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Tez Danışmanı: Prof. Dr. Belgin ELBİR

Tez Jürisi Üyeleri

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Tez Sınav Tarihi:……

ÖZET

Bu çalışmanın amacı Iris Murdoch'ın romanları: *Nuns and Soldiers*', *The Philosopher's Pupil* ve *The Black Prince*'ı farklı alanlarda çalışılmış olan Mikhail Bakhtin'in roman kuramı temelinde incelemektir.

Çalışmanın giriş bölümü Iris Murdoch hakkında kısa bir bilgi ve Bölüm I Iris Murdoch ve Bakhtin'in roman kuramını Çokseslilik ve Karnaval olarak iki ayrı bölümde vermektedir. Bakhtin'in romanda çokseslilik kuramına göre, roman kahramanları doğası gereği, yazar söyleminin nesnesi değildirler yalnızca, aynı zamanda kendi doğal söylemlerinin öznesidirler. Bir karakterin bilinci bir başkasını bilinci olarak, diğer bir deyişle bir başka bilinç olarak verilir. Ama aynı zamanda bir nesneye dönüştürülemez, kapatılamaz ve yazarın bilincinin basit bir nesnesi haline gelmez. Çoksesli romanda bir karakterin kendisi ve dünyası hakkında söyledikleri, genellikle yazarın sözü kadar ağırlıklıdır ve yapıtın yapısı içerisinde olağanüstü bir bağımsızlığa sahiptir. Yazarın söyledikleri ile birlikte tınlar ve özel bir şekilde hem yazarın sesiyle tınlar hem de diğer karakterlerin eksiksiz ve eşit ölçüde geçerli sesiyle birleşir.

Bakhtin'e göre karnaval, bir sahnesi olmayan ve icracılar ile izleyiciler arasında ayırım yapılmayan bir göstergedir. Karnavalda herkes etkin birer katılımcıdır. Dolayısıyla karnaval ediminde herkes bir araya gelir, birleşir. Katılımcıları karnavalın içinde yaşarlar. Yürürlükte olduğu müddetçe bu yasayla yaşarlar. Kısacası, bir karnaval hayatı sürerler. Karnaval dışı, yani sıradan bir hayatın yapısı ve düzenini belirleyen kurallar ve kısıtlamalar askıya alınır. Karnaval hayatı alışılmışın dışında olduğu için "ters yüz edilmiş bir hayattır" denilebilir.

Giriş bölümü Iris Murdoch'ın romanları incelenirken Bakhtin'in roman teorisinin hangi yönlerinin etkili olacağı hakkında bilgi vermektedir. Ayrıca, bu bölüm Bakhtin'in kuramının anahtar noktalarını ve bunun romanın incelenmesinde hangi açılardan belirleyici olabileceğini içermektedir. Ters yüz edilmiş bir hayat, insanlar arasında özgür ve samimi bir temas, tuhaflık, uygunsuz birleşmeler ve dinsel saygısızlık önemli karnaval kategorilerindendirler.

Bölüm II *Nuns and Soldiers*'ın Bakhtin'in roman kuramı ışığında, romana çokseslilik ve karnaval yaklaşımları incelenmesini içerir. Bu bölüm Bakhtin'in roman kuramı ışığı altında karnaval(cı) edebiyat özelliklerinin romanda yansıması ışığında incelenir. *Nuns and Soldiers* romanında karakterlerin özgün ve özgür sesleriyle birlikte hayata bakışlarında karnavalcı yaklaşımları olduğu gözlenmiştir.

Bölüm III *The Philosopher's Pupil*'ın Bakhtin'in roman kuramı karnaval ve çoksesli söylem ışığında incelenmesini içermektedir. Karnaval, Karnaval(cı) atmosfer ve kahramanların Karnaval(cı) dünya görüşleri romana hangi açıdan yaklaşıldığı konusunda etkili olmuştur. Bu romanda karnaval kategorilerinden ters yüz edilmiş bir hayat, tuhaflık ve dinsel saygısızlık öne çıkan özelliklerdir.

Bölüm IV *The Black Prince* 'in Bakhtin roman kuramı ve romana çoksesli ve karnaval(cı) bir yaklaşım çalışmasını içerir. Bu bölümde roman söyleminin çoksesli yapısı, anlatıcı ve yazar arasındaki mesafe ve karnaval havasında yazmak romana yaklaşım biçimini belirlemiştir. *The Black Prince* romanında Iris Murdoch'ın roman anlatıcısını otoriter bir söylemden uzaklaştırmak için romanın ilk ve son bölümlerine farklı karakterler tarafından yazılmış bölümler eklediği gözlemlenmiştir.

Çalışma Iris Murdoch'ın yazım biçimi ve felsefesinin Bakhtin'in roman kuramı ile nasıl ve ne kadar uyuştuğu konusunu açıklamasıyla son bulur. Her üç romanda da bağımsız ve kaynaşmış seslerin ve bilinçlerin öne çıktığı gözlenmiştir.

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ABSTRACT

The aim of this dissertation is to interpret Iris Murdoch Novels: *Nuns and Soldiers, The Philosopher's Pupil* and *The Black Prince* on the basis of Mikhail Bakhtin's theory of the novel, which have become influential in many fields.

The Introduction gives brief information on Iris Murdoch. Chapter I gives an outline of Iris Murdoch and Bakhtin's theory of the novel and it is divided into two parts as Dialogism (Polyphony), and Carnivalesque. A polyphonic novel, according to Bakhtin, contains a plurality of unmerged consciousness, a mixture of 'valid voices' which are not completely subordinated to authorial intensions or the heavy hand of the omniscient authorial/narrational voice. That is, the character's voice is equally important and 'fully weighted' as the author's own, and the former cannot be simply viewed as a 'appendage' of the latter. In other words, in polyphonic novels the hero's word possesses extraordinary independence in the structure of the work; it sounds, as it were, *alongside* the author's and with the full and equally valid voices of other characters'.

The carnival is an event in which all the established norms and institutions of the society are satirised. In this event 'the people' with all their diversity and plurality find power, and 'the King' along with the other canonical institution of the society becomes just one among the many. The people show themselves as they really wish themselves to be; clowns and the fool become the privileged figures of this cultural event. This is not an exact reversal of values. Therefore, there would be no point of authority for one specific person or ideology. To Bakhtin, everybody takes an active part in the carnival.

The information given in the Introduction is about what aspects of Bakhtin's theory will be influential while studying Iris Murdoch's above novels. Also, the Introduction includes the key points of the Bakhtin's theory and in what ways it can determine the central issues of this dissertation.

Chapter II includes the study of *Nuns and Soldiers* in its relation to Bakhtin's theory of the novel, and an approach to the novel the carnivalesque and the polyphonic nature of the discourse. This section focuses on carnivalesque attitude to the world and a dialogised relation among the characters on the basis of Bakhtin's theory of the novel: dialogism and carnivalesque.

Chapter III includes the study of the *The Philosopher's Pupil* in its relation to Bakhtin's theory of the novel: the carnivalesque and the polyphonic nature of the discourse. The carnivalesque, laughter is used to determine in what way the novel is approached in this section. The carnivalistic categories, bringing upside -down, debasement of theology and discrowning of the carnival king are observed.

Chapter IV includes the study of *The Black Prince* in its relation to Bakhtin's theory of the novel and an approach to the novel in terms of dialogism (polyphony) carnivalesque. In this section the polyphonic nature the novelistic discourse, the distance between the author and the narrator, and carnivalesque mood of writing determined the way the novel is approached.

The dissertation concludes with a brief explanation of how Iris Murdoch's writing style and philosophy reflects Bakhtin's theory of the novel and where Iris Murdoch stands in the writing world. In all the three of the above mentioned novels the characteristics of the polyphonic novel and the carnivalized literature are observed.

CONTENTS

INTRODUCTION

This dissertation aims to study three of Iris Murdoch's Novels: *Nuns and Soldiers, The Philosopher's Pupil,* and *The Black Prince* on the basis of M. Mikhail Bakhtin's theory of the novel. Bakhtin's theories focus primarily on the concept of dialogue and on the notion that language - any form of speech or writing - is always a dialogue. This notion of dialogue focuses on the idea of the social nature of dialogue, and the idea of struggle inherent in it. In Bakhtin's theories dialogue consists of three elements: a speaker, a listener/respondent, and a relation between the two. Language - and what language says-ideas, characters, forms of truth - are always thus the product of the interactions between - at least - two people.

