Julian is here again used as a tool to prove the Platonic view of gaining self-knowledge based on human love. But if Bradley had really loved people around him, he would not have

let Priscilla die or he would have really cared for Rachel and Julian. Schweiker defines why such characters are problematic for Murdoch:

“The ego in its quest for omnipotence easily and readily pictures itself in a world of its own making, a world of self-serving fantasy. But in fact, other persons are transcendent to the self and so is the value of their lives. The moral life is about coming to see this fact and living by it. It is about constraining and directing the exercise of freedom by making contact with the reality of others” (Schweiker, 1996: 221).

So, according to Murdoch, the awareness of other living beings and getting into contact with them is the exercise of freedom. Bradley, however, is not aware of other people and is not able to love them really. So he cannot be assumed as a free character who is liberated from his self-delusions at a certain level. This is apparent from the post-scripts of other characters. While Bradley regards Christian as a spoilt character who wants to be with him again, Christian protests against what Bradley wrote about her in his novel. She tells that “Bradley has a way of seeing everything in his own way and making it all fit together in his own picture” (BP, 393). As opposed to the claims of Bradley about her intense hunt of him, she says that “He thinks that [...] I was really interested in coming together with him again. I was not” (BP, 394).

When Rachel’s post-script is taken into consideration, it is apparent that Bradley is not a changed character, as he claims at the end but still the same. Rachel states about him “Bradley seems to be invincibly wrapped up in his own fantastic conceptions of what happened and of what he himself is like” (BP, 402). Rachel’s statements also reinforce Christian’s. Both of them tell the exact opposite of what Bradley has told. Rachel goes on: “Bradley turns everything topsy-turvy in his account of his relations with our family. He says rather coyly that we needed him. The truth was that he needed us and was a sort of parasite, an awful nuisance sometimes. [...] his claim to have ‘discovered’ my husband is ridiculous” (BP, 404-405). Those statements show that Bradley is not able to gain self-knowledge as he claims at the end of the novel.

Murdoch puts some of her literary characters into test to see if they could metaphorically survive in the real world and abandon their fantasy-driven minds

which are endowed with their egoistic desires and dreams. As Nussbaum states "She [Murdoch] wishes to discipline her characters, and that she does not really like them as they are" (Nussbaum, 1996: 48). As Murdoch does not like her characters remain the same, she tries to help them in a way to realize their weaknesses; Bradley, on the contrary, cannot manage this process. He is not a changed person as he claims. He tells the reader: " I had never felt more alert and alive in my life, and from the vantage point of my new consciousness I looked back upon what I had been: a timid incomplete resentful man" (BP, 383).

If he had really become a new character with a new identity, he would have repented of what he did and he would be expected to write the truths about himself. Then the post-scripts would not have contradicted with what Bradley has said. Being afraid of others not believing him, Bradley needs to specify that his story is true by telling: "This book has been in some way the story of my life. But it has also been I hope an honest tale, a simple love story" (BP, 392). Apart from his "honest [true] story" emphasis, with his contradictory "simple love story" utterance he tries to undervalue his love to Julian to show how noble he is. Although he underestimates his love here by saying "simple" he contradicts with himself by telling later that " The book had to come into being because of Julian [...]. It is my gift to her and my final possession of her" (BP, 389). So, it can clearly be seen that Bradley is a man of contradictions and indecisive about which way to go.

Staying in prison might also show his desire to have a peaceful place to produce his work. The only place Bradley might not care for his incompleteness in life and his feeling himself free from the restraints of society is prison. He does not have any intention to put other characters' post-scripts at the end of his novel. These have been added by Mr. Loxias after the death of Bradley. Thus it can be deduced that Bradley intends to silence the others' voice and try to make the reader believe in his creation. The way he tells his and the others' stories is the total production of his illusionary mind so, the real problem occurs when other people like Rachel, Christian and Francis made a comment upon him and the novel. Bradley confines himself into prison where he only looks at the shadows on the wall which are the reflections of his own mind, because all of the comments that have been made in the postscripts

contradict with what Bradley tries to explain in his novel. Also he does not show any signs of repentance. He still believes in what he creates and accepts it as reality and dies without really being aware of his real self. He remains unchanged. He does not even show any struggle to control his fantasies. There is no sign of recovering. There are only reflections of his illusions which stand on an uncontrollable level.

2. SHAKESPEAREAN REFERENCES

Describing himself as an artist, Bradley Pearson entitles his novel “The Black Prince”, with the subtitle “ A Celebration of Love”. Here, the main title consists of two parts. The adjective ‘black’ connotes the id and the opposite of light. In addition, the noun ‘prince’ connotes Prince Hamlet with whom Bradley identifies himself. It is striking that the initials of Black Prince as BP are the same with the initials of Bradley’s real name, Bradley Pearson- BP. It shows that Bradley with the name and the title of “The Black Prince” as initials BP wants to create a new identity for himself with the help of the character image of Hamlet in his mind. However, Bradley’s identification with Hamlet exceeds the limits of identification and directs itself to self-love. His falling in love with Julian as Hamlet shows his narcissistic love. This kind of love can be a reference to the subtitle of this novel. It can be regarded as Bradley’s “celebration of [self] love”. The main reason why he identifies himself with Hamlet is the similar concern that lies both in the subconscious of Hamlet and Bradley. Both of them experience Oedipus complex. Thus, Bradley’s identification with Hamlet and his desire to create a new identity can also be related to the theory of Sigmund Freud’s Oedipus complex. Bradley’s identification with Hamlet is based on Freudian terms and it is also verified by Murdoch in her book called **Metaphysics as a Guide to Morals** that: “*Hamlet*, also about sex, the Freudian classic, the romantic ironical hero, the most delightful character in drama, every actor’s favorite role” (Murdoch, 1993: 117). Here, Murdoch emphasizes Hamlet whom Bradley highly identifies himself with as the Freudian classic.

The explanation of the case of Hamlet in Freudian ideology is given by Bradley: “Hamlet is Shakespeare himself who is in love with his mother and hates his father (BP, 198). Berg adds that his [Hamlet’s] father’s death and his mother’s marriage trigger his repressed Oedipus complex (Berg, 2003: 80). The difference between the Berg and Bradley is that while Berg comments upon the work itself, Bradley makes a comment about the author Shakespeare which shows that Bradley misinterprets Shakespeare due to his own selfish fantasies. As for the Oedipal complex it can be seen that what Bradley experiences is also experienced by Hamlet as well. In the pre-

oedipal phase, Hamlet desires to be with his mother but the obstacle is the father. When his father dies, King Claudius gets married to Gertrude, mother of Hamlet. Thus the obstacle goes on and his uncle becomes the father figure. Nothing changes for Hamlet in order to obtain the desired parent. Also, because Claudius kills the father, he triggers the Oedipal feelings as he has acted and repressed desires.

Subconsciously he is in rivalry with Claudius throughout the play to take his mother and the throne back. When the desired parent cannot be achieved then substitution takes place. Hamlet substitutes Ophelia instead of Gertrude. Berg also states that: 'Hamlet also seems to court Ophelia in order to make his mother jealous. This is evident most clearly from the scene [...] Hamlet first refuses to sit next to her, sitting down at Ophelia's feet instead' (Berg, 2003: 80).

Another reason why Murdoch refers to Shakespeare is about homosexuality. This jealousy between Bradley and Arnold comes from deeply structured homosexual desires. It is not a mere coincidence that Bradley's favourite author is Shakespeare who has many homosexual implications in his works of art. As Sedgwick explains: "Sonnets [Shakespearean] present a male-male love that [...] is set firmly within a structure of institutionalized social relations that are carried out via women: marriage, name, family, loyalty" (Sedgwick, 1992: 33). Here it is highly clarified that behind the stereotypical organism of marriage and family, homosexual emotions are shared and experienced. This may also be a reason why Bradley identifies with Shakespeare. Although he does not mention the sonnets, subconsciously he knows about the homosexual implications. As for Arnold, he does not show any homosexual feelings, but he confirms the homosocial bond in society between men. He even warns Bradley to be careful about this friendship otherwise he thinks that they can destroy themselves (BP, 173). It is implied that destruction may occur between males if the male bond dissolves. Arnold's idea of male cooperation is apparent when he neglects and misbehaves to his wife.

Apart from the sonnets, when Julian and Bradley talk about the work of **Hamlet**, Bradley implies to Julian that Shakespeare creates a homosexual relationship in **Hamlet**. In his imagination, Bradley invents that Gertrude, the wife of the dead king,

killed her husband because the king was having an affair with Claudius, his brother. This is exactly what it is meant when Bradley is said to project his fantasies upon Shakespeare and Hamlet in a quite inaccurate way. According to Bradley, Gertrude kills the king, because the king is said to have a homosexual relationship with his brother. That is certainly not the reality in the tragedy. Bradley also cannot be said to believe in such a story but this is his way of expressing his own homosexual inclinations. He also says in the novel: "Plato lay with a beautiful boy and thought it no sham to see here the beginning of the path to the sun" (BP, 349). In his sub-conscious, Bradley approves of homosexual relationships. Bradley puts Gertrude into the position of killing her husband due to his homosexual tendencies and in Bradley's real life, Rachel becomes Gertrude, who murders her husband, Arnold. At the end of the novel it is not clear whether Bradley or Rachel murdered Arnold. Here what Bradley tells is the total manipulation of the play to satisfy his fantasies. Not only does he put Arnold into a position of a dead king, but he also pictures him as homosexual which is not the case in the play. These kinds of roles are the fake creations of Bradley's mind. However, his mind reveals Bradley's own homosexuality that if the dead king is Arnold, then Bradley becomes Claudius who has the homosexual tendencies. When all of his fantastic creations are taken into account, Bradley's comments create suspicions in the reader's mind whether Bradley tries to justify himself in the eyes of the reader or not, because Bradley writes and publishes this novel in prison after the murder of Arnold. This means that the readers are not able to hear the voice of Arnold. Not only Bradley's homosexuality is apparent but also his narcissistic tendency comes out of his sub-conscious. He identifies himself with Hamlet, he loves feeling like Hamlet and when Julian dresses up as Hamlet, he can make love with her which shows that he could not make love with Julian as a woman but with the disguised Julian who looks like Hamlet. The main reason is that he loves himself so much that he is able to make love with Hamlet who represents himself again. Thus, he is a real narcissist due to his self-love and egoistic desires. The homosexuality issue can be seen in **Twelfth Night** as well, for instance "Orsino's closeness with his page Cesario, contrasting starkly with his distant and formal courtship of Olivia, and Olivia's preference of Viola over Orsino demonstrate that sameness in gender overrides difference in rank" (Suzuki, 2000: 38).

139). Another example of homosexual implication in the play is between Sebastian and Antonio. Antonio is maternal and protective towards Sebastian. Antonio is “marked as ‘feminine’ by his offering of a purse to Sebastian” (Suzuki, 2000: 139). Sebastian’s leaving the feminine man, Antonio behind and getting married to Olivia is the shift of his gender transformation from a homosexual to a heterosexual relationship. The reason why they easily change the seeming gender is due to the absence of patriarchy and order in this comedy. As Neely states “there is no older generation, no emphasis on lineage, indeed represented family or political order at all” (2000:290). There is no information about Olivia’s father and she supposes that her brother has just died at the opening scene of the play who would represent the patriarchal authority. Bradley, however, needs to hide his homosexual feelings thus he brings his identification of Hamlet into the forefront. He sometimes identifies other people around him with different characters in **Hamlet** as well. According to Bradley’s illusionary mind Rachel, in the Oedipal sense, is a desired parent and she takes the role of Gertrude in **Hamlet**, Arnold is the dead king and Julian, the daughter of Arnold, becomes Ophelia in Bradley’s illusionary mind. Murdoch explains in one of her conversations “ What I am trying to do is imitate nature and hold the mirror up to the world and do those things which are in fact so frightfully difficult to do, to create characters who are like real people” (Murdoch, 2003: 72). It is apparent that as an author Murdoch tries to hold the mirror up to the world and her typical character, Bradley, who regards himself as a writer, tries to do the same thing inevitably. But the main problem is that he is so self-ridden and has an ego-centric point of view. Bradley’s creations in his novel are substitutions: While he takes the role of being Hamlet, Rachel takes on the role of Gertrude and Julian that of Ophelia. Bradley cannot enlighten or mirror the world as Murdoch does but can only mirror his own mind which is full of fantastic dreams and illusions. Moreover, what Murdoch strives to do is to create realistic people whereas Bradley’s characters are from the real world but endowed with features by Bradley which do not belong to them in the real world. His novel characters’ references are from **Hamlet**. Briefly, all the things are the outcome of Bradley’s illusionary mind. Those creations of his mind delude Bradley so much that he cannot care for others even recognize them. This is

why he is such a self-deluded man who is under the bondage of his ego's wishes. He behaves as if he is the center of the world.