Iris Murdoch's Novels: *Nuns and Soldiers, The Philosopher's Pupil,* and *The Black Prince* will be studied with a Bakhtinian approach in this dissertation because Murdoch's philosophy of art shares some important features with Bakhtin's dialogism. Both Iris Murdoch and Bakhtin give great importance to representation of characters who have their own voices in the text; that is, they both believed that the voices in the novel should consist of independent voices which are fully equal, become subjects of their own right and do not serve the ideological position of the author. Also, for both Murdoch and Bakhtin the novel is a privileged genre, which will be furthered discussed in the following chapter.

Another important reason why Murdoch's above novels are decided to be studied with a Bakhtinian approach is Bakhtin based his theory of *dialogism* on the analysis of Dostoevsky's work; and significantly, Murdoch was influenced by Dostoevsky. This influence is clearly stated by Murdoch in an interview with Michael O. Bellamy, "I personally feel much closer to Dickens and Dostoevsky than I do to James Joyce and Virginia Woolf" (Bellamy, 1977: 136). And she adds, "There's truthfulness of great art which one sees in the

great nineteenth century novels…[by] Jane Austen, Charles Dickens, Emily Bronte, George Eliot and, of course Henry James, whom I love. I also love the Russian novel…of Tolstoy and Dostoevsky" (Bellamy, 1977: 136). Moreover, the breadth of her art, the richness of her style and, significantly, her resemblance to Dostoevsky's style is emphasized by David J. Gordon. Gordon writes, "In her vividly charismatic or vulnerable characterizations and in her urban settings, she resembles Dickens and Dostoevsky" (Gordon, 1995: 4).

Peter Conradi focuses on Dostoevsky as an influence on Murdoch's work. Conradi suggests that Murdoch's realism itself is clarified by Dostoevsky's description of his own, which includes what "the majority call fantastic and exceptional". Conradi discusses another aspect of the Dostoevsky connection: "Both Murdoch and Dostoevsky use their fiction, not simply to advocate, but to test out, sometimes to the breaking point, their own positives, their best beliefs" (Conradi, 1989: 20). Furthermore, below explanation of Murdoch's philosophy of art by Gordon also shows her Dostoevsky resemblance:

> Murdoch indeed likes to set up and knock down characters who come close to speaking for her, and as a result, her art, while giving pleasure, resembles a religious discipline, a way of seeking her own "unselfing" as well as that of her characters. In intense moments, her art seems to turn against language itself or against the art of fiction, as if to say that art should be created for the sake of forsaking art or that art's resistance to form should be no less radical than that of life itself. I am suggesting that there is peculiarly Russian seriousness about Iris Murdoch's fiction, for all its English worldliness and charm. Byatt observes that her way of rendering the spiritual progress of her characters makes her the truest modern heir of Dostoevsky.
>
> (Gordon, 1995: 4)

In Bakhtin's dialogics - a system of literary analysis developed by emphasizing that meaning develops from the interplay of different voices in the text; that is, dialogical voices in a novel represent multiple and unmerged voices - *carnivalization* becomes a linking, within a

discourse, such as a novel, of different, disparate qualities, such as the sacred and the profane, the high and the low, formal and informal, and so on.

Bakhtin discusses the idea of dialogue, or the dialogic, arguing that all words or utterances are directed toward an answer, a response. In everyday speech, words are understood by being taken into the listener's own conceptual system, filled with specific objects and emotional expressions, and being related to these; the understanding of an utterance is thus inseparable from the listener's response to it. All speech is thus oriented toward what Bakhtin calls the conceptual horizon of listener; this horizon is comprised of the various social languages the listener inhabits/uses. Dialogism is an orientation toward the interaction between the various languages of a speaker and the languages of a listener.

Bakhtin focuses on the multi-layered nature of language, which he calls heteroglossia. Not only are there social dialects, jargons, turns of phrase characteristic of the various professions, industries, commerce, of passing fashions, and so on, but also socio-ideological contradictions carried forward from various periods and levels in the past. Language is not a neutral medium that can be simply appropriated by a speaker, but something that comes to us populated with the intentions of others. Every word tastes of the contexts in which it has lived its socially-charged life.

According to Bakhtin, the writer of prose is always attuned to his/her own language(s) and alien languages - the languages of listeners-, and uses heteroglossia - employs a variety of languages - to always be entering into dialogue with readers. The fiction writer is always directing his/her 'speech' - writing - toward the possible responses of readers, and is always trying to find more things to say, more ways to say it, so that readers can understand the message(s). This diversity of voices which is heteroglossia is the fundamental characteristic of prose writers, and of the novel as a genre.

In Bakhtin's view, words are living entities, things that are constantly being employed and partly taken over, carrying opinions, assertions, beliefs, information, emotions and intentions of others, which we partially accept and modify. All speech is dialogic, has an internal polemic, and this is most fully exploited by the novel, particularly the modern novel.

Bakhtin shows how the variety of voices - each with their different community of discourse - makes up a modern novel. Novelists have long realized that even if a single viewpoint is adopted - first person narrator or omniscient author - all characters nonetheless have to act consistently, according to their inner motivations, speaking a language that convincingly expresses their goals and characters.

Polyphony - multi-voiced - is a term found in the writings of Bakhtin, where it is equivalent to *dialogic*; thus a polyphonic novel is one in which several different voices or points of view interact on more or less equal terms. Bakhtin describes the term in *Problems of Dostoevsky's Poetics*. In 'Discourse in the Novel', *Dialogic Imagination* Bakhtin describes *heteroglossia* - having many written or spoken voices; or different discourses under the main ideology of the work. In *Rabelais and His World* and in *Problems of Dostoevsky's Poetics* Bakhtin describes the term *carnival*- which means contravening expected social, ideological, and traditional norms using different voices as a subversive move. Carnival resembles Bakhtin's concepts of dialogue, polyphony, and heteroglossia. As explained in *Problems of Dostoevsky's Poetics*, the carnivalistic line of development in the novel that leads to Dostoevsky has its origins in the serio-comical genres. The serio-comical genres capture 'a specific *carnival sense of the world*' best characterized by an 'atmosphere of *joyful relativity*'.

Polyphony is the distinguishing characteristic of a particular kind of novel, the polyphonic novel. In *Problems of Dostoevsky's Poetics*, Bakhtin explains how Dostoevsky creates the polyphonic novel by repositioning the idea of the novel, its truth, within multiple

and various consciousnesses rather than a single consciousness and by repositioning the author of the novel alongside the characters as one of these consciousnesses, creator of the characters but also their equal. Bakhtin claims that this new kind of novel is no longer a direct expression of the author's truth but an active creation of the truth in the consciousnesses of the author, the characters, and the reader, in which all participate as equals. As it is explained by Bakhtin this truth is a unified truth that nonetheless requires a plurality of consciousnesses. To Bakhtin, it is quite possible to imagine and postulate a unified truth that requires a plurality of consciousnesses, one that cannot in principle be fitted into the bounds of a single consciousness. This consciousness, to Bakhtin, is -by its very nature- *full of event potential* and is born at a point of contact among various consciousnesses. Such a unified truth, the unified truth of the polyphonic novel, combines several autonomous consciousnesses into a higher unity.

In "Discourse in the Novel", *The Dialogic Imagination* Bakhtin focuses on the question of literary forms or genres as examples of dialogic form. He focuses particularly on the contrast between poetry and novels. He says that poetry, historically, has always been the privileged form. Bakhtin makes distinctions between poetry and prose. Bakhtin writes that language operates differently, or is used differently, in fiction and in prose than in poetry; these genres have a different conception of how meaning is created than does poetry. In fact, Bakhtin says, the novel is more oriented toward the social/historical forms of rhetoric than toward the particular artistic or aesthetic ideas present at any particular moment, while poetry focuses primarily on aesthetic concerns and only secondarily on other aspects of social existence.

Bakhtin contrasts that notion of dialogue to the idea of monologue, or the monologic, which are utterances by a single person or entity. Bakhtin opposes monologic language to heteroglossia, which is the idea of a multiplicity of languages all in operation in a culture. Heteroglossia might be defined as the collection of all the forms of social speech, or rhetorical modes, which people use in the course of their daily lives.

In addition, Bakhtin emphasizes the centrifugal forces that decentralize and disunify. To Bakhtin every utterance participates in the 'unitary language' - in its centripetal forces and tendencies - and at the same time partakes of social and historical heteroglossia - the centrifugal, stratifying forces. These centrifugal, stratifying forces of heteroglossia produce a complex mixture of languages that is also, and equally, a mixture of attitudes or points of view about the world. Bakhtin emphasizes for any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world. All words have the 'taste' of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. This complex mixture of languages is not merely a mixture, however, but a dialogised heteroglossia, a viewing of each language from the perspective of another.

Bakhtin's *Problems of Dostoevsky's Poetics* asks what is peculiar to Dostoevsky's art, how and why it differs from that of other novelists. It focuses on the role of the hero in Dostoevsky's novels, the way ideas are presented in the novels and finally the special use of language and dialogue in the novels. Bakhtin writes that there are some central motifs of Dostoevsky's writings: the relativity and ambivalence of reason and insanity; the theme of the final moments of consciousness; the theme of sensuality which penetrates the loftiest sphere

of consciousness and thought; the theme of the total 'impropriety' and 'unseemliness' of a life cast off from its folk roots and from faith.

Bakhtin is a philosopher rather than a literary theorist. And his main concern in everything he wrote was largely ethical. One of his main concerns in "Art and Answerability" is the particularity of each individual self and the ethical question of responsibility and answerability. An ethical relationship between the author and the hero is an aesthetic one which is summarized by Sevda Çalışkan:

> In Bakhtin's thought, the most "ethical" relationship, one that respects both the particularity and plurality of ac-performing and consciousness is an aesthetic relationship, which is developed in his long treatise titled "Author and Hero in Aesthetic Activity". In this essay Bakhtin cautions the reader right from the start that the "author" in question is not "author as person" but "author as creator", and the hero is not simply a character, but an image of a human being seen as a totality… "what makes a reaction specifically aesthetic is precisely the fact that it is a reaction to the whole of the hero as a human being".
>
> (Çalışkan, 2006: 5)

The novels have been chosen with regard to their diverse significance in the study. *Nuns and Soldiers* has been chosen as a significant example of representation of female voices as well as those of males and, also, as a significant example of dialogically carnivalized work. *The Philosopher's Pupil*, on the other hand, has been chosen with regard to its being one of the ingeniously plotted novels of Murdoch with its significant carnivalistic elements and its significant carnivalistic setting. Moreover, *The Philosopher's Pupil* has significant resemblance to Dostoevsky's work as mentioned by Harry Walsh, "Iris Murdoch's novel *The Philosopher's Pupil* is replete with motifs found in Dostoevsky's writings" (Walsh, 1991: 222). *The Black Prince*, on the other hand, has been chosen as an example of Murdoch's first-

person novels where Iris Murdoch uses a significant plot structure that enables her to avoid the dominance of a single voice.

This study is grounded in Bakhtin's theory of the novel in terms of its carnivalistic and polyphonic characteristics. Thus, the characters' carnivalistic attitude to the world, their struggle against centripetal forces as well as their consciousness will be examined. In addition, the combat of different voices and the carnivalistic elements like , the characters' experiencing a renewal, their standing on the threshold while asking the ultimate questions of life and death, and examples of carnivalistic elements of degradation, debasement, fantastical, grotesque and carnivalistic contrasts will be discussed as much as they are observed in the novels. The method of the study will be text analysis in order to explore the elements of the polyphonic and carnivalistic representation in the novels.

CHAPTER I- IRIS MURDOCH AND BAKHTINIAN THEORY OF THE NOVEL

Iris Murdoch was born on July 15, 1919 in Dublin, Ireland to Anglo-Irish parents. Her family moved to London when she was one year old. After winning a scholarship to Oxford College, she studied philosophy and classics, including Greek and Latin. She graduated in 1938, just before World War II, and was drafted into the civil service as a Treasury worker. After the war, she continued working for the government as an administrative officer with the United Nations Relief and Rehabilitation Administration in Belgium and Austria. While on the European continent, she came in contact with both Jean-Paul Sartre and Raymond Queneau, the French novelist. She returned to Oxford for an advanced philosophy degree and studied with Ludwig Wittgenstein. After receiving her degree, she took a teaching post at Oxford, which she maintained until she was nearly sixty years old.

Iris Murdoch - a novelist and philosopher who lectured in philosophy - is a prolific writer and produced in her lifetime twenty- six novels, eight books of philosophy, and eight plays as pointed by Maria Antonaccio and William Schweiker:

> The work Iris Murdoch occupies a distinctive place in the field of contemporary moral inquiry. As a noted philosopher and one of the most gifted and prolific novelist of the twentieth century, Murdoch has anticipated and shaped many of the issues central to recent ethics, including the relation between human identity and ideas of the good, the effect of the modern critique of religion on moral life and thought, the relation between ethics and literature and contemporary debate about liberalism.
>
> (Antonaccio & Scweiker, 1996: xi-xii)

Her writing career began in 1952 with *Sartre: Romantic Rationalist*, a critical assessment of his writings. She published four novels in the 1950s, starting with her first novel, *Under The Net*, in 1954. It was at Oxford in 1956 that she met and married John Bayley, a professor of English literature and also a novelist. She went on to produce twenty-

five more novels until 1995, around the time when she began to suffer the early effects of Alzheimer's disease.

Murdoch was awarded the Booker Prize in 1978 for *The Sea, the Sea*. In 1987 she was made a Dame Commander of the Order of the British Empire for her scholarly achievements. In 2001 her first published novel, *Under the Net*, was selected as one of the 100 best English-language novels of the 20th century by the editorial board of the American Modern Library.

Several of her works have been adapted for the screen, including the British television series of her novels *An Unofficial Rose* and *The Bell*. J. B. Priestley dramatized her 1961 novel, *A Severed Head*, which was directed by Richard Attenborough in 1971, and starred Ian Holm. Richard Eyre's film, *Iris* (2001), based on her husband's memoir of his wife as she developed Alzheimer's disease, starred Dame Judi Dench and Kate Winslet respectively as the older and younger versions of Dame Iris Murdoch. When Iris Murdoch died in February 1999, she was described by A S Byatt, amongst many others, as one of the most significant British writers of the twentieth century.

As a working moral philosopher and novelist, Murdoch centres her themes on fundamental moral concerns. Rubin Rabinovitz writes, "The chain of evil can be broken only by one who is willing to sacrifice himself in Christlike fashion, to absorb the evil and suffering into himself without yielding to the temptation of causing others to suffer" (Rabinovitz, 1970: 28). Murdoch explores concepts of freedom, the problematic nature of sexual desire, goodness, strategies for dealing with intense suffering, and she celebrates the redemptive power of love while illustrating its fragility. All such issues are framed in an

imaginative exploration of the ways human consciousness can be expressed in art and conducted by means of fascinating experimentation with the novel form.

Murdoch's background as a philosopher is observed in some of her fiction. Some direct philosophical restatement is particularly prominent in *The Black Prince*. Its primary themes are the possibility of glimpsing at eternal truth through the experience of erotic love, and possibility of presenting truth through the creation of art. Murdoch believed that people go through life with only a limited sense of truth since our 'everyday' world is a world of illusion. Behind this world however is a world full of 'ideal forms'. It is this world, which contains truth, which Bradley Pearson, the main character of *The Black Prince*, is able to touch upon as a result of his experience with erotic love. Structurally, Murdoch's tendency to shift into philosophical discourse while telling her stories may be slightly disconcerting and difficult for some to follow. Her use of philosophy often gives her novels a fragmented style. Overall, her ability to merge philosophy and fiction, however, leads to a profound reading experience.