The other common point between Bradley and Hamlet is their having alter ego. Fortinbras becomes Hamlet's alterego in the tragedy. In the discussion of Hamlet's case, Orbison Tucker states that Shakespeare makes Fortinbras as Hamlet's alter-ego (Tucker, 1975: 133). In Hamlet's eyes the difference between the two is clear. Hamlet does not manage to carry out his duty to kill the king, whereas Fortinbras, without any cause, finds 'quarrel in a straw/ when honour's at stake' (IV.iv.107). Hamlet thinks that he must be as active as Fortinbras in pursuit of honour, because the ghost of his father is still in his mind calling out for revenge (1975: 133). Laertes, for instance, returns directly to Denmark as soon as he learns of his father's death and promises to take revenge in the following statement: "Let come what comes; only I'll be revenged/ most truely for my father " (IV.v.112). Laertes's quickness to take revenge is similar to Fortinbras's. While Hamlet is unsuccessful in taking revenge when it is the matter of honour, Bradley is unsuccessful in producing works of art when it is again the matter of honour for himself. After Bradley talks about the play **Hamlet** with Julian, he sweats as he realizes that his situation is similar to Hamlet's. Unlike Arnold, Bradley is not famous and productive and he perceives Arnold as his strayed and alien alter ego (BP, 186). Like Hamlet, Bradley hesitates and waits for the right time to take action.

Due to his identification with Hamlet, Bradley draws a parallel between Ophelia and Julian. Here, Ophelia is just a tool for Hamlet. Both girls obey their fathers and they choose not to respond to Hamlet's and Bradley's love interests. Although at first Julian does not listen to her father who comes to fetch her from Bradley in Patara, she obeys him at the end. Bradley selects Julian as Ophelia because she is the most suitable person for the overall picture. First, Bradley creates scenes of **Hamlet** in his illusionary mind, then he believes in his creations in the novel and in his life. When Bradley sees Julian once at the edge of a roadway holding white papers in her hand, he first supposes Julian as a young man and he likes this young man. His repressed homosexuality triggers his illusionary mind. As he wants to create and experience the scene in Hamlet where Ophelia dies in a river with petals around her, he

misperceives the white papers in her hand as white petals and he imagines the road way as a river. Bradley says:

“I noticed [...] upon the other side of the road of a young man [...] strewing flowers upon the roadway [...] I now saw that what he was strewing was not so much flowers as white petals. Where had I seen just such petals lately? [...] I realized that the light had deceived me and that was in fact no young man but a girl. [...]. It was Julian [...]. Only now I realized, with yet another shift of *gestalt*, that the whirling white blobs were not petals at all, but the fragments of paper” (BP, 55-56).

He instinctively associates papers with petals, the roadway with a river. It is not surprising that Bradley asks such a question like where I have seen petals recently. He has seen those petals in **Hamlet** because he always feels himself as Hamlet and he lives the same scenes of the play. He naturally imagines Julian as Ophelia who dies in a river, petals around her. What Bradley’s trickish mind does is the totally wrong reinterpretation of **Hamlet** together with its characters and scenes into his life. He does not care for what others think or feel. He only gives roles to people around him and regards them accordingly. When people around him get angry with his behaviours and his so called love to Julian, he advocates himself as being a mad person like Hamlet (BP, 282). However, Hamlet has a reason to behave like a mad man towards everyone including Ophelia due to appearance of the ghost of his father. A.C. Bradley states that: “On the revelation made by the Ghost however, he felt that he must put aside all thoughts of it and it also seemed to him necessary to convince Ophelia, as well as others, that he was insane and so as to destroy her hopes of any issue to their love” (Bradley, 1971: 153). In this process of his behaving madly, the most damaged figure is Ophelia who is fragile and a silent figure. Hamlet kills her father unintentionally, but does not talk to her about it and he in fact does not care about her feelings. Hamlet can also be said to be a misogynist due to his Oedipus complex.

In order to experience the same feeling like Hamlet, Bradley chooses Julian and believes that he has fallen in love with her. But he has to create a reason to drag his love into dilemma like Hamlet. Hamlet’s reasons are a matter of honour and the ghost of his father, thus he behaves like a mad man. Bradley’s reasons are the age difference and Julian’s being the daughter of Arnold. They go to the opera- Der

Rosenkavalier- together. The subject of the opera is about the relationship of an old and a young lover. The woman character, Marschallian, is much older than her young lover and she thinks that her young lover is going to love another woman of his own age one day. What disturbs Bradley in the opera is Julian's comment upon the young lover, because Julian thinks that he perceives Marschallian as his mother figure (BP, 258). Bradley does not want to hear those words, because if Julian loves him, this means that she takes Bradley as a father figure due to this age difference. Therefore Bradley, like King Claudius in **Hamlet**, does not want to watch the opera anymore and immediately goes out. As soon as he goes out of the opera, he opens his heart and feelings to Julian, which is the reminiscent of the courtly love tradition. Courtly love and romances have three distinctive features which can also be seen in John Donne's poem called "A Valediction: Forbidding Mourning". In this poem Donne characterizes his ideal love which is quite different from "dull sublunar lovers' love". His is spiritual and transcends merely physical love. This spirituality idea is the first feature. Following quotation from the poem implies the second feature of the courtly love which is love from a distance.

"So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love" (5- 10).

He cares eyes, lips less. There is no place for tears and sighs despite of separation of two lovers. The third one is the absence of female characters in those romances. All the matter that is happening is around the male character and the female is the tool for his purposes. Here also in this poem, Donne makes a resemblance to compass and his ideal love.

"If they be two, they are two so
As stiff twin compasses are two:
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do;

And though it in the center sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must,
Like the other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun" (25- 35).

According to Donne, their love is like a compass. But the central foot of the compass is the man, the outer foot is the woman who helps the central foot, man, to draw a perfect circle. Here woman is only the helping item for the purpose of man. As in the example of Donne, Julian is also the helping item for Bradley's imaginary scenes in his mind. Because Bradley wants to experience scenes of **Hamlet**, Julian is only a possible role for the substitution of Ophelia character. In fact, Bradley is not interested in any love affair but as he identifies himself with Hamlet, he needs a character like Ophelia. He pretends to fall in love with Julian. Rachel in her post-script also remarks on some points about Bradley's indifference to love. She says: "He [Bradley] really liked boys' stories, tales of crude adventure with no love interest, where he could identify himself with some princely hero, a man with a sword or such (BP, 403). It can clearly be seen that Bradley likes identifying himself with boyish heroes but in order to be like Hamlet, he knows that he has to fall in love and he selects Julian. Thus, the courtly love tradition is suitable to the case of Bradley. Hamlet loves Ophelia and Bradley loves Julian, but, in fact, both of them love the idea of falling in love which can be adaptable to courtly love traditions in terms of absence of women and love from a distance. Women's absence is highly apparent when Bradley chooses to make love not with Julian but with Julian who crosses-dress as Hamlet. Ignoring Julian's femininity not only shows his repressed homosexuality but also his ego and self-love.

Julian's disguise arises another issue about cross-dressing that can be linked to Shakespearean context as well. In Shakespeare's comedies called **As You Like It** and **Twelfth Night** there are certain female characters who disguise and cross-dress. Rosalind cross-dresses as Ganymede in **As You Like it** and Viola in **Twelft Night** dresses up as a male and names herself Cesario. In the examples of both, women play the great part of the role and their gender and sexuality are usually transient

throughout the play. They experience both the sense of being female and male. Maguire explains the instability of gender issue in her article:

“ *In As You Like It* the appearance of Rosalind-as- Rosalind- but – dressed- as- Ganymede provides one more exuberant coup for the heroine, as well as adding to the play’s multiple perspectives on gender: Phoebe won’t marry a woman, but Orlando does marry a “man,” or at least the appearance of one. It also links Orlando’s hesitant, conditional reaction to Rosalind/ Ganymede’s appearance – “If there be truth in sight, you are my Rosalind-” (Maguire, 2000:62).

Rosalind has two gender roles being female and male at the same time to find her father in the Arden forest and to evaluate and educate her lover, Orlando. Unaware of her disguise as a male, Orlando tells about his love of Rosalind to Ganymede who is Rosalind in a male disguise. This cross-dressing causes some unintended homosexual attractions between characters. Rosalind for instance, loves Orlando but Orlando pretends to love Ganymede. Phoebe, village girl falls in love with Ganymede who is Rosalind in reality. This shows that the gender and sexuality are all on a seeming and surface level and the important point is the sense and the desire. However what hinders them from getting into homosexual relations is the society and the male dominant Elizabethan world. In *The Black Prince*, the same issue can be seen indirectly as such: Bradley falls in love with Hamlet but he is a repressed homosexual and cannot show this to anyone until Julian cross-dresses as Hamlet. His homosexual complex comes out and he in a way attacks Julian to satisfy his sexual desire. Here homosexuality in Bradley and in Shakespearean plays is common but the incompatible point is that Julian as a female cannot get what she wants when her situation is compared to other females, Rosalind and Viola. Both Rosalind and Viola get married to whom they love and with the help of cross-dressing they are able to manage the play and the characters and the men that they love. Mihoko Suzuki mentions the similar issue in his article: “*In As You Like It*, [Rosalind] is given the opportunity to educate her beloved while disguised as a man” (2000:138). In contrast, Julian gets disappointed after Bradley uses her for his sexual desire. She feels herself odd and estranged. She may think to direct and educate Bradley as Rosalind educates Orlando but the results are not the same, because Bradley does not respect her in any way, neither her femininity nor her masculinity as a cross-dressed. Orlando, for instance listens to Ganymede and tries to realize his promises to her and

goes to see her whenever they make appointments. So the most pathetic situation here is Julian's who is used and abused both as a female to prove Bradley's heterosexual feelings on an expected level and she is abused as a male when Bradley's repressed homosexuality comes out. This shows how Bradley dehumanizes her by rejecting her femininity. Julian feels in the same way and adds: "I feel so odd [...] quite impersonal, I've never felt like this before" (BP, 331). This is because of her feeling non-existent near Bradley. Her femininity is manipulated by Bradley in terms courtly love tradition in which men need ladies in order to do something for the sake of them. Not this love but the actions they do for the sake of the women make them honourable in history. Women are used for the sake of the male bond and honour of men. Thus both Bradley and Hamlet want to leave a good name after they die. Hamlet asks Horatio to tell his story in order to have a memorable name so he says that:

Hamlet: "O good Horatio, what a wounded name
Things standing thus unknown, shall live behind me!
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" (V.ii.149).

With this speech above and throughout the tragedy Hamlet speaks out to the audience. His flaw of thought is shared in his soliloquies like "To be or not to be" (III.i.67). Bradley has also chance to share and discuss his ideas like Hamlet. Throughout the novel, he talks to the reader, even tries to justify himself in the eyes of reader. In his post-script, he openly talks to the reader as in the example where he blames Rachel for the murder of Arnold: "What she did was terrible, both her actions were wicked, the murder and the lie. And I suppose I owe it to her as a kind of duty to see what she did, to look at it and to try to understand it" (BP, 382).