Murdoch's novels are filled with dark humour and undercutting of the civilized surface of the usually upper-class milieu in which her characters are observed. Her characters are manipulated to represent abstract ideas as explained by Rabinovitz, "Miss Murdoch has sacrified novelistic virtues to emphasize the philosophical theme" (Rabinovitz, 1970: 28).
She uses comic incidents, violence and accidents as plot device She often included atypical gay characters in her fiction, most notably in *The Bell* (1958) and *A Fairly Honourable Defeat* (1970). She also frequently wrote about a powerful and almost demonic male 'enchanter' who imposes his will on the other characters. Murdoch's background as a philosopher mingles

with her talent as a novelist which results in a dark humour as also explained by Rabinovitz in the review of *The Fairly Honourable Defeat*:

> The gloominess of the philosophical theme of the novel is offset by multitude of comic incidents which here, as in her earlier fiction, gives Miss Murdoch a chance to display her inventive skill.
>
> (Rabinovitz, 1970: 28)

Murdoch finds the 'human condition' romantic, and suggests that the kinds of novels that work as art are driven by representations of 'real,' complex human characters. She prefers the nineteenth-century novel, and criticises the eighteenth-century and twentieth-century fiction. She says that "the eighteenth century was an era of rationalistic allegories and moral tales. The nineteenth century (roughly) was the great era of the novel: and the novel throve upon a dynamic merging of the idea of person with the idea of class. Because nineteenth-century society was dynamic and interesting and because (to use a Marxist notion) the type and the individual could there be seen as merged, the solution of the eighteenth-century problem could be put off" (Murdoch, 1998: 28). Murdoch suggests that the nineteenth-century class struggle can now be discussed because the structure of society has become less dynamic in the era of the stabilized welfare state. To continue:

> If we consider twentieth-century literature as compared to nineteenth-century literature, we notice certain significant contrasts. I said that, in a way, we were back in the eighteenth century, the era of rationalistic allegories and moral tales, the era when the idea of human nature was unitary and single. The nineteenth-century novel …was not concerned with 'the human condition'; it was concerned with real various individuals struggling in society. The twentieth-century novel is usually either crystalline of journalistic; that is, it is either a small quasi-allegorical object portraying the human conditions and not containing 'characters' in the nineteenth-century sense, or else it is a large shapeless quasi-documentary object, the degenerate descendent of the nineteenth-century novel, telling, with pale conventional characters, some straightforward story enlivened with empirical facts.
>
> (Murdoch, 1998: 32)

Iris Murdoch admired the great nineteenth-century English and Russian novels written by Tolstoy, Dostoevsky, James, Dickens, and Eliot. With her books, she wanted to replicate the complex characterization and detailed scenery of those authors. In comparison, she believed twentieth -century novels to be weak and uninteresting. In her effort to recreate a nineteenth-century style of fiction, Murdoch combined a variety of techniques, so that her novels usually contained the intrigue of a thriller, the twists of an adventure story.

In *Against Dryness* Murdoch attacks romanticism. Romanticism, she believes, has turned increasingly upon itself and offers self-sufficient images and symbols as a consolation for the loss of the real world which had been the exclusive concern of the nineteenth-century novel. She says:

> The connection between art and moral life has languished because we are losing our sense of form and structure in the moral world itself. Linguistic and existentialist behaviourism, our Romantic philosophy, has reduced our vocabulary and simplified and impoverished our view of the inner life. . . . For political purposes we have been encouraged to think of our selves as totally free and responsible, knowing everything we need to know for the important purposes of life.
>
> (Murdoch, 1998: 46)

Murdoch's novels display an extraordinary power of creative-intelligence. As Richard Todd points out "both her views and her practice are deeply revealing about the novel today" (Todd, 1984: 13). Murdoch's talent as a writer and how her art brings together great authors is clearly described by Gordon:

> The worldly charm and shrewdness of her comedies of manners remind us of Austen and James. Her strong passages evoke the precedent of George Eliot, a connection forcefully made by Bloom, Byatt and Conradi. Her tendency to motivate characters by sudden impulses rather than by considerations of money and social advantage reminds us of Emily Bronte, as well as of Hardy and

> Lawrence, and these names come to mind again in the way Murdoch's language infuses the thoughts and acts of persons, even nature's movements, with the aura of the godlike and demonic.
>
> (Gordon, 1995: 4)

Murdoch's novels - set in contemporary English middle-class society – are informed by a range of philosophical concerns centring moral responsibilities, individual freedom, the nature of love and the possibility of actively pursuing goodness. Antonaccio and Scweiker write, "Murdoch anticipated many developments in contemporary ethics while simultaneously reopening issues in the history of ethics. Her own moral philosophy centres on the individual in relation of the Good, an individual who must undergo nothing less than spiritual journey in order to become morally better" (Antonaccio & Scweiker, 1996: xiv).

Murdoch's independence and power as a thinker also give her the authority to subvert and enrich the novel with forms from other genres. Drawing from British intellectual discourse, Murdoch uses a strong and independent style in her texts. Heusel points out:

> From the start of her writing career, Iris Murdoch has chosen to associate, often with a wonderfully savage wit, the dance of shadows with that congeries of emotion called romantic or erotic love. In novel after novel she has mercilessly anatomized the delusions of love, returning often to familiar combinations - overly cerebral male in pursuit of ordinary female, for instance - and insights. "A human being hardly ever thinks about other people," one of the characters in *Bruno's Dream* says and the character goes on as: "He contemplates fantasms which resemble them and which he has decked out for his own purposes."
>
> (Heusel, 1995: 257)

The early novels of Murdoch were lively, sardonic and highly original. Her recent novels - from approximately *A Fairly Honourable Defeat* onward - are far more freely structured, and they have become funnier. Her characters manifestly stand for abstract values;

they are figures in a pattern of moral design and significance. The question in her fiction is not what happens but why. Her great talent in storytelling can be observed in the below explanation by Gordon. He writes:

> Murdoch is a wonderfully gifted storyteller but a storyteller of a special kind, one who not only delights us with an abundance of sensuous details, finely observed and resourcefully invented, but also makes ideas come alive as she does so. The most distinctive quality of her fiction is the way she mythicized everyday life, making "spiritual significance" out of imaginary characters and dramatically exciting action. In an interview with Jeffrey Meyers, she cites Shakespeare as her supreme model in this enterprise – "the absolutely prime example of how we ought to tell a story: invent characters and convey something dramatic which the same time has deep spiritual significance.
>
> (Gordon, 1995: 2)

Murdoch's view of art and artist's duty suggest that the artist's duty is to create the best s/he can. She writes, "I do not think that the artist has a duty to society. A citizen has a duty to society, and a writer might sometimes feel he ought to write persuasive newspaper articles or pamphlets, but this would be a different activity. The artist's duty is to art, to truth-telling in his own medium, the writer's duty is to produce the best literary work of which he is capable, and he must find out how this can be done" (Murdoch, 1998: 18-25). Murdoch was against the idea that she used her novels to stage her ideas as she says in an interview:

> I might put in things about philosophy because I happen to know about philosophy. If I knew about sailing ships I would put in sailing ships; and in a way, as a novelist, I would rather know about sailing ships than about philosophy.
>
> (Bellamy, 1977: 117)

Murdoch's novels include irony of all kinds, rushing, moral crises, family triangles, and the sublime. In addition, her emphasis is on the varying shades of illusion. Visual metaphors are necessary to her description of her concepts about love, art, and language.

Mikhail Mikhailovich Bakhtin was born in Orel, south of Moscow, in 1895 and grew up in Vilnius and Odessa. He studied classics and philology at St. Petersburg University, then moved to the country, first to Nevel and then to Vitebsk, in the wake of the revolutions of 1917. There he maintained an association with other intellectuals, the so-called 'Bakhtin circle,' among them Valentin Voloshinov and Pavel Medvedev. Bakhtin shared with members of this circle a variety of interests, most especially Kant and contemporary German philosophy and the new physics of Planck, Einstein, and Bohr. During this period, he completed several works on ethics and aesthetics, among them *Toward a Philosophy of the Act*, published long after his death. From 1924 to 1929, Bakhtin lived in Leningrad, supported by his wife, Elena Alexandrovna, while unemployed due to suspicions arising from his religious activities and to a bone disease, which necessitated the amputation of his right leg in 1938. During the late 1920's, he wrote *Problems of Dostoevsky's Poetics*, published in 1929. He may or may not have written several books published in others' names but sometimes attributed to him, including Voloshinov's *Freudianism: A Critical Sketch* and *Marxism and the Philosophy of Language* and Medvedev and Bakhtin's *The Formal Method in Literary Scholarship*. Bakhtin was arrested in 1929, as a result of his religious activities, and exiled in Kazakhstan, where he stayed until 1936, when he accepted a professorship at the Mordovian Pedagogical Institute in Saransk. During the 1930's and early 1940's, he completed some of his most important studies of the novel, including 'Discourse in the Novel,' 'Forms of Time and of the Chronotope in the Novel,' and 'Epic and Novel.' He also completed his major work on Rabelais, submitted as his doctoral dissertation to the Gorky Institute of World Literature in Moscow in 1941. Forced to move from Saransk to Savelovo to escape the great purge of 1937, Bakhtin returned after the Second World War, his relative obscurity during the Stalinist years saving his life. A successful teacher in Saransk during the 1950's, Bakhtin was discovered in the early 1960's by a group of Moscow graduate students who had read his

Dostoevsky book. He wrote notes titled 'Toward a Reworking of the Dostoevsky Book' in 1961; published a second edition of the book, *Problems of Dostoevsky's Poetics*, in 1963; published the Rabelais book, *Rabelais and his World*, in 1965; and published a collection of his most important essays on the novel, *The Dialogic Imagination*, in the year of his death, 1975. During the last twenty-five years of his life, he also wrote several essays later published under the title *Speech Genres and Other Late Essays*. His work spread throughout the West in the 1980's and is the subject of vigorous debate and reassessment in Russia in the mid 1990's (Morson, S. Gary and Caryl Emerson, 1989: 13-8).

The Socratic dialogues provide a historical precedent for Bakhtin's rereading of the rhetorical tradition. Monologic, single-voiced discourse is discourse that recognizes only itself and its object, discourse that does not recognize other people's words (Bakhtin, 1973: 185-87). Such discourse "is directed toward its referential object and constitutes the ultimate semantic authority within the limits of a given context" (Bakhtin, 1973: 189). Dialogic, double-voiced discourse is discourse that contains a deliberate reference to someone else's words (Bakhtin, 1973: 185-87). Such discourse inserts "a new semantic intention into a discourse which already has, and which retains, an intention of its own" (Bakhtin, 1973: 189). "A word, directed toward its referential object, clashes with another's word within the very object itself" (Bakhtin, 1973: 195).

In his discussion of Socratic dialogue in *Problems of Dostoevsky's Poetics*, reading the rhetorical tradition from the perspective of Socrates and Plato, Bakhtin draws a distinction between Socratic dialogue and the late Platonic dialogues - the early and middle from the late Platonic dialogues - and (with obvious hostility) from the monologic single-voicedness of the rhetorical tradition. In the early and middle Platonic dialogues, 'the dialogic nature of truth' that lay at the base of Socratic dialogue determined its form though not necessarily the content of individual dialogues (Bakhtin, 1973: 110). In the late Platonic dialogues, 'the monologism of the content' begins to destroy the form, so that Socratic dialogue "entered the service of the

established, dogmatic worldviews of various philosophical schools and religious doctrines" and "lost all connection with a carnival sense of the world and was transformed into a simple form for expounding already found, ready-made irrefutable truth" (Bakhtin, 1973: 110). Like the late Platonic dialogues and worse, the rhetorical tradition is monologic in its rationality and dogmatism, its 'one sided seriousness,' its 'stupid fetish for definition,' its 'singleness of meaning' (Bakhtin, 1973: 107, 132).

In 'Discourse in the Novel,' reading the rhetorical tradition from the perspective of Aristotle's *Rhetoric*, Bakhtin criticizes rhetoric's practice and its analytical power but apparently admits the possibility of a dialogized or dialogical rhetoric. The rhetorical genres - the rhetoric of the courts, political rhetoric, and publicist rhetoric (Aristotle's forensic, deliberative, and epideictic rhetoric) - are inherently dialogic and double-voiced (Bakhtin, 1981: 353-54). They "possess the most varied forms for transmitting another's speech, and for the most part these are intensely dialogized forms" (Bakhtin, 1981: 354). As dialogised and double-voiced, these genres "provide rich material for studying a variety of forms for transmitting another's speech, the most varied means for formulating and framing such speech" (Bakhtin, 1981: 354). Nonetheless, in practice, rhetoric often degenerates into merely formal word play: "Rhetoric is often limited to purely verbal victories over the word; when this happens, rhetoric degenerates into a formalistic verbal play" (Bakhtin, 1981: 353). As a result, its double-voicedness is shallow, its analytical power also merely formal (Bakhtin, 1981: 354). Though rhetoric tends toward the abstract, the formal, the purely logical, it is of its nature intensely dialogised and thus seems amenable to Bakhtin's concept of dialogue. Bakhtin's dialogised or dialogical rhetoric is a means of testing our own and others' ideas and ourselves and a testing especially of our individual and our cultural differences.

To Bakhtin, Dostoevsky is the most significant example of the dialogised novel because, "Everything that seemed simple became, in his world, complex and multi-structured. In every voice he could hear two contending voices, in every expression a crack and the readiness to go over immediately to another contradictory expression; in every gesture he detected confidence and lack of confidence simultaneously; he perceived the profound ambiguity, even multiple ambiguities, of every phenomenon" (Bakhtin, 1973: 30).

Dostoevsky is Bakhtin's model novelist not because he is the only author who is dialogic in nature, but because he is the writer in whose language the root of all human communication - dialogic relationships - is most clearly in evidence. Bakhtin writes, "…one could say for Dostoevsky everything in life was dialogue, that is dialogic opposition. And indeed from the point of view of philosophical aesthetics, contrapuntal relationships in music are only a musical variety of the more broadly understood concept of dialogic relationships" (Bakhtin, 1973: 42). In other words, all human communication is dialogic. Bakhtin also argues that writers, such as Tolstoy, do try to stamp their authorial presence over their works.

Carnival is another key Bakhtinian term, the basis of his study of Rabelais. Bakhtin wrote an account of the dissolution of the Latin dominated medieval world which breaks down, culturally, as the power of the vernacular languages rises. The most carnivalesque writer, where the old and the new world meet, is Rabelais. Bakhtin suggests that the old world's major cultural manifestation was the carnival, and particularly laughter:

> Not only does laughter make no exception for the upper stratum, but indeed it is usually directed toward it. Furthermore, it is directed not at one part only, but at the whole. One might say that it builds its own world versus the official world, its own church versus the official church, its own state versus the officials state. Laughter celebrates its masses, professes its faith, celebrates

> marriages and funerals, writes its epitaphs, elects kings and bishops. Even the smallest medieval parody is always built as part of a whole comic world.
>
> (Bakhtin, 1984: 88)

Bakhtin did not belong to either of the formalist circles in Soviet Russia and he criticized the formalists for neglecting the sociological factors. In actual fact what his studies do share with formalism is the attempt to define the specific devices which articulate a literary genre as different from others: Bakhtin was the theorist of one genre, the novel, which he contrasted with poetry (as in music polyphonic compositions differ from monophonic ones); also he was interested in the literary structure, analyzing its dynamic function within the historical traditions, particularly its subversive roles. Yet, he researched not only the literary language, but also other socio-ideological forms of expression, such as the carnivalesque one.

In brief, a world of interchange, of a dialogue between many voices is what the Russian theorist of language and literature, Mikhail Bakhtin, hoped for. He developed a frame of work in which he mainly aimed at describing a democratic language which was ‘dialogical’ or ‘carnivalisque’; which are the two main issues that determine the focus of the following discussion of this chapter, titled as ‘Dialogism (Polyphony)’ and ‘Carnivalesque’.

I.1 DIALOGISM (POLYPHONY)

Dialogism becomes a key word while studying Iris Murdoch's novels in the following chapters, for Iris Murdoch's philosophy of art and Bakhtin's description of dialogism, or polyphonic novel have common characteristics. In other words, Iris Murdoch aims at portraying free and unfinalized characters similar to those characters in a polyphonic novel described by Bakhtin.

Bakhtin writes that "A reified model of the world is now being replaced by a dialogic model." And he adds that dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue laid out compositionally in the text; they are an almost universal phenomenon, permeating all human speech and all relationships and manifestations of human life – in general, everything that has meaning and significance (Bakhtin, 1973: 40).

As each note is separate in music, it can be said that each separate instrument, noise, note is meaningless by itself. That is, the song cannot be appreciated until you reconstruct all of the sounds in harmony, which results in a melodious composition. The same is true for the different voices in a novel. Bakhtin separates the different voices of one author in the context of his novel and examines how they work in harmony to become one voice. His effort was to describe and analyse the ways in which differences of form, genre and style within a shared language might challenge any kind of domination. One of the great contributions of Bakhtin is the concept of polyphony (multivocality or multi-voicedness). He suggests that 'the polyphonic novel as a whole is thoroughly dialogical' (Bakhtin, 1973: 40). The language of a culture is full of intersecting language uses - those of class, profession, activity, generation, gender, region and a rich variety of interacting significances.