Although Bradley identifies with Hamlet, he is unable to grasp Hamlet's description of a happy man. Hamlet says "blest are those/ whose blood and judgement are so well commingled" (III.i.74). While "blood" here refers to passion, "judgement"

refers to rationality and objectivity. Bradley is unable to control his passion and jealousy in Arnold's case; thus he cannot judge objectively, because he is still deluded by the illusionary images which he supposes as truths. Dipple states:

“ In her novels, Murdoch, through specific characters and extended thematics, again and again warns against the dangers of fantasy and illusion in the face of the apparently supernatural, especially because of the human tendency to find miracles and quasi-divine comforts everywhere” (Dipple, 1996: 139).

Furthermore, Bradley tries his best to prove his changed identity, so that he gets himself into the mood of madness when he falls in love. He wants to prove everyone including the reader that he is in love. He believes that madness occurs after a love affair. Just as Polonius⁶ believes that Hamlet's madness is owing to his love towards Ophelia, Bradley behaves as if he was driven into madness due to his love for Julian. He says to Arnold who is against Julian and Bradley's relationship: “ I agree the whole matter is fantastic [...] I must find out whether she really loves me or not [...] Please realize that you are talking to a mad person” (BP, 282). In fact, he is not mad with love. It is apparent when he wants to find out the limits of Julian's love. A mad person is not expected to understand and evaluate such things. When Ophelia rejects Hamlet's love and gifts, he says: “ To a nunnery go and quickly too. Farewell” with this utterance and ongoing dialogues Hamlet despises Ophelia as if he did not love her before. After Bradley declares his love to Julian, she gets excited and wants to hear more about his love for her, but Bradley behaves inconsistently then Julian says “ To a nunnery go and quickly too” (BP, 269). When Bradley behaves in a strange way like Hamlet, Julian amuses with him by quoting from Hamlet because Julian has already been aware of Bradley's love of Hamlet.

Bradley pretends to show his love to Julian as worthless in order to die nobly as Hamlet. Horatio in *Hamlet* is going to tell how heroic Hamlet is and here Bradley's novel is written by himself to serve this function and this is apparent that the postscripts are added after Bradley has died in prison. It is easily seen that most of Bradley's statements contradict each other. His dying in prison is not a simple

⁶ Polonius - The Lord Chamberlain of Claudius's court, a pompous, conniving old man. Polonius is the father of Laertes and Ophelia.

coincidence but he is put into prison on purpose. Murdoch herself wants to show how destructive it is to be egoistic and self-loving. Murdoch herself believes that:

“Come, let’s away to prison” must often have been the cry of defeated people who suddenly saw a holy vision of peace inside pain, of forgiving and being forgiven [...]. One can imagine how this might come about and how someone who had sinned and suffered, or struggled angrily and in vain for some cause, could become a sort of calm wise anchorite in the end, triumphing over suffering and bitterness, transmitting it all into a kind of religious vision”(Murdoch, 1993: 119).

Here, the defeated people want to return to prison as they are unable to practice the holy vision that they’ve just realized. Bradley, on the contrary wants to enter it without realizing any holy vision, even he does not defend himself at the court. Here, ‘prison’ represents his uncontrollable fantasies and illusions in his mind. He is really in prison in the last phase of his life. People who can manage to see the real world by controlling their egoistic point of view should come out of their life imprisonment metaphorically. Hamlet manages to reach his aim and makes out the plot against his father and takes his revenge. He experiences the moment of death by reaching his aims. However, Bradley rejects being out of real prison. Although Bradley seems to achieve his aim by writing his book, he cannot write it without controlling his illusions which represent the metaphorical imprisonment of his life. His having no proper identity is apparent when his book tells completely different things about himself and the other characters.

3. THE SEA, THE SEA

The Sea, The Sea is a novel which won the Booker Prize and was written by Iris Murdoch. It has some similarities with the novel **The Black Prince** in terms of the main character's challenging journey for his self-discovery throughout the novel. About Murdoch's characters, Jim Byatt states in his article that "her simultaneous embrace of the popular and the highbrow [...] mirrors that of Charles Dickens or William Shakespeare " (Byatt, Fall 2010). Thus, **The Sea, The Sea** can be defined as a novel of education.

Similar to the novel of education, Charles Arrowby, the main character in **The Sea, The Sea**, undergoes a process in order to achieve a new identity and proper self-knowledge. Whether he can successfully go through this process or not is the main topic that Murdoch discusses. Charles Arrowby has to overcome the sense of egoism which is deeply rooted in his identity. Therefore, his is the painful journey in which there are difficult processes to overcome. Naming Charles's development a "journey" would not be wrong as he himself sets up his life into three stages while writing his diary.

To begin with his first phase, it would be necessary to know more about Charles and his occupation. "Charles Arrowby, leading light of England's theatrical set, retires from glittering London to an isolated home by the sea. He plans to write a memoir about his great love affair with Clement Makin, his mentor, both professionally and personally" (Penguin Books, 1978).

As it can be seen above, Charles is a theatre director in London. As a director, he retains the whole control of the theatre in his hands. He is the absolute authority. The main point here is not about Charles's having a full authority, but it is about how he manipulates it. It cannot just be a coincidence that Charles is defined in the popular press as a "tyrant" and a "power-crazed monster" (TS, 3). To be defined in the press as a "power-crazed monster" shows that he has no idea about how to use his power and authority. He loves power so much that he does not want to deal with anything different from his occupation. This is apparent from his preference of having no family life and taking no responsibility because having a family- wife and

children- requires much attention and care. He is not such a caring and devoted man. Besides this, he does not respect anyone around him. For instance, the actress Rosina once said "You care about the theatre more than you care about women" (TS, 38). Another actress-Lizzie, once said to Charles" you like chasing what isn't easy to get, don't want to stay with anyone, in the end you drop everyone!" (TS, 44). Charles says "I found it surprisingly easy to leave her [Lizzie] when the time came" (TS, 41). Not only does he upset Lizzie much, but he also lacks a sense of compassion. This can easily be understood in his own discourse: "The remembrance of her [Lizzie's] sufferings often filled me with a kind of tender joy" (TS, 52). The expressions that Charles uses in the novel are parallel to the complaints of Lizzie and Rosina. He does not really care about couples and their relationships. He breaks up the marriage of Peregrine and Rosina, but after obtaining and flirting with Rosina, he lets her down without being aware that Rosina is pregnant. As can be understood, Charles is a man who thinks himself the center of the world, because he has no sense of love, the sense which according to the critic Jackie Wullschlager 'is the extremely difficult realization that something other than oneself is real' (Wullschlager, 1999). Thus, due to the lack of love, he does not care about the feelings of others and by holding power in his hands, he behaves towards his colleagues as if they were trash in the theatre. His ex-girl-friend makes a comment about the loveless side of Charles: "You're like a bird that flies in the air, a fish that swims in the sea. You move, you look about you, you want things. There are others who live on earth" (TS, 330). All the quotes and utterances from the other characters verify the loveless and selfish side of Charles.

Although he is selfish, his power is both attractive and harmful at the same time. Charles's power creates a magnetic attraction especially upon women and this makes them obsessed with Charles. Lizzie, for instance, is unable to abstain herself from Charles. In her letter to Charles, Lizzie reveals Charles's possessiveness and greed "Can we not love each other and see each other at last in freedom, without awful possessiveness and violence and fear [...] ?" (TS, 47). She still wants to have a relationship with Charles and this shows the attractive side of his power. His attractiveness comes from his distance and cruelty that he shows to women. Conradi

suggests that “ The more detached Charles is, the more his women adore him. Here is a large part of the book’s truth [...] Charles does punish his women by a deep, cold uninvolvement which is nonetheless possessive” (Conradi, 298). And this is the destructive side of his power. For example, Lizzie is afraid of Charles’s power and the misuse of it. She begs “The habit of obeying you is strong in both of us! [she also means Gilbert] Don’t use your power to hurt us” (TS, 46). Here the power of Charles is both attractive and harmful because he is like an enchanter, Rosina says “Women loved you for your power, your magic, yes, you have been a sorcerer” (TS, 108).

The way Rosina describes Charles as a “sorcerer” should not be perceived in a simple way. It is done deliberately by Murdoch. Here Murdoch aims to position Charles within a Shakespearian context. The terms “magic, sorcerer and power” can be associated with Shakespeare’s play, **The Tempest**.

In addition, Charles’s occupation with the theatre takes us to the same path- to Shakespeare. It is not a mere coincidence that Charles was born in Stratford-upon-Avon where Shakespeare was also born. According to Tucker:

“ Charles Arrowby, born in Stratford-on- Avon, has devoted his life to Shakespeare. Unlike Shakespeare, however, Charles is not truly creative. As a playwright he is mediocre, his plays nothing more than ‘magical delusions’, ‘fireworks’. He is also unsuccessful as an actor [...]. What he is successful at is directing. [...]. He says, for example, that for him the theatre is ‘an attack on mankind carried on by magic: to victimize an audience every night’. [...]. Charles loves directing because he loves power” (Tucker, 2001).

Although he is said to devote his life to Shakespeare, he is unlike Shakespeare. As it is stated above, he is unsuccessful in writing plays. When he does not become like Shakespeare in writing, the only option remains for Charles is directing. Directing means power and power leads Charles to become a more ambitious theatre director. Due to his ambition, he wants to seem more powerful which satisfies his ego and this diverts him to do wrong actions. The main reason why he does wrong actions is related to the victimization of the audience through magic as it is stated in the quotation above. Charles becomes familiar with illusions and dreamy creations by

using magic and hallucinations during his plays. Afterwards, those illusions and creations become the natural part of his life and mislead him in his decision-making.

Peregrine suggests that "Drama, tragedy, belong to the stage, not to life, that's the trouble. It's the soul that's missing. All art disfigures life, misrepresents it, theatre most of all because it seems so like, you see real walking and talking people" (TS, 165). The main problem of Charles is performing the drama and its stages into his life which are not the realities. Those illusions, which he uses to attract the audience, capture his mind and they make him dwell in the very dark side of his mind. Thus, he is not able to see the reality but believe in his creations and illusions. The magical side of the theatre is explained by Murdoch:

"Emotions really exist at the bottom of the personality or at the top. In the middle they are acted. This is why all the world is a stage, and why the theatre is always popular and indeed why it exists: [...] it is like life [...] the theatre, even at its most 'realistic', is connected with the level at which, and the methods by which, we tell our everyday lies" (TS, 33).

Murdoch herself suggests the theatre as a place where lies are told but she also draws a closer link between the theatre and the life itself.

Being a stage director and staging Shakespearian plays are not the mere coincidences for Charles. That is done deliberately by Murdoch to give her messages to the reader through her character Charles. Enabling to convey her ideas about Shakespeare and what she means by egoism is possible with a character like Charles. In spite of staging many Shakespearean plays, Charles is expected to understand Shakespeare more than anyone else in the novel, but he is the most blinded one by reinterpreting the plays and practicing the scenes and the roles into his real life. This is the same problem with the previous character, Bradley as well. Both Bradley and Charles deal with Shakespearean plays and seem to know about them; however, they restage the plays in their minds and add their fantasies into the plays as for example when Bradley comments that Gertrude kills the king as he is said to have a homosexual relationship with his brother, Claudius or when Charles assigns roles of Shakespearean heroines to Lizzie or Rosina not only for the stage but he also assigns roles to these women in his private relationships which creates the problem of blindness in both characters. In addition, Charles adds hallucinations and magical

elements into the plays to attract the audience. Attracting the audience and directing the stage require power and this situation triggers his desire for more power, because Charles describes the theatre as a place of obsession and adds " All good dramatists and directors and most (not all) good actors are obsessed men. Only geniuses like Shakespeare conceal the fact, or rather change it into something spiritual (TS, 34). Here with this utterance, "Charles [...] has observed the theatre to be a place of obsession, and his audience as victims of trickery, while at the same time he has recognized Shakespeare's ability to turn theatre into 'something spiritual'" (Tucker, 2001, 394). As an obsessed and power-driven man, Charles may try to justify himself in the eyes of the reader and try to show his obsession with power as something normal. Due to his obsession and desire for power, Charles appears like Prospero.

There are certainly reasons why Prospero and Charles are said to have similarities. First of all, according to Carole Angier, Murdoch intentionally brings Prospero into the context of her novel. "Shakespeare of course, [...] is deliberately evoked (Prospero again, as in *The Sea, The Sea*)" (1989). Murdoch deliberately evokes Prospero because "If The Black Prince meditated *Hamlet*, The Sea, The Sea meditates *The Tempest*, which Murdoch in 1969 had called' perhaps my favourite of all plays. It is to do with reconciliation and virtue and the triumph of virtue" (Conradi, 295). Therefore, Charles's identification with Prospero is inevitable. Charles says "I think I was a good Prospero" (TS, 38).

The Tempest and **As You Like It** have common points with Charles's story. The first common point is the natural setting – being near the sea or in the forest. The sea is symbolic in terms of spiritual journey into one's self. "In Murdoch's novel the sea is an ever-present metaphor for human life, for spiritual vastness and aloneness" (Capitani, 107: 2003). When being alone, there remains much time for a person to think about his past mistakes and search for his soul. Peter Reynolds explains that the two dramas [*The Tempest* and *As You Like It*] take place outside the everyday social world (Reynolds: 1988, 91). Ferdinand, Miranda and Prospero are not in civilized Italy, besides this Rosalind, Orlando, Celia are not in the court anymore but in the Arden forest. They are far away from the social frame and rules. Neely also suggests that "The genre of pastoral romance itself conventionally employs a shift in locale

from court to pastoral world to precipitate changes in character and role and to mock or undo conventions" (2000: 291). For instance, Rosalind and Celia give up their close affection for each other and become lovers of men. The natural setting triggers natural desires like Ferdinand and Miranda's powerful and mutual sexual attraction. In short, it can be deduced that in both plays and in the novel **The Sea, The Sea** natural settings like forest and the sea affect the personalities of the characters. Prospero feels isolated and alone. With the help of the sea, he plans to take revenge from his brother. The storm that Prospero creates with his magic in the sea causes them to have a shipwreck. However, with the help of natural setting, he decides to abjure magic.

"But this rough magic
I here abjure; [...]
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book" (V.i.50-60).
Go, release them, Ariel.

My charms I'll break, their senses I'll restore,
And they shall be themselves" (V.i.20-30).

For him also the sea leads the way to his spiritual journey when he has much time to evaluate his past and decides to abjure magic at the end. Charles also goes near the sea by renting a house. The house is called Shruff End. It stands on rocks. It is an isolated and a damp house. But the most important thing about the house is that it is near the sea which means Charles is now alone and isolated like Prospero. In this novel, Charles's cousin James makes comment about the sea: "the sea is always a refreshment to the spirit" (TS 56). The refreshment here can be related to Charles's swimming naked near his house. Swimming naked means that there is no social pressure or mask that Charles has to deal with anymore. Swimming naked must be a different experience for his soul like being in the womb as a naked baby, thus it can be perceived as a refreshment and a rebirth. This idea is parallel to what is written in the paragraph above about the effect of natural environment onto the main character. Charles chooses to be alone in order to repent of his egoism because here in an

isolated house near the sea it is expected from Charles to do his inner journey in order to repent of his past.

Charles also explains the reason for coming to Shruff End as: "Now I shall abjure magic and become a hermit: put myself in a situation where I can honestly say that I have nothing else to do but to learn to be good" (TS, 2). Therefore, his journey [education] begins near the sea. So, the sea symbolizes loneliness, refreshment and education. The first phase of Charles's education begins when he claims to see the monster rising from the sea. Charles says "I sat up, then settled myself facing seaward, blinking in the sun. Then, not at once, but after about two minutes, as my eyes became accustomed to the glare, I saw a monster rising from the waves" (TS, 19). The monster which he claims to see is totally the creation of his mind. This situation results from his old habit of creating illusions for the audience, but now this trickish mind's creations begin to seize him. Tucker states in his article that:

"Charles is also a victim of his own mind's creations. In his old London world of form, where everything was under his control, where, in psychological terms, ego consciousness dominated, where he could ignore the trickery of the mind, all went well for him. But when, early in his retirement, he undergoes his strange vision of the serpent rising from the sea, he is given a signal that the unconscious is emergent, that a 'sea change' has, in fact, taken place" (2001, 382).

As Tucker suggests, until he retired, he gets accustomed to victimize his audience with his manipulative plays and shows in the theatre. He does not care about the fact and fiction as the audience loves to be enchanted during the plays. But when he is alone, he gets to be afraid of his mind and its creations such as the sea-monster. When Prospero and Charles are compared, the critical point arises because Prospero has reasons to be revengeful. His brother plots against him. He was put to sea and was hoped to die. Prospero spends most of his life-time on the island, near the sea. He has plenty of time to have an evaluation of his past and mistakes. Charles, however, does not have such reasons to be revengeful against everyone. Charles is not harmed by anyone on purpose as in the case of Prospero. At his own request, Charles retires from the theatre and leaves the position of director behind. Thus, his revengeful ideas are not only due to his having egoistic mind and desire for power but also they are the production of his repressed subconscious and his homosexuality.

Apart from the repressed subconscious, the issue of homosexuality is the second common point in both of Murdoch's characters, Charles and Bradley. Charles has also repressed homosexual tendencies, not as clear as Bradley but implications of them. It can be deduced from the passage where he describes the sequence of Lizzie's falling in love with him.

“ I began to love Lizzie after I realized how much she loved me. As does sometimes happen, her love impressed me, then attracted me. I was directing a season of Shakespeare. She fell in love with me during *Romeo and Juliet*, she revealed her love during *Twelfth Night*, we got to know each other during *A Midsummer Night's Dream*. Then (but that was later) I began to love her during *The Tempest*. [...] I recall very clearly that occasion when I first realized that Lizzie loved me. She was playing Viola” (TS, 49).

Lizzie's love for Charles feeds his ego and after a while he takes notice of Lizzie. She is said to play a mute lady in **Romeo and Juliet** by Charles. There, she is as a meek silent figure, she gets attracted to his power of directory and this is Charles's first Shakespearean play on the stage. Revealing her love during **Twelfth Night** is not just a mere coincidence. She plays the role of Viola and she disguises as Viola and Cesario, experiencing the moments of being a male and a female. She both falls in love and someone else falls in love with her as well. She may reveal her love during her role of Cesario as a delicate man by which she can trigger Charles's homosexual tendency. After declaring her love to Charles, they begin to know each other which means that Charles gives chance to know her better and she succeeds in getting the attention of Charles with her Cesario role which means her dressing up as male. Lizzie's acting the role of Viola is essential for the concept of cross-dressing. By changing gender, she may want to educate and impress Charles. However, apparently, like Bradley in **The Black Prince**, Charles's Oedipus complex is more dominant than his homosexual feelings. He represses them. So his falling in love does not occur until Lizzie plays the role of Ariel, a fairy which is just a tool and a helping figure of Prospero. Before the role of Ariel, Lizzie plays the role of Puck which is a fairy in **Midsummer Night's Dream**. The reason why Charles begins to love Lizzie after she plays the role of Ariel in **The Tempest** lies in the difference between Puck and Ariel, fairies in both plays. Puck is different from Ariel. While Puck is free, Ariel is the servant and slave. He cries for freedom. While Ariel is

ruled, Puck is the ruler and conquers natives wherever he goes. Charles cannot love a woman in disguise of Puck who is strong, free and distinctive. He chooses to love Lizzie when she is Ariel, a figure who is meek and obedient. She is like a figure in Donne's poem in which she only completes the man to draw a perfect circle. The main problem with Charles is to love a woman according to her roles on the stage, he does not take the woman as she is in her real life.

Just as Prospero does not care about the inhabitants of the island, Charles does not care about the players and his colleagues in the theatre. He plays with Lizzie like a ball for years and she behaves as if she were mad. She is so blind that she cannot get rid of Charles's power and attraction. She follows him like a shadow. She is under a kind of bondage to Charles. Her commitment makes him more egocentric. Tucker comments on this situation: " Lizzie, has imposed no 'moral bonds' (p.51) on him [Charles] and she flatters his ego" (Tucker, 2001, 381). Therefore, Ariel in the *The Tempest* becomes Lizzie in Charles's life. "Lizzie [...] is an Ariel figure [...] Charles not only takes credit for having 'made' her, but has also played Prospero to her Ariel, and has a strong proprietary sense about her" (Tucker, 2001, 381). Lizzie is the silent and obedient figure like Ariel. Like Ariel, she obeys Charles's wishes and fulfills them. Lizzie comes and goes whenever Charles desires to flirt with her even though Lizzie has a relationship with Gilbert. Of course this does not matter for Charles because for him " Gilbert is nothing, he is a man of twigs, I could crush him with one hand and take Lizzie with the other " (TS, 48). Being aware of Charles's power, Gilbert has already accepted his effect on Lizzie thus instead of waiting for Lizzie to come back to him, he makes up his mind to follow her. In order not to lose Lizzie, he wants to work in the service of Charles to be near to her, but in his subconscious, he wants to be near Charles for whom he has homosexual feelings. Charles immediately accepts this and turns Gilbert into Caliban in his mind. Gilbert cuts his wood and does his cooking and his housework. "Not only does Gilbert clean and cook for Charles, but he especially joys in cutting and carrying wood, performing, in other words, those chores done by Caliban" (Tucker, 2001: 381). He undertakes the physical labour in the novel and resembles Caliban in that sense.

Charles is like Prospero in the sense that they both want to control even the sea. Charles also wants to take the sea under his control. He dares to challenge the waves of the sea in a very dangerous and rocky place where many drowning occasions happen. As he feels himself powerful, he wants to prove it even to the sea. His most unconscious behavior is when he does not mention about the specific dangerous part of the sea in which no one should swim. In order to show off and seem to be powerful to the teenager- Titus, he does not warn him but swims with him in the dangerous place which later leads to the death of Titus.

Both Prospero and Charles decide to abjure their magic and power with the sense of penitence. Both decide to do that when they have experienced unstable sides of life and become old. Prospero's repentance:

“ Though with their high wrongs I am struck to th' quick,
Yet, with my nobler reason, ‘gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance (V.i.20-30).
[...]

Although there are some similarities between Charles and Prospero, there is a clear difference when it is about the sense of jealousy and rage. In contrast to Prospero, Charles experiences a sense of jealousy and rage. So, the sense of jealousy is so strong in his identity that his education and journey is not as easy as Prospero's, because Prospero is a noble man devoted to learning. He is not jealous. The reason why he wants his brother to have a shipwreck is to get justice. In spite of the fact that abandoning power is the most difficult thing, Prospero abjures magic as it prevented him from establishing a relation with human beings. However, Charles is a jealous man. He loves magic and power and does not have an intention to give it up even though he mentions at the beginning of his diary that the reason why he comes near the sea is to abjure magic and power. He lives his whole life controlling everything by having full authority.

All in all, directing, power and magic become his characteristics. Charles realizes that he has to get rid of them but he has to fulfill and learn many things before he can manage it.

The first step that he should do is to stop being the slave of his ego and then he will realize others around him and begin to respect them. After respecting them, proper sincere love relationships can be established.

Charles has to learn to respect and love other people. Like Bradley in **The Black Prince** he has to learn not to interfere with others' lives. While Bradley deals with Arnold's, Rachel's Julian's and Christian's life, Charles penetrates into Gilbert's – Lizzie's and Peregrine's- Rosina's relations. Both of the relationships break up due to Charles's interference. Now it is Hartley and Ben's turn.