Similarly, Murdoch viewed the novel as a serious art form and more specifically looked at it as a form of human knowledge. In *Against Dryness*, she defined the novel as a "fit house for free characters to live in" (Murdoch, 1990: 24). It is this perspective of the form that gave Murdoch a clear vision to deal with the reality of human figures and their relationships. Murdoch's world is filled with complex human individuals who struggle to free themselves either from each other or from their own actions and are most often cast in the chaos and pity of the human condition.

As Gardiner summarises Bakhtin's view, the essence of polyphony is that Dostoevsky's novels contain a plurality of unmerged consciousness, a mixture of 'valid voices' which are not completely subordinated to authorial intensions or the heavy hand of the omniscient authorial/narrational voice. That is, the character's voice is equally important and 'fully weighted' as the author's own, and the former cannot be simply viewed as a 'appendage' of the latter (Gardiner, 1992: 24). In other words, in Dostoevsky's novels the hero's word possesses extraordinary independence in the structure of the work; it sounds, as it were, *alongside* the author's and with the full and equally valid voices of other characters' (Bakhtin, 1973: 7). This autonomous but interacting ideological worlds embodied by particular characters within the text affects every element of the novel itself- plot, narration, style, imagery, or the portrayal of time and space- the chronotope (Gardiner, 1992: 24). For Bakhtin, the subordination of such elements of the novel to the interaction of consciousness was the essence of Dostoevsky's artistic genius:

> Dostoevsky, like Goethe's Prometheus, creates not voiceless slaves (as does Zeus), but *free* people, capable of standing *alongside* their creator, capable of not agreeing with him and even of rebelling against him. *A plurality of independent unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristics of Dostoevsky's novels.* What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a *plurality of consciousnesses, with equal*

> *rights and each with its own world,* combine but are not merged in the unity of the event. Dostoevsky's major heroes are, by the very nature of his creative design, *not only objects of authorial discourse but also subjects of their own directly signifying discourse.* …The consciousness of a character is given as *someone else*'s consciousness, another consciousness, yet at the same time it is not turned into an object, is not closed, does not become a simple object of the author's consciousness.
>
> (Bakhtin, 1973, 6-7)

As it is stressed by Bakhtin, multiplicity of interacting consciousnesses is essential; however, not a sufficient characteristic of a genuine polyphony. Behind the verbal structuring of the novels as a whole, Bakhtin suggests that a 'fully-fledged' world-view must form the basis with the author's confirmation of a character's right to be treated as a subject and not an object behind a world beyond the text it represents (Gardiner, 1992: 25).

Murdoch's giving her characters maximum freedom and challenging her own authority requiring narrative methods that encourage contingency, and knowing corresponds to Bakhtin's discussion of polyphonic novel. Murdoch is exploring what Kristeva calls "a logic of relations and analogy rather than of substance and inference" (Kristeva, 1982: 8). She learned from Shakespeare and other writers certain conventional methods that allowed her as a maturing writer to end her individual rhythm: repetition of parallels and ironic and parodic juxtapositions, disturbing allusions, and surprising syntax.

Iris Murdoch's philosophy of art is similar to what Bakhtin describes. Murdoch's will is to create free characters in her novels. As will be observed in the following chapters, her characters are designed to question the world, the word and they resist against the monologic finalization and they never give up their struggle against the imposed, single point of view.

David J. Gordon discusses Murdoch as being "concerned with the freedom of characters" (Gordon, 1990: 131).

Bakhtinian dialogue is a communicative interaction between speaker and listener rather than persuasion directed by the speaker to the listener. In Bakhtinian dialogue there is multiplicity and diversity of voices and, thus, there is a relationship of collaboration among participants in a dialogic discourse.

As explained by Morris, Dostoevsky is celebrated by Bakhtin as creator of a new kind of novelistic prose, but this formal innovation is perceived by Bakhtin as brought into being by radical understanding of human consciousness as dialogic (Morris, 1994: 18). According to Bakhtin, how the world appears to the hero and how the hero appears to himself is essential in a dialogical pattern. He writes, "This is an important and fundamental characteristic of the hero's perception" (Bakhtin, 1973: 38). Bakhtin suggests that Dostoevsky's characters are ideologists in the fullest sense of the word. They express an 'integral ideational position' as he calls it. Therefore, Dostoevsky's aim is not mimesis, not a reproduction of an external reality: but how this reality appears to the hero's self consciousness. Thus, the hero is not seen as who he is, but rather:

> *how* he is conscious of himself; our act artistic visualization occurs not before the reality of the hero, but before a pure function of his awareness of the reality.
>
> (Bakhtin, 1973: 48)

Therefore, Dostoevsky's characters are not static traits; cannot be understood as 'amalgams of fixed'. They act and react. They are responsible for their own behaviours, good

or bad. Their actions and thoughts are not wholly predictable. They are existential beings. For Bakhtin, Dostoevsky designs a discourse that provokes the characters, 'galvanizes' them, and makes them respond dialogically. Bakhtin points out that Dostoevsky's dialogical principle as a centrepiece manages to subvert the monological view of traditional thought and literature. (Gardiner, 1992: 24-25)

All voices in polyphony, Bakhtin claims, are autonomous, brought together in the artistic event. Unlike poetry, the language of prose is heterogeneous, and multiple social voices come forcefully together in the discourse, even though some of these voices remain unacknowledged. Bakhtin sees Dostoyevsky's prose as the prototype of the polyphonic novel. Dostoyevsky, he says:

> is the creator of the polyphonic novel. He invented a new novelistic genre. The new kind of character appearing in his work has a voice constructed in the same way as the authorial voice is constructed in an ordinary novel… The character's speech of himself and of the world is as weighty as the traditional authorial discourse; it is not subordinated to the objective character of the hero, as one of his characteristics; at the same time it does not serve as an expression of the authorial voice.
>
> (Bakhtin, 1973: 13)

Murdoch introduces various kinds of wives or husbands or thinkers in her novels. These differences in cultural mix resemble Bakhtin's notion of linguistic strata as Heusel also points out (Heusel, 1995: 98). To Bakhtin, particular types of characters define their own rituals and discourses, which serve as markers of type. Bakhtin points out that the language of culture is full of intersecting language uses- those of class, profession, activity, generation, gender, region and a rich variety of interacting significances.

The polyphonic novel subverts the notion of an omniscient narrator and characters subordinate to the main moralistic purpose of the novel. In the first chapter of *Problems of*

Dostoevsky's Poetics, Bakhtin reviews in great detail the previous critical responses to Dostoyevsky's work. They explained Dostoyevsky's novels either as a reflection of the social reality of the time, or as deeply psychological works that mirror the contradictions in Dostoyevsky's own mind.

Bakhtin also mentions about the position of the hero in relation to the author and he says "The author indeed leaves the final word to his hero" (Bakhtin, 1973: 43) and he adds that the hero of a dialogical design is not an objectified image; on the contrary, "the author constructs his hero not out of words that are foreign to him, and not of neutral definitions, he constructs not a character, a type, a temperament, not an objectified image of the hero, but precisely the hero's *word* about himself and about the world" (Bakhtin, 1973: 43). This description is true for the position of Murdoch's hero(s) as it will be observed in the analysis of three of her novels in the following chapters. In all three novels the hero is observed as having his own word about himself and about the world.

Traditional criticism on prose, according to Bakhtin, used 'poetic' modes of analysis, which revolved around the idea of unity of style and narrative voice and were insufficient to describe the polyphonic novel. It failed to acknowledge the different social forces that make the heterogeneous style of the novel (Bakhtin, 1981: 266-7).