Following Charles's diary, the second phase of Charles's life is introduced which is about his egocentrism and how his ego blinds him especially when he gets into contact with Hartley again. Hartley is his childish love. His childish feeling of love resembles being in the Garden of Eden for Charles. They meet when they are twelve years old and know each other from the school years. When Hartley leaves him, he gets full of rage and tries to find her until he meets and falls in love with Clement. When Charles meets Clement, he gives up looking for Hartley. Hartley gets married to Ben and they adopt a son called Titus. Knowing Charles from television, Ben always suspects Titus to be the real son of Charles and that Hartley always tries to hide this fact. Filling his mind with those creations, Ben envies Hartley and puts pressure on her. After so many years without having any contact, Charles comes across Hartley when he settles down at Shruff End. When Hartley sees Charles, she panics and warns Charles, because she knows how jealous her husband is and she mentions to Charles that she adopted Titus and how Ben does not believe the story about the adoption of Titus. Growing up with these speculations, Titus decides to leave his parents and he finds Charles to learn whether he is the real father of him or not. Learning about Ben's belief about Titus, Charles tries to take advantage of this situation. When Titus comes to him, he tries to persuade him to stay at Shruff End; in this way he can use Titus to bring Hartley to Shruff End. He is obsessed with Hartley

because Hartley is a perfect match for the ideal picture that he creates in his mind. As she is a traditional woman, he can expose his power and dominate her. As opposed to Clement, Charles gets full of joy by finding such a figure whom he thinks he can mould and shape, thus he feels powerful over her as in the old days.

Although Clement has been his real lover, he is not able to mention about her. At the beginning of the book, he implies that he is writing about Clement and that he has come to Shruff End because of her, but later he becomes obsessed with Hartley. The reason why he is not able to admit his love for Clement in his diary is that she is older than him, adorable, and a powerful woman. She made Charles even created him in the theatre world. She resembles Aunt Estelle – Charles's uncle's wife. Both Estelle and Clement are similar in view of their attractiveness, beauty and radical standing. Estelle is the radical and marginal figure in his childhood. He adores Estelle so much that he inevitably finds Clement when he grows up. Both women are different from his mother who is called maid Marian. She is like the Virgin Mary. She is so stereotypical that she has many constraints and she lives within social norms. But the reason why he chooses to mention Hartley is the change of direction because he is not able to shape Clement as he wishes, she is so powerful that she does not fit into the traditional woman figure in his egocentric mind. Hartley is a meek and a suitable figure for the possessive sense of Charles who can easily dehumanize her by saying "You belong to me now" (TS, 217). He follows her almost every day even though Hartley rejects to meet with him. Having no respect for marriage life, he intrudes upon the lives of Ben and Hartley and causes them to argue. He even spies on them by entering into their garden secretly.

Another reason why Charles gets obsessed with Hartley is that she is the only woman figure who really rejects him. This is unbelievable for Charles when compared to the other women characters who adore and chase after Charles. He asks Hartley the reasons why she rejects him but her reply is simple and direct. "If I'd loved you enough I would have married you" (TS, 217).

Due to Hartley's rejection of Charles and her being a silent and conventional woman, Charles is obsessed with getting Hartley back. Thus, Charles tries to hold Titus as a

hostage to bring Hartley back to his house. So he offers Titus to regard him as his father and gives shelter and food to him. All of a sudden they become like father and son. Charles offers Titus to be his son by saying: "You are searching for a father. I am searching for a son. Why don't we make a deal?" (TS, 261). In this way he thinks he can persuade Titus to stay with him and bring Hartley to him thanks to Titus. But their father and son relationship is so mechanic and senseless that there is no real sense of love and bond between each other. When the death of Titus happens, Charles makes a connection of this situation to the story of Icarus. Icarus does not listen to his father's warnings and he drowns like Titus. Here the important detail is that Icarus and Daedalus are real father and son. As a father, Daedalus warns his son sincerely and Icarus drowns due to his own fault. Charles's making a connection with Icarus and Titus is not explicable, because they are not real father and son like Icarus and Daedalus. Not only do they lack a blood tie but Charles does not even warn Titus about the dangerous place of the sea in which no one should swim. Charles has a utilitarian mind about Titus. He says that "He [Titus] accepted my hospitality as of right and gave nothing in return, no help, no warmth. Of course this is an unfair judgment" (TS, 297). Fatherhood is not expected to be based on mutual exchanges. His senseless and loveless side is apparent when they swim together in the treacherous water but he never warns Titus about the dangerous rocky side of the sea. As he does not want to seem old, he competes with Titus in swimming. All he wants to prove is to persuade Titus- a teenager- about how equal they are in strength and also that he is not an old person as he seems to be. This kind of vanity later leads to the death of Titus. Without being aware of the rocky place, he swims alone and he immediately dies due to Charles's showing off. Charles later reveals that his vanity killed Titus. Although James, Charles's cousin warns Charles to pay attention to Titus, he dies drowning in the sea. Therefore all the feelings are fake and the purpose of keeping Titus is completely based on his selfish interests of Charles, so he is living in a world of illusions in which he tries to make everyone believe in his unreal creations. His illusionary situation is explained by Rosina "you're living in a dream world, a rather nasty one" (TS, 315). This situation of blindness especially in Charles can be explained with "the allegory of the cave" as in the example of Bradley in **The Black Prince**. He is living in the cave of his mind without any light

and guidance. Thus he behaves according to the creations and illusions of his mind and believes what he supposes as truths. He is like a prisoner in his own world and the wall of his prison is his mind. Unless he changes his vision and perception of his mind, he will not have a new and proper identity. Murdoch explains this situation in her article called “The Sublime and the Good”:

“One may fail to see the individual because [...] we are ourselves sunk in a social whole which we allow uncritically to determine our reactions, or because we see each other exclusively as so determined. Or we may fail to see the individual because we are completely enclosed in a fantasy world of our own into which we try to draw things from outside, not grasping their reality and independence, making them into dream objects of our own” (Murdoch, 1999: 216).

The situation of Charles is exactly like what Murdoch tries to explain above. He is in such a state of illusion that he can even show off a teenager in order to make his obsessions real. Not only he becomes the reason of the death of Titus but also he imprisons Hartley and even locks her on the top floor, leaving no candle and matches in case she may burn the house. This behavior is reminiscent of the **The Madwoman in the Attic**. Putting Hartley into ‘The Mad Woman’ position shows his ignorance and how he dehumanizes her. He does not care for her wishes and when she cries, he feels disgusted. While she is crying, Charles says: “I felt horror, fear, a sort of disgusted shame, shame for myself, shame for her” (TS, 305-306). Both Bradley and Charles get annoyed of hysterical women. Charles gets stuck to the idea of Hartley and he is like an elephant which barges into a shop and makes a mess of it. Hartley tries to warn him about his obsession by saying: ”Our love wasn’t real, it was childish, it was like a game, we were like brother and sister, we didn’t know what love was then” (TS, 302). Charles does not even listen to her because he is in a state of total illusion.

Putting Hartley into a mad woman position, his enchanting scenes in the theatre, respecting no one, breaking up couples and the death of Titus have put him in a problematic light. Thus his journey is difficult. After he retires, he begins to encounter the same people again. Same people like Lizzie, Rosina, Perry, Gilbert, James and Hartley come and enter into his life again and the formation of Charles’s

identity begins its new circle and process. Building up new relationships with the same people teaches and shapes Charles on a certain level.

However, in the process of formation, his state of illusion reaches its climax when he retires from the theatre, the place of magical delusions. Although he creates these delusions during theatre years, he gets afraid of these creations in his retirement. The first creation is the sea monster which he claims to see at the very beginning of his narrative. In order to make his creation more meaningful, he needs to fit this monster on a rational level. His mind works like this. He is obsessed with the image of the sea monster in his mind, so having got into contact with Ben and Hartley, Charles attributes the symbol of the sea serpent to Ben in Titian's picture of Perseus and Andromeda.

“ The story of Perseus and Andromeda derives from Greek mythology and contains very deep, although simply stated, wisdom on the interactions of male and female energy. Perseus is one of the greatest heroes of Greek Mythology. [...] he is best known as the slayer of the Gorgon Medusa [...] and as the rescuer of the Ethiopian princess Andromeda. [...] As he was flying over Africa in his return home, Perseus encountered Atlas Titan, a mythical giant, who challenged him. In their confrontation, Perseus used Medousa's head to turn the Titan into stone. Perseus continued his journey home and, as he passed the kingdom of Ethiopia, he came upon the beautiful and helpless maiden Andromeda, chained to the rocks waiting to be devoured by a sea monster [...] Perseus found himself face to face with the beautiful Andromeda chained helplessly onto the rocks, awaiting her doom. Perseus immediately fell in love with the lovely maiden and promptly killed Cetus, the beast” (<http://www.greeka.com/greece-myths/perseus-andromeda.htm>).

Supposing himself as Perseus, Charles puts Hartley into a position of Andromeda and in this way, the only role left for Ben is becoming the sea monster.

As in the story of Perseus and Andromeda, he identifies Hartley with the maiden Andromeda and assumes Ben to be the sea monster as he is in conflict with Ben. Although Ben warns Charles to stay off from Hartley, Charles prepares tricks and tells lies to Hartley in order to get her into Shruff End. Placing Ben into a position of the sea monster is the total illusion of Charles's mind since he himself is the real sea monster, as he kidnaps and imprisons Hartley into his house like Andromeda who is chained by the sea monster. Referring to Ben and Hartley to the picture of Titian has already indicated how delusive Charles is.

“ Charles is so completely and neurotically self-absorbed that his vision of people and events around him is blurred; this deficiency prevents him from seeing what others really are or what they really need. Therefore, Charles imposes his private fantasies upon the other people, destroying them in the process” (Capitani, 103: 2003).

As Capitani explains above, Charles’s vision is blurred so he is not able to see other people in their realities but refers them to different roles and identities in his mind as in the example of Ben and Hartley.

Realizing the blurry vision of Charles in a very short time, Titus rejects the wishes of Charles about bringing Hartley without her consent. He also warns Charles about not being the intruder to their marriage. Growing up with them beforehand, Titus warns Charles “She’s forgotten about freedom long ago. [...] You don’t know what this is like, she might go mad. I am afraid I misunderstood. [...] You can’t suddenly make someone leave someone they’ve lived with for years” (TS, 274). Charles should have listened to Titus because he is the one who has stayed with Ben and Hartley for a long time. He knows what a jealous and a dominant man Ben is. Hartley becomes the toy at the hands of two men. She is a woman who is maddened by the irrational ways and demands of males, because both men try to press and interrogate her. Thus she develops a guilty conscience. “I somehow got into a kind of fatal way of getting everything wrong, doing everything wrong, and hurting him, as if I were doing exactly the thing that would make him angry” (TS, 226).

Although not as much as Charles, it can be seen that most of the other people in this novel are also in a state of ignorance of their identity and they are like charmed people who lose their rationality and become the slave of their primitive feelings such as; jealousy, anger, rage . For instance, Lizzie’s bond to Charles, Gilbert’s following Lizzie, Rosina’s obsession to take her revenge of Charles, Peregrine’s attempt to kill Charles and Ben’s suppositions about the adoption of Titus. Almost all the characters have fantasies and obsessions. Prospero suggests the same theory in **The Tempest**;

“The cloud-capped tow’rs, the gorgeous palaces,
The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (IV. i.152-58).

Here, Prospero states that the gorgeous and pompous life is temporary and it disappears quickly in this deceptive life. Most of us live in a world of illusions without being aware of the unreal simulations of this showy and vain life. So, self-awareness exists in a state of reality. Charles's position is exactly like what Prospero suggests. He does not get rid of the pompous life of theatre. He still assumes himself as a director and tries to direct other people's lives in Shruff End where he in fact comes to repent of his egoism.