Dialogue has many meanings in Bakhtin's work. As a global concept, it refers to a concept of 'truth' as a conversation rather than a series of propositions. However, some truths are monologic. That is, they can be stated by a single person and in a single voice - others require at least two interacting consciousnesses and are therefore essentially dialogic in nature. Dialectics is supremely monologic and must not be confused with dialogue:

> Dialogue and dialectics. Take a dialogue and remove the voices (the partitioning of voices), remove the intonations (emotional and individualizing ones), carve out abstract concepts and judgments from living words and responses, [then] cram everything into one abstract consciousness - and that's how you get dialectics.
>
> (Bakhtin, 1973: 147)

When applied to language, 'dialogue' has at least two principal meanings. First, it indicates that language is essentially a matter of utterances rather than of sentences; and utterances are by their nature dialogic in that listeners (or readers), real and potential, shape the utterance from the outset. In this sense, all language is dialogic; there are no monologic utterances. But a second sense of 'dialogic language' does allow for monologic utterances. Some speech and writing makes the foregrounding of interacting voices the essential 'task' (Morson & Emerson, 1990: 51).

"The term 'dialogism' means 'double-voicedness' rather than relating the dialogue." (Vice, 45) Bakhtin uses the term to refer to particular instances of language, perceptible in novels and popular speech; and also to refer to a defining quality of language itself, and its most fundamental sense-making capacities (Hirschkop & Shepherd, 6). Thus, for Bakhtin, dialogism refers to 'the presence of two different voices in one utterance' (Vice, 45). Dialogism, in its wider sense, gains more precise characteristics; for instance 'the mixing of intensions of the speaker and the listener,…the creation of meaning out of past utterance, and the constant need for utterances to position themselves in relation to one another (Hirschkop & Shepherd, 1989: 9).

Bakhtin's use of the term, 'dialogism' may be subdivided in three: First, "In his theory of genre and style Bakhtin proposes an intertextual dialogic relation" (Vice, 1997: 46), that is, intersecting voices are those of different texts, response and anticipation takes place within 'the chain of culture as a whole'. Also, "in the concept of addressivity and alien word Bakhtin anticipates the reader's response in dialogic understanding". The third subdivision is "in the analysis of the interaction between author and hero, that is, interactions within the text itself (Vice, 1997: 46-7).

"Words, phrases, utterances in general place themselves side by side in such a manner that their past contexts come together and interact in a momentary spark of meaning" (in Vice, 1997: 47). The implication of Bakhtin's discussions of dialogism is that, "culture consists in the discourses retained by collective memory (the commonplace and stereotypes just as much as the exceptional words) discourses in relation to which every uttering subject must situate himself or herself" (Bakhtin, 1981: 10). 'Double-voicedness' causes a clash of discourses rather than a peaceful relativity as Bakhtin focuses on:

> The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogised heteroglossia, anonymous and social as language, but simultaneously concrete, filled with specific content and accented as an individual utterance.
>
> (Bakhtin, 1981: 272)

Thus, 'dialogised heteroglossia' refers to the combative relations among different utterances when they come into contact. Heteroglossia makes it possible to exist within a single cultural system, or text, 'two or more national languages' (Bakhtin, 1981: 431).

> Languages of heteroglossia, like mirrors that face each other, each of which in its own way reflects a little piece, a tiny corner of the world, force us to guess at and grasp behind their inter-reflecting aspects for a world that is

> broader, more multi-levelled and multi-horizoned than would be available to one language, one mirror.
>
> (Bakhtin, 1981: 225-26)

Murdoch uses free indirect discourse and confession, and also significant dialogic presentations of what Bakhtin names "the sideward glance" and "the loophole" (Bakhtin, 1973: 129). Bakhtin points out that a dominant, hegemonic, monologic, centripetal discourse confronted by a marginalised, heteroglot, dialogic, centrifugal discourse. The unifying and disunifying exist in continual dialogue and struggle with one another. Bakhtin argues that all knowledge is created dialogically. Dialogue takes place between competing, conflicting, contrary, or contradictory, languages – one which informs the dominant ideology, and the other, which informs the subversive. Bakhtin refers to these two ideological positions as centripetal and centrifugal social and linguistic forces. The two, taken together, provide the means by which knowledge is questioned and constructed. Centripetal, conservative, hegemonic languages attempt to silence the centrifugal forces by denying their existence (Bakhtin, 1981: 424).

Bakhtin provides space for other unnamed, stratifying languages to take shape and to gain power within any given socio-historical period when he suggests that groups, circle of thinkers or writers – even individuals – are capable of creating and enacting a stratifying language:

> they are capable of attracting its words and forms into their orbit by means of their own characteristics intensions and accents, in so doing to a certain extent alienating these words and forms from other tendencies, parties, artistic works and persons.
>
> (Bakhtin, 1981: 290)

Bakhtin says the centripetal versus centrifugal phenomenon is inherent in the process of creating free characters: it is what makes characters dynamic. He describes two types of discourse - "privileged language that approaches us from without" and "language that is the retelling of a text in one's own words" and he continues that "human coming-to-consciousness. . . is a constant struggle between these two types of discourse." The former corresponds to "an attempt to assimilate more into one's own system," and the latter to "the simultaneous freeing of one's own discourse from the authoritative word, or from previously earlier persuasive words that have ceased to mean" (Bakhtin, 1981: 424-25). Bakhtin's dialectical method, which sets dialogue centripetal and centrifugal forces, provides the possibility for different voices to be heard. He argues that

> language is never unitary …Actual social life and historical becoming create within an abstractly unitary national language a multitude of concrete worlds; a multitude of bounded verbal-ideological and social belief systems; within these various systems …are elements of language filled with various semantic and axiological content and each with its own different sound.
>
> (Bakhtin, 1981: 288)

When there is a variety of different languages, which is synonymous for Bakhtin with different ideas, then any language finds meaning only in its relation to other 'languages'. Thus, the context becomes more important than text. Bakhtinian heteroglossia maintains that:

> At any given time, in any given place, there will be a set of conditions - social, historical, meteorological, physiological - that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other condition . . . as such, it is that which a systematic linguistics must always suppress.
>
> (Bakhtin, 1981: 428)

Bakhtinian approach maintains that signs or texts have some specific meanings, but these meanings are determined in the context of the text. The intended meaning of the author, in a Bakhtinian approach, is one among the many possible meanings that a context may allow. The context of a text consists of different cultural, economical, social, and philosophical relations between the author, the narrator, and the characters. Each of these three elements in a novel has some contribution to the production of meaning, without exclusion of the role of one another.

Bakhtin believes that the attempt to make one's own point of view is useless because of the dialogic nature of language. Below explanation by Nicol demonstrates how Bakhtin and Murdoch are similar in their philosophy of point of view:

> all discourse, no matter how forcefully or persuasively articulated, can be challenged by other voices, even in its expression. Murdoch's philosophy, one might say, runs on parallel, more explicitly ethical track. She stresses the need to *respect* all these other points of view and thereby recognize the individuality of other person, to acknowledge the contingent aspects of life and accept what we cannot control.
>
> (Nicol, 1999: 55)

Bakhtin neither kills the author, nor gives him or her an absolute position. On the one hand, the author has written the text; he or she has chosen the words and the characters of the novel. To this extent the author may be seen as an absolute force behind the text, but Bakhtin is the one who could see some other working forces as well: the narrator as the one who has his or her own specific worldview is another force, the characters with all their difference in attitude with each other, with the narrator and with the author are the other forces in determining the structure of the meaning of the text.

Setting in conflict absurd human actions and equally mysterious movements of the universe, Murdoch makes the reader pay attention to the drama. She allows the reader to absorb her view of reality at his or her own rate. Her novels capture the terrifying contingency of life so that the reader recognizes that explanations are not usually available. Her method serves this purpose by revealing the confusion, and the incompleteness of reality. "The art critic can help us if we are in the presence of the same object and if we know something about his scheme of concepts." Murdoch argues that the art critic helps "our ability to move towards seeing more,' towards seeing what he sees'" (Murdoch, 1970: 32).

The idea of interaction and dialogue, however, can bring the reader into the text as an active agent. The reader in a classical, monologic approach is someone who is to be informed, not communicated with. The relationship between a classical text and its reader is one directional. The reader has to accept what the text says. The reader is passively moved both by the actions of the hero and the language of the text. Therefore, the reader is of the same party of the author, the narrator, and the hero.