His ego prevents him from seeing the reality. He is not even able to recognize Hartley's having a moustache. Rosina describes Hartley as: "You cannot want a woman who looks eighty and has a moustache and beard!" (TS, 181). He sticks to the time when they meet first at the age of twelve. He does not want to accept the presence of Ben. He criticizes Ben by saying: " How could he torture you with such mad imagined invented things!"(TS, 223) but does the same thing to her ironically. As in the example of Bradley in **The Black Prince**, people around Charles are aware of his inventions and fantasies about Hartley. Tucker states that: "all the characters are able to see the nature of Charles's dream world" (386). Rosina has much to say: 'you're living in a dream world, a rather nasty one' (TS, 315). Even Hartley tries to get him to see this fact. 'We are in a dream place' she tells him, 'it isn't part of the real world' (TS, 280). Although Rosina and Hartley warn him, he does not mind the warnings, moreover he says about Hartley that: "I woke up next morning to an instant sense of a changed world [...] there was also a weird hovering joy, as if I had been changed in the night into a beneficent being powerful for good [...] I was the king seeking the beggar maid" (TS, 113). As in the example of Perseus and Andromeda, now he regards himself as the king. He supposes himself as the king but Gilbert describes him as "the king of the shadow". This reminds the romance of "The King and the Beggar maid".

‘Burne-Jones’ *King Cophetua and the Beggar Maid* depicts the story of a king who chooses to marry a poor, yet beautiful young woman. It represents a king who, after searching far and wide, found his ideal, a beautiful soulful maiden who hovers between life and the spirit world. [...] Cophetua appreciates this and sits, gently absorbed by her presence; it is a moment of magic when time is stopped and the world is transmuted into an eternal stillness” (141).

[\(http://www.victorianweb.org/painting/bj/paintings/23.html\)](http://www.victorianweb.org/painting/bj/paintings/23.html)

Like the African king, in order not to be rejected, the king chooses the beggar maid who is lower than him in status and Charles chooses the weaker figure Hartley instead of Clement. The difference between Cophetua and Charles is that the king really loves and adores the beggar maid. The power of love transforms him from real to the spiritual world. However, Charles’s love is on the surface level as it lacks the real sense of love. Charles could have had Lizzie but for the pure romantic image, Hartley is the unknown and needs to be explored by him. Also she is the only woman who rejects Charles. As she resembles his mother, Charles chooses Hartley, not any other powerful woman. Just as Bradley chooses Julian to create a romantic love affair, Charles tries to create a pure romanticized, perfect vision of the past through the image of Hartley whom he considers to be his real love. But he is not aware of Hartley who is also getting old and has a life in which Charles is not wanted. In fact the only women Charles loves are Shakespearean heroines. “ I was in love with all Shakespeare’s heroines ” (TS, 163). Peregrine warns Charles as “But they don’t exist [...] they live in never -never land of art, all tricked out in Shakespeare’s wit and wisdom [...] filling us with false hopes and empty dreams ”(TS, 163). The reasons why Charles loves Shakespearean heroines are that Shakespearian heroines are the ones who are played by the male on the stage in the Renaissance time and their cross dressing leads the sudden change of gender and sexual identities as in the example of Rosalind and Viola. Rackin states:

“ One of the characteristics that traditionally made the heroines of Shakespeare’s middle comedies attractive is their erotic appeal, but influential critics associated that attraction with the fact that they were portrayed by male actors [...] cross-dressed boys may have been objects of desire for Shakespeare’s original audience” (Rackin, 2000:43).

Although in this novel the object of desire may seem to be the women, when Charles’s repressed homosexuality is taken into consideration, his falling in love with Lizzie happens when she plays Viola character. The character who dresses up as

male. Thus, these heroines trigger and satisfy the homosexual tendencies of Charles. Another reason is that Shakespearean heroines are fictional characters who are shaped and manipulated in the illusionary mind of Charles. When **The Black Prince** is taken into consideration, it can be seen that Bradley's homosexuality is more apparent and dominant. Francis has already understood his tendency. Bradley's getting into sexual intercourse with Julian when she becomes like Hamlet is the outcome of his homosexual feelings. Both Bradley and Charles try to cover up their homosexual feelings. This pressure of hiding some feelings leads them to make up things and stories in their minds to convince both themselves and people around them. After a while, they come to believe in the stories that they make up. For Charles, the only person who can remove him from his ignorance to reality is his cousin James.

Among other people, James is the only alternative figure who can show the true way to Charles. James's marginalization comes from his family background. His father is Abel whose name is symbolic in the Bible and he is a character loved by God. His mother is Estelle whose name means light. In this context 'light' refers to reality and truths. Therefore, as the radical figure, James has non-conventional parents. They are also unusual for Charles. In his childhood, Charles regards Aunt Estelle and Uncle Abel as glamorous and godlike beings (TS, 59). But about his cousin, he does not mention in the same way as he writes about his aunt and uncle. At the beginning of his narrative, Charles mentions about James as " Cousin James has never been an important or active figure in the ordinary transactions of my life" (TS, 57). In addition, he writes about James " It is not that James has ever been much of an actor in my life" (TS, 56). Although he seems to pay little attention to James, his childhood memories are full of James, which show Charles's subconscious. In fact, every memory he tells denies his statement. He mentions about James's invulnerability, his bright mother, Estelle and father, Abel. They were together when they were children. But Charles always envies James, his mother, father, his house, his toys, his playing abilities. When James becomes a soldier, he gets happy then James gives up being a soldier and chooses to go to Tibet which is a great joy for Charles, because this means that while Charles becomes famous as a theatre director,

James becomes a soldier and even goes to Tibet for oriental beliefs. According to his perception, this must be a great failure and disgrace for his family. In this way, Charles is the one who becomes the winner. Although there is no such a competition between the cousins, he behaves and feels like that. This situation of Charles is exactly due to a sense of jealousy, he does not get into contact with James, does not want to know about him. His jealousy and hatred make him stay in his mind's prison without seeing the truth of James's vision. His ego triggers his sense of jealousy, the sense which he also describes as "discolouring the world" (TS, 84). Charles's supposing himself as more successful than James is the total illusion, because Charles's success results from James's choice of going to Tibet instead of having stereotypical career. The reason why James goes to Tibet is to seek for a proper guidance because having a free will does not satisfy the people of twentieth century. Hensher and Skidelsky also state that:

"Freedom no longer inspires us, now that it has become our habitual condition. Guidance, rather, is what we seek. But religion, the traditional source of guidance appeals merely as a refuge for the intellectually dishonest. This is the Murdochian predicament. Her response takes the form of a revived Platonism. Good is identified with reality; to see the good is simply to see the world as it really is. The enemy of truthful perception is the ego, which systematically distorts our image of the world in accordance with our desires" (Hensher, Philip; Skidelsky, Edward, 1998).

Due to his choices in his life style, James is the marginal figure among the other characters in the novel of twentieth century when there is no strong sign of believing in God. The persons in the novel who believe in God are Charles's mother and Hartley. Hartley asks Charles if he believes in God or not and warns him that everyone needs to believe in something (TS, 299). The general tendency of the other characters, who are also the representatives of the modern age, is that they do not believe in God or anything. Thus, Murdoch formulates the theory of the Good as an alternative. Capitani comments on Murdoch's alternative idea of God as "God becomes a powerful source of energy, but one can receive moral energy by focusing on things other than God, [...]. One can, after all, be good without believing in God" (2003, 100). In the time of loss of faith in God, Murdoch advises people to look for alternative ways to get rid of their ego vanity and jealousy. Murdoch's theory of the "Good" comes into practice mostly in this novel. Correspondingly, Capitani adds "**The Sea, The Sea** is particularly interesting, [...] because it is the novel in which she

[Murdoch] develops most fully her ideas of the Good as found in Tibetan Buddhism" (2003, 102). In her theory, Goodness is explained with the image of the sun as in the example of Plato. "When Plato wants to explain the Good he uses the image of the sun" (Capitani, 2003: 102).

The only source of sunlight and representative of the theory of Murdoch here is James. The other characters are also deluded and they have to learn to repent. So, James is the representative of the Good and moral values.

Having gone to Tibet, James learnt Buddha's teachings and traditions. Apart from that he learns to do supernatural things. Using power related to necessities of the condition, James knows how to control himself and his power which is absent in Charles. It is not easy for James to control his ego and power. Thus, he experiences many difficulties in order to be like this. He learns to overcome his ego and vanity in a painful way. One day

"James had attempted to cross a snowy mountain pass in Tibet with a Sherpa of whom he was very fond of. One of the tricks he had learned was to raise his body temperature by mental concentration. When he failed to save his companion by doing so, the Sherpa died in his arms. 'He trusted me,' James confesses. 'It was my vanity that killed him'" (Capitani, 2003: 104).

When he is with a Sherpa, the temperature in the mountain is so low that they are about to die. James tries to save both himself and the Sherpa by raising his body temperature through practicing mental concentration. He blames himself for his vanity because he supposes to save both himself and his servant but he should have known that he can concentrate on just one person and he uses this for himself. The same thing happens when Charles is pushed into the sea by Peregrine who is full of hatred for Charles due to stealing his ex-wife Rosina. He pushes him into the rocks where he has no possibility to survive but James practices the same supernatural power and saves Charles which is normally impossible as Charles also writes in his diary.

"James saved me. He somehow came down right into the water. He put his hands under my armpits and I felt myself coming up as if I were in a lift [...]. No human force could have raised me nor could the waves possibly have lifted me to the top of the rock. My cousin had rescued me by the exercise of those powers which he had so casually spoken of as 'tricks'" (TS, 469).

Apart from Charles, Titus struggles to stay alive as he swims in the rocky side of the sea. Spending almost his whole energy for Charles, James gets very tired and this time he cannot save Titus. He could only warn Charles to take care of Titus before he drowns. James has already seen the danger but cannot do the same mistake to save both Charles and Titus because he knows that he is desperate and he cannot practice mental concentration for both as in the example of the Sherpa and himself.

Thus James learns to get rid of his ego and vanity after suffering from many difficulties and sacrifices. In order to gain a new identity and be like James, Charles has to go over many difficulties and overcome handicaps. The main handicap is his illusionary mind which is triggered by his ego. His ego is uncontrollable when the matter is James. For instance, when James arrives at Shruff End, Charles wants to get rid of him and sends him to a hotel which is full. He does not want James around because he has a magnetic attraction and easily gets into contact with other people in the house. Titus, for example, recognizes James as he has seen him in his dream before. At the request of Lizzie, she and James meet to talk about Charles. He comforts Lizzie. Knowing Ben from the years of his military service, James calms down Ben after Charles's kidnapping of Hartley. Even Hartley gives reaction to Charles when she hears the voice of James and asks Charles whether he is the son of Aunt Estelle. Thus James's magnetic attraction is powerful upon all the characters. Charles says" [...] James who seemed to be a center of magnetic attraction to the other three " (TS, 328) is the disturbing figure for Charles, because Charles desires to be the only attractive figure for the people.

Envy James in every case makes him dwell in the cave of his mind. Apart from envying, Charles sticks to his worldly attachments. One of his problematic attachment is his being the director of a theatre. Another one is Hartley. The general personality disorder is that he attributes power and energy to people in his life. For example: "Charles speaks of Shakespeare as his god; he talks of his uncle Abel and his Aunt Estelle as gods in his early life [...] Hartley, who becomes for him a religion, 'something holy', 'my end and my beginning, she is alpha and omega' (Tucker, 2001: 385). He attributes energy and meaning to Hartley which is unfortunately his projection based on his egotism. Once one attachment is left

another follows. Charles says he will be a dead person without his attachments as Tucker also states:

‘‘ For Murdoch, the kind of attachments is not appealing to Charles who, in discussing the subject with James, offers the usual Western response to the nature of oriental withdrawal: ‘All this giving up of attachments doesn’t sound to me like salvation and freedom, it sounds like death’. But James counters his argument with the view of a Western philosopher. ‘Socrates said we must practice dying’ ’’ (Tucker, 2001: 388).

As opposed to Charles, James wants him to see the reality without attachments, because attachments mean to be a part of the chain of wheel which is according to James is the situation that makes us blind so we should get rid of it. James’s getting out of the wheel is mostly clear when he dies. At the moment of death, he is said to have a smile on his face as reported by his doctor and he adds “There are some who can freely choose their moment of death and without violence to the body can by simple will power die ’’ (TS, 473).

Charles may seem to give up the attachment of the theatre and the business of director, but he tends to replace it with Hartley in the second phase of his life. He gives roles to people. It is not surprising that he puts Hartley into “Beatrice’s” position. He wants solitude after leaving the theatre but perceives the theatre as in the form of Beatrice, a phantom and imaginary, like the relationship of Charles and Hartley. Dante’s story is related in the following way:

Dante and Beatrice first met in Florence when he was nearly nine years old (1274) and she was just turned eight. She was dressed in soft crimson and wore a girdle about her waist. Dante fell in love with her at first sight and thought of her as angelic with divine and noble qualities. He frequented places where he could catch a glimpse of her, but she never spoke to him until nine years later. Then one afternoon (1283) he saw her dressed in white, walking down a street in Florence. Accompanied by two older women, Beatrice turned and greeted him. Her greeting filled him with such joy that he retreated to his room to think about her. Falling asleep, he had a dream that became the subject of the first sonnet in his *La Vita Nuova*, one of the world’s greatest romantic poems. (<http://www.wisdomportal.com/Romance/Dante-Beatrice.html>)

What Dante does is similar to Charles in terms of loving married women who are phantom- like figures. Having met Hartley at the age of twelve, Charles meets her again fifty years later. Charles pretends that he has never forgotten her. Although Ben is present, Charles does not respect and care about him. Charles thinks that Hartley will purify him. This kind of role is given to Beatrice by Dante. As opposed to Charles, Dante is at least honest and dies with his love. Although Beatrice gets

married, Dante continues to love her. Beatrice is a phantom for Dante and he follows this phantom until he dies, whereas Charles is not able to do that with Hartley who is a forced muse. In fact he has already forgotten Hartley until he sees her in the village. Thus he is like a man who follows a phantom like the phantom of Helen as James mentions:

“ Time can divorce us from the reality of people, it can separate us from people and turn them into ghosts. Or rather it is we who turn them into ghosts or demons. Some kind of fruitless pre-occupations with the past can create such simulacra, and they can exercise power, like those heroes at Troy fighting for a phantom of Helen” (TS, 352-53).

As James says, dealing with the past memories of Hartley creates an illusion which blurs Charles’s vision. In fact, he is not in love with the recent Hartley but with his youthful memories as he states: “ It was unspoilt world, a world of truly simple and pure pleasures” (TS, 203). Living in such a dream creation, Charles wants to fulfill his wishes which are not suitable for real life. He does not care for anyone because of his self-centered personality. As Dante’s story is a romance, he wants to create such a romance in his life.

Dante sees Beatrice once or twice but worshipping this love makes Dante different from Charles. Even, Charles gets disgusted when Hartley cries and screams to leave Charles. He does not tolerate crying and hysterical behaviours of Hartley. Definitely it is easier for Dante to love Beatrice, because she dies young. So she could not get hysterical. But what makes things worse is that Charles even locks her up like Bertha Mason which shows his having no respect for Hartley, although he says that he is badly in love with her. It is evident that there is no real and sincere love relationship between Hartley and Charles. The only existing thing is Charles’s selfish desire. One of his desires in his second phase of his life is to be able to go back in time when he describes love as being in the Garden of Eden. This can be taken as the prelapsarian period when Adam and Eve are not expelled from paradise. Charles wants to purify himself and he sees that the easiest way is Hartley and his childhood. He regards his childhood memory with Hartley as the most purified period. But Charles gets old and falls metaphorically. He has some of the deadly sins which should be given up. He cannot take old days back whenever he wants. If he put Hartley in the position of

Beatrice, Charles would have been expected to understand the spiritual journey of Dante then.

In the *Divine Comedy*, the poet Dante gives us a vivid picture of the human soul waking up to the condition of being lost in the Dark Wood of alienation and confusion, and realizing that the straight and easy path to God is blocked by sin. Dante makes himself the narrator and main character of his poem – and thus invites us to walk with him through repentance, conversion, and sanctification (<http://www.hieropraxis.com/2011/01/the-spiritual-journey-in-dantes-divine-comedy-part-1-the-dark-wood/>).

Like Dante's spiritual journey, Charles has to overcome the sense of hatred, jealousy, and greed. The first step that should be taken into soul waking is to get rid of the ego. The main and the dominant problem is the power of the ego which also causes jealousy and greed. Defeating his ego is not easy for Charles, but it begins after his retirement from the theatre and goes on settling at Shruff End near the sea. The reappearance of cousin James, revival of old memories through getting into contact with Hartley, meeting Titus and the death of him, being exposed to Rosina's hatred and experiencing the moment of death when Peregrine pushes him into the dark and deep sea help Charles's vision become wider and all these experiences scatter his blurry vision and make it more clear.

Apart from these experiences, another thing that helps Charles's vision to become clear is his identification with Prospero who understands his fault and repents of what he has done with magic. His repentance is clear in his epilogue:

“Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint. Now, 'tis true
I must be here confined by you
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardoned the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.

As you from crimes would pardoned be,
Let your indulgence set me free " (V.i.epilogue).

Prospero forgives his brother after he raises the storm with the help of Ariel, he pretends to be cruel to Ferdinand and at the end, he gives up. He gains his true identity through leaving his power and magic behind. He wants forgiveness from the audience in his last speech. The main themes in this play that illusion, abjuration of magic, freedom from the world of illusion are also common themes in **The Sea, the Sea**. In his last phase,

Charles says " What innumerable chains of fatal causes one's vanity, one's jealousy, one's cupidity, one's cowardice have laid upon the earth to be traps for others. It is strange to think that when I went to the sea I imagined that I was giving up the world. But one surrenders power in one form and grasp it another " (TS, 500)

Describing vanity, jealousy and cupidity as the chains of fatal errors, Charles shows a little bit of improvement. First of all, Charles stops playing with Lizzie and tries to control his creations and illusionary world. However, he cannot be said to have overcome all of his hatred towards his cousin. When compared with Bradley, Charles can be said to have has a sparkle of a new vision. Charles says "I had deluded myself throughout by the idea of reviving a secret love which did not exist at all" (TS, 498). However, before leaving Shruff End, he ends up at the house of Hartley to make sure that Hartley has read his last letter about escaping together. Having understood that Hartley did not read his letter, Charles leaves Shruff End. He suffers from a rather serious illness and does not remember how many days he lies on the bed. After recovering, his view seems to have altered a bit. He goes to James' house where there are many Buddha symbols and a casket which falls down. Bradley says: "My God, that bloody casket has fallen on the floor! Some people were hammering in the next flat and it fell off its bracket. The lid has come off and whatever was inside it has certainly got out" (TS, 502). This is an important symbol for Charles, because it is full of demons, illusions, demonic icons, lust, jealousy and ego. As Conradi suggests, "the wooden casket as the cavern of his own mind" (Conradi, 313) which symbolizes the journey and inner self of Charles. When the casket falls, the senses of lust, greed and jealousy which attach Charles to the wheel, come out. When compared with Bradley, Charles seems to have a potential for recovering and gaining a new identity. However, the falling of the casket which is driven by demons

provokes egoistic feelings to reappear in Charles's identity. The recycling of demonic feelings such as ego and jealousy hinder the process of Charles's ability to gain a proper identity. At first, readers see signs of recovery like Charles's feeling regret for Titus's death which is highly important to prove his repentance. He says about Titus " Why had I not seized him and made a reality between us, given him my whole attention and taken him away from the ruthless unchiling sea? [...] I had to pretend to be young [...] he died because he trusted me [...] my vanity destroyed him" (TS, 459). He admits that he is the guilty one at the end. This is the significant difference between Bradley and Charles.

Another highly important point is that the confession of Charles is about the reality of Clement. Although he comes to Shruff End where Clement is from, he is not able to write about her due to his old vanity, but now he can tell the reality of Clement and accept his real love for her:

" Clement was the reality of my life, its bread and wine. She made me, she invented me, she created me, she was my university, my partner, my teacher, my mother, later my child, my soul's mate... She, and not Hartley, was the reason why I never married. She was certainly the reason why I did not seek and find Hartley at a time when it might have been quite easy to do so" (TS, 484).

Bradley however, is not able to confess his love to Arnold and he cannot explain why he writes his novel. Bradley does not have the chance to get rid of the prison in his mind. However, Charles is given a chance to evaluate himself and see his mistakes, but how well he can manage to gain his proper self-knowledge is suspicious.

Apart from the falling of the casket, forming a guilty conscious for Titus' death and, learning truth about Clement; there remains another evidence which can show a glimpse of Charles' getting out of his illusionary mind. His subconscious symbol is the sea monster which he claims to see at the beginning of his diary entries. He is afraid of drowning and is obsessed with it when Peregrine pushes him into the sea, into which he supposes that there is a sea monster, a serpent. Through the sea experience, he encounters his mind's creations and fears of drowning. Eventually he recovers both physically and mentally. Rescued with the superpower of James, he seems to overcome the illusion of the sea monster, his illusionary mind. Charles states "I saw [...] four seals, swimming so close to the rock that I could almost have

touched them. [...]. As I watched their play I could not doubt that they were beneficent beings come to visit me and bless me " (TS, 476). The sea monster becomes a trivial seal indicating that Charles has gotten rid of one of his illusions. Nevertheless, Charles has many illusions to deal with yet. The main problem lies in the identity of Charles. His sense of jealousy has not ended. He still envies James even though he says "I felt a deep grief [...]. Without James I was at last alone. How very much I had somehow relied upon his presence in the world, almost as if he had been my twin brother and not my cousin" (TS, 473). With the death of James, he states, " I feel regret, remorse, that I never got to know him better. We were never really friends and I spent a lot of my life stupidly envying him, nervously watching him, and exerting myself in a competition which he probably never knew existed " (TS, 496). Charles confession of the importance of James in his life was denied at the beginning of the novel. He realizes that he has envied him and cannot stop doing it. He tries to silence James by hiding his poems from being published which is still the evidence of his jealousy.

Charles admits "I cannot bring myself to look at them, even to glance at them, for fear that they should turn out to be embarrassingly bad! I had almost rather destroy them unread (TS, 483). Although Ellesmere constantly wants James' poems, Charles rejects giving them and confesses, "Even if James is the greatest poet of the century he must wait a little longer to be recognized. I think he will have to wait until after I am dead" (TS, 489). This statement is clear proof that Charles has not really changed because he is still in a dilemma and does not leave his jealousy behind. Charles cannot tolerate James' being famous when he is alive since Charles is the famous one and should be until he dies. That is his egoistic and dominant side. Silencing James is a sign of Charles's fear of James's magnetic attraction.

Unlike Charles, people in the story one by one seem to become free. James has already been freed and the alternative figure, the leading one. He practices dying with a smile on his face. At last, other characters also show signs of recovering and repentance. For instance, Lizzie gives up on Charles and his attraction. Rosina reunites with Peregrine. She says, "I can't imagine why I got so attached to you [Charles] " (TS, 434).

Everyone starts to make themselves free from power, vanity, ego and jealousy. They learn not to interfere with each other's lives and to live in their own paths. Although he identifies himself with Prospero, Charles is not able to set sail for new horizons to gain a new perception as he could. He cannot be said to have a proper knowledge yet, because Angie, the young girl the same age of Julian in **The Black Prince**, sends Charles a letter to explain her wish to give birth to his baby; so therefore, Charles accepts to meet her for lunch. This situation reminds the situation of Bradley and Julian in the first novel. Meeting with a girl, Angie who can only be the age of his daughter, still shows that Charles has not yet been fully developed; however, only he is more aware when compared with the first character, Bradley, in the first novel. Also, his settling down in James's house and silencing him by hiding his poems are serious issues which show that his ego still dominates him and he still envies James. Gradually, Charles settles down in James's house. Although at first he seems to be careful about the possessions of James, he says "At least I have now taken possession of the desk and collected my favorites" (TS, 481). Towards the end of the novel, he decides to give all of James's oriental items and books to the British Museum. In a way, Charles tries to eradicate the memory of James.