Murdoch's fictional process and style help her reveal hits of truth through showing transactions rather than through explaining process, a way of helping readers "move towards 'seeing more,'" requires the reader to experience repetition, similarity, and contiguity - the repetition of themes, characters, and incidents. Murdoch achieves parallels by situating her character types, both side by side in strata with others like them, and vertically, along the deep structure of the cave analogy in her world of the novel. The character types, each of whose personalities determine their potential moral choices, have the potential of moving toward the sun: some exit the cave and are disoriented by the light; others, as they climb, become confused upon seeing the fire; and others remain chained in the cave. The inevitable

comparing and contrasting of dilemmas that characters experience from novel to novel give the reader a broad panorama of perspectives.

Novel is a privileged genre to Bakhtin, not because it is associated with realism, nor that it can represent things as they are better than the classical genres, but because the novel establishes a complex set of ideological, philosophical, and political relationships between the author, the narrator and the characters. In the classical genre of epic these three, together with the reader, do not have any free relationship with each other; indeed they are from every respect very similar to, almost identical with each other; therefore, dialogue is not necessary. To Bakhtin an identity absolutely free from the others is a false one that is promoted by those who are in power in the society; and the novel is a privileged genre as it affirms the plurality and essential difference between the identities and ideas of the people. It is impossible for two persons, in a novelistic, Bakhtinian approach to have the same identical identity/ideology. They may have common ideas, but this, in itself, is not so great as to hide or blur the fact that they are different in some other features (Bakhtin, 1981: 264-5).

Murdoch often used fantasy and gothic elements, but her characters were realistically portrayed in their attempts to find meaning to their lives in extraordinary situations. Murdoch wrote, “We live in a scientific and anti-metaphysical age, in which the dogmas, images, and precepts of religion have lost much of their power,” and we have been left with “far too shallow and flimsy an idea of human personality.” (Murdoch, 1998: 18-25).

Bakhtin claims that certain shared economic, social, and historical backgrounds make a shared identity possible. At the same time, allowing that a complex set of economic, social,

historical factors together with some psychological and historical ones are at work to make the identity of the different people different. This share in some features and difference at others makes dialogue and communication both possible and necessary (Bakhtin, 1981*:* 272-3).

Bakhtin also mentions about 'Russians abroad' as a special category of person which interested Dostoevsky. Bakhtin writes, "these are people cut off from their homeland and its folk, their live ceases to be determined by the norms of people living in their own country" he adds "their interrelationships and their behavior become unusual, eccentric and scandalous" (Bakhtin, 1973: 143). Iris Murdoch introduces similar characters to those who are cut off from their homeland; in *Nuns and Soldiers* the Count is a striking example of a character in exile and soldiering without a country and without an identity. Similarly, Emma experiences similar loss of identity due to lack of belonging to a nation.

To Bakhtin it is important to pay more attention to repressed side in favour of the ruling idea that called for an absolute identity in ideology of the people. Bakhtin does not fundamentally reject the possibility of an identity; he only considers identity a relative one. For Bakhtin the affairs and things are related to each other, and the true object of knowledge is the relation that these things have with each other (Bell & Gardiner, 1998: 40-41).

The meaning of a text is neither specified with the intention of the author nor with any specific force outside or inside the text. The only way to fight against any authoritarian centre, in Bakhtin's strategy, is to pluralize it. He praises the novel as an 'anticanonical genre'. The novel, for Bakhtin, is privileged because it works against any totalitarian system, whether social or literary. It is the genre that decanonizes all the ideas that are present in the society

and re-presents them in a new form, so that no discourse, no ideology can find any superiority over the others. Novel and most especially Dostoevskian, polyphonic novel is that unique form in which the author and his discourse cannot be the totalitarian of the text. He or she is neither excluded from the text, nor is the dominating voice of the text; rather, the author is present in the dialogues of the text, questioning and under question. The polyphonic novel does not have one specific ruling ideology; there are many ideologies present there:

> The novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. . . .The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by types and by differing individual voices that flourish under such conditions. Authorial speech, the speeches of the narrators, inserted genres, the speeches of characters are merely those fundamental compositional unities that with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized).
>
> (Bakhtin, 1981: 262-63)

Bakhtin insists on the diversity of social speeches, but sees this diversity alone as inadequate, because it leads to uncertainty and a radical form of impressionism; on the other hand, he insists on artistic organisation, but this literary aspect alone also leads to either art for art's sake or the authoritarian position of the author. Only these two elements hand in hand with each other can lead to the production of a dialogic work of art, a work in which a multiple of ideas are not only present but have some sort of interrelationship with each other, thus no articulation in such a work goes unanswered. (Bakhtin, 1981: 275-79)

I.2 CARNIVALESQUE

Carnivalesque is a significant term used by Bakhtin and it is another key term while studying Murdoch's novels in the following chapters, for Murdoch's representation of her characters and their experiences is similar to the characteristics of the carnivalized literature described by Bakhtin.

Bakhtin explains in *Problems of Dostoevsky's Poetics* that celebrations of the carnival type occupied an enormous place in the life of the broadest masses of the people in antiquity, both in Greece, and especially in Rome, where the central (but not the only) celebration of the carnival type was the *saturnalia*. These celebrations had no smaller (and perhaps even a greater) significance in medieval Europe and during the Renaissance, being in part a direct, living continuation of the Roman saturnalia. In the realm of carnivalistic folk culture there was no break in tradition between antiquity and the Middle Ages. In all the epochs of their development, celebrations of the carnival type exercised an enormous, and as yet underrated and insufficiently studied influence on the entire culture, including literature, some of the genres and tendencies of which have undergone a particularly powerful *carnivalization*. In antiquity the ancient Attic comedy and the whole realm of the serio-comical was especially strongly carnivalized. In Rome all varieties of the satire and the epigram were even organizationally connected with the saturnalia, were written for saturnalia, or, at least, were created under the cover of the established carnivalistic liberties of that festival (the complete work of Martial, for example, was directly connected with the saturnalia). (Bakhtin, 1973: 106).

In the Middle Ages, Bakhtin explains, the voluminous literature of comedy and parody in the vernacular languages and in Latin was in one way or another connected with celebrations of the carnival type-with carnival proper, with the "festival of fools," with the free "paschal laughter", etc. In the Middle Ages almost every religious holiday had its "folkish," carnivalistic side (especially such holidays as Corpus Christi). Many national celebrations, such as the bullfight, for example, had a clearly expressed carnivalistic character. The carnival atmosphere held sway during fairs, on the festival of the gathering of grapes, on days when miracle and mystery plays and stories were staged, etc.; the entire medieval theatrical life was of a carnival nature. The large cities of the late Middle Ages (such as Rome, Naples, Venice, Paris, Lyon, Nurnberg, Cologne, etc.) lived a full carnival life in all about three months of the year (and sometimes more). Bakhtin continues as follows:

> It could be said (with certain reservations, of course) that the medieval man lived, as it were, *two lives*: one, the *official*, monolithically serious and gloomy life, subject to a strict hierarchical order filled with fear dogmatism, reverence and piety and the other, *the life of the carnival square*, free, full of ambivalent laughter, blasphemy, the profanation of all that was holy, disparagement and obscenity, and familiar contact with everyone and everything. Both of these lives were legal and legitimate, but were divided by strict temporal limits.
>
> (Bakhtin, 1973: 106-7)

To Bakhtin, the Socratic discovery of the dialogical nature of thought and truth assumes the carnivalistic familiarization of the relationships among the participants in the dialog and the abolition of all distance between them; it assumes, moreover, the familiarization of the attitude toward the object of thought, lofty and important though it may be, and the attitude toward truth itself. Certain of Plato's dialogs are constructed on the model of carnivalistic crowning and discrowning. Free misalliances of thought and images are typical of the "Socratic dialog". "Socratic irony" is reduced to carnival laughter. (Bakhtin, 1973: 109).

Carnivalistic legends, as pointed out by Bakhtin, are in general profoundly different from heroic epic myths: they debase the hero and bring him down to earth, they familiarize and humanize him and bring him up close; the ambivalent laughter of carnival turns the ashes all that is stilted and stiff, but in no way harms the genuinely heroic core of the image. It should be noted that the images of novelistic heroes (Gargatua, Eulenspiegel, Don Quixote, Faust, Siplizissimus, etc.) also took shape in the atmosphere of carnival legends (Bakhtin, 1973: 109).

In Murdoch's novel the hero is also brought down to earth and is debased with an ambivalent laughter of carnival. The hero is in the nether world and usually being discrowned as can be exemplified in the character of Rozanov in *The Philosopher's Pupil*, in the carnivalized