Like Charles, Bradley in **BP** also tries to silence the other characters; he even tells many lies about them in the novel. His lies can be seen after his death in the prison, with the help of Mr. Loxias who adds postscripts of other characters at the end which enlighten Bradley's lies and his illusionary mind. Bradley's situation is more pathetic than Charles'. Charles is at least given a chance to see some of his defects and to leave some of his illusions or attachments such as the sea monster. But he is not able to get rid of the romantic image of his childhood love Hartley. The main reason why Charles obsesses about Hartley is to bring back his youth. He is not in love with Hartley as already mentioned, but he is in love with his youth; as James once mentioned the same argument in the novel. In addition, he still envies James. After the death of James, Charles comments upon James's coming and last visit to him as "James had come to make his peace with me, but it was for his sake, not for mine, in order to break a bond, not to perfect it [...] he came, not with any ordinary desire for

reconciliation, but in order to rid himself of a last irritating preoccupation" (TS, 474-75). This is the reflection of Charles's selfish mind and perception.

Charles's desire for power and attention is still apparent when Lizzie and Charles meet towards the end of the novel; everything changes for Lizzie not for Charles though. While they are chatting and laughing, Charles's subconscious works hard to remember the very first letter from Lizzie which stated how much she loved him and desired to be loved by him. In the past, Lizzie was terrified to come back to Charles in case her love made her his slave. This is not the case for Lizzie anymore. Realizing the situation, Charles asks himself, "Am I sorry that fear has left her? There is a wicked tyrant in me that is. How did she manage it? " (TS, 495). Charles is full of jealousy when Lizzie stops loving him, because he wants to be loved and adored, as his subconscious indicates. He does not change in the sense of developing a less selfish view, free from selfish desires.

Consequently, when the two characters are taken into consideration, it can be seen that Murdoch does not change her protagonists. The characters who identify themselves with Hamlet and Prospero do not seem to understand them or change their visions. Prospero's humane approach to Ferdinand, Miranda and also to his brother shows his dignity and nobility. However, Charles does not seem to improve himself much except for leaving some of his attachments behind. Charles cannot be said to be as mature as Prospero, because when Peregrine is murdered by a terrorist, he does not seem sorry for him. He even states, "I am not really grieving for Perry [...] I cannot pretend I ever really loved him" (TS, 487). The end of the novel recycles old demonic feelings like jealousy and egoism in Charles. With the falling of the casket, his selfish and egoistic feelings of Charles arise which means that Charles fights with them again and again. This is a sign of repetition without recovery. Charles's meeting with a girl the same age as his daughter, shows that his remaining attachments are substituted by others. Charles now has the potentiality of having a baby because he has met the girl. So his egoism still exists. Charles tries to justify himself by saying, "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 [...] there is at least one proof that the light of self-satisfaction can illuminate the whole world"

(TS, 482). Here the concept of self-satisfaction is completely the opposite of what Murdoch has discussed so far in her novels and philosophical works.

CONCLUSION

Iris Murdoch's **The Black Prince** and **The Sea, The Sea** delineate a profound portrayal of the modern way of life and its effects on the main characters, Bradley Pearson and Charles Arrowby successively. **The Black Prince** and **The Sea, The Sea** are two prominent novels that convey Murdoch's philosophy and her ideas which are different from the ideas of nineteenth and the beginning of the twentieth century novels.

In the nineteenth-century although there is an order in society supported by the faith of God, the novelists of that time took their society for granted. However, in the twentieth-century when Murdoch writes, faith in God and order in society have disappeared and there are no longer deeply rooted inherent values; only lonely individuals. Writing with such an impoverished metaphysical background of the twentieth-century, Murdoch and her characters are left with the idea of free will. However, free will and self-satisfaction are not sufficient for Murdoch to make her characters' lives meaningful. She believes that without spiritual background, people get lost and become slaves of their egos, since the human mind works to protect its ego. Bradley Pearson in **BP**, and Charles Arrowby in **TS** are exactly the same characters under the bondage of their egos. As a solution, Murdoch supports mystical types of novels in which she attempts to express religious consciousness without a traditional God or church figure. She relates her solution to the Platonic philosophy which reaches "the Good", without God.

According to Murdoch, reaching "the Good" is not an easy path to choose. People need to learn how to get out of the prison of their minds prison which she symbolizes with Plato's allegory of a cave. However, escaping from the cave is the most challenging journey in people's search for a better identity. Many people, including Bradley Pearson and Charles Arrowby, fail to evolve because they have higher positions in their community. This status pumps their egoistic feelings. Thus, as an example to her solution for "the Good", Murdoch creates a character in **TS** called James, who has distinctive mystical and oriental background.

Chapter I deals with **The Black Prince** and Bradley Pearson's journey in the process of gaining self-knowledge. In this process, his journey is analyzed under a sub-chapter. It highlights Bradley Pearson's spiritual journey in relation to other characters, whereas the second chapter focuses on Bradley's process of gaining self-knowledge in relation to its Shakespearean context. The former sub-chapter deals with Bradley Pearson's subconscious forces such as the Oedipus complex and his homosexual desire in forming his identity. Apart from these repressed forces, there are other issues such as his jealousy, his dislike of women and his using them for personal selfish desire, inventing illusions and egoistic feelings together with the lack of understanding in human psychology and the absence of communication abilities. His so-called love for Julian, and the contradictory post-scripts, are the other themes that have been discussed in this sub-chapter.

The second chapter examines Bradley's search for a better identity which is embedded into a Shakespearean context. Here, his Oedipal complex has been discussed in parallel to his identification with Hamlet along with their common features. Bradley Pearson's other sub-conscious force, his homosexuality, is also discussed in this sub-chapter in some relation to Bradley's unusual comment of **Hamlet**. His narcissistic love and examples from **Twelfth Night** also make reference to Bradley's homosexuality.

Another reference to Shakespeare has to do with Bradley's writing a novel in order to become famous. He deals with literature and finds Shakespeare unique; thus taking him as a role model. However, he could not succeed in writing a proper realistic novel. He tries to experience the same scenes and moments of **Hamlet** in his private life, which cause a great deal of problems for him and for the characters around him. As he assigns roles from **Hamlet**, he deludes himself and believes in what he has created. In his illusionary mind, Julian becomes Ophelia, Rachel becomes Gertrude, Arnold takes the role of Claudius and he identifies himself with Hamlet. This kind of role assignment to experience the scenes of Hamlet in his life, misleads Bradley in his decision-making process. Apart from **Hamlet** references, comedies such as **As You Like It** and **Twelfth Night** address cross-dressing issues which imply Bradley's homosexuality. By going to prison Bradley does not show

any sign of gaining self-knowledge. He goes on desperately struggling in his mind's cave in the end.

In the third chapter, **The Sea, The Sea** and its main character Charles Arrowby are analyzed. Charles Arrowby wrestles with his spiritual journey to form a better identity. This character is the absolute authority on the theatre stage. Like Bradley Pearson, Charles does not care about women and he is not respectful of their love affairs. His power as a stage director is magical and he is described as a sorcerer. In terms of this magic, Charles resembles Prospero in **The Tempest**. While directing plays, he adds magical allusions to plays to attract the audience. As a stage director, he knows Shakespearean plays very well but he is the most ignorant one at the same time, because both Bradley and Charles assign Shakespearean roles of hero and heroines to other characters in the novels. They try to revive the scenes of Shakespearean plays forgetting that they are just literary pieces of work. Identifying himself with Prospero, Charles assigns roles to the others: Lizzie becomes Ariel and Gilbert becomes Caliban in the sense that he serves Charles. Apart from **The Tempest**, there are references to **As You Like It** in **The Sea, The Sea**.

One of the common themes in these Shakespearean plays and **TS** is the natural setting and its effects on the main characters. Settings like Arden Forest or the sea have certain outcomes like isolation and removing oneself from civilized society. Another common theme in these plays and **TS** is the implication of homosexuality in Charles' character. Playing the role of Rosalind, Lizzie needs to change her role from female to male during the play. Realizing Lizzie when she cross-dresses as a male certainly implies Charles' suppressed feeling of homosexuality because it is then that he falls in love with her.

In addition to Shakespearean allusions in the forming of Charles's identity, there are other issues that have been analyzed. Charles' blindness and jealousy are similar characteristics of Bradley. Just as Bradley captures Julian in Patara, Charles captures Hartley who is his childhood love. Revealing the old, romantic and pure feelings for Hartley is the total illusion as she is married and old now, the reality which Charles does not want to accept. His illusion pumps his vanity and ego which lead to the

death of Titus; thus, his blurry vision has a dangerous impact on the people around him. Not only Charles, but also the other characters in this novel are in a state of ignorance. They are not really happy or satisfied with their lives. They experience the effects of the modern world which Murdoch tries to fight by creating alternative figures like James, who embodies Murdoch's philosophy of reaching "the Good".

When compared with Bradley, Charles can be regarded as luckier by having James as a guide; however, Charles' worldly attachments are so plentiful that although he manages to leave a few of them, most of them are still feeding his egoistic desires. Although James is a guide, Charles does not show a complete purification of egoistic identity. He seems to regret Titus's death, but is still jealous of James, even after James dies. He tries to silence James by not allowing his poems to be published. Moreover, his meeting Angie, whose age is that of Julian in **BP**, leads him to feel the same egoistic self-satisfactory desires.

Since the two novels both show the journey and education of the main character, they are closely related to the formation of the self. In both novels there is a common theme which is the characters' spiritual journey to gain proper identity. There are also references to Shakespeare. The most common reference in **BP** is to **Hamlet**, while in **TS**, it is to **The Tempest**. Bradley writes a novel and Charles directs plays on the theatre stage. Both deal with literature and Shakespeare. Because of their literary activities, Murdoch can easily convey her own ideas about Shakespeare whom she sees as unique, invisible, non-didactic, non-abstract and realistic. She appreciates Shakespeare's technique in forming his characters; one reason is that Shakespearean characters do not take the society for granted, which is the exact opposite of nineteenth-century novels. What makes Shakespeare unique for Murdoch is not taking his society for granted. He even changes the roles, and the gender of his characters during the play. By applying cross-dressing in his works, he opposes the strict or conventional rules of his society, thus it can be deduced that gender transition in the forming of his characters makes him distinctive.

In the end of both novels the transformation of identity is not achieved. After the falling of the demonic casket and struggle with dangerous feelings of jealousy,

hatred and desires, Charles is captured in a vicious circle. As for Bradley, he literally goes to prison and to the cave again. His identity remains the same throughout the novel. This can be understood from the post-scripts of other characters who tell the complete opposite of what Bradley has written in his novel. Murdoch's aim here is to mirror the egoistic side of the readers and people in general and guide them to search for a better identity, deprived of egoistic desires and jealousy. To do this effectively, she evokes the help of Shakespearean heroes and heroines to exemplify her purpose and to make her philosophy clearer. For instance, the sense of anger can be seen both in **The Tempest** and **Hamlet**; however, both plays do not end with their characters' anger. Both protagonists change their visions to a better one. While doing so, they always question which actions will be better to take. They do not choose the easy way such as killing their antagonists, but they always use their conscience to alter the evil side of their personality which is triggered by ego - that is what this thesis aims to show as well.

In short, the references from Shakespearean characters are to show both the philosophy of Murdoch along with her admiration of him as a literary figure, and to indicate the egoistic side of humankind and how to deal with it. Bradley and Charles are only micro examples of the people in general, to display the main weaknesses of people caused by egoistic desires and why humankind needs a spiritual journey to control this monstrous power. Therefore, the main point in this thesis which has been discussed is the main characters' illusionary world due to their identity problems and their search for better identities, which end up in disappointment in terms of spiritual development in both novels.

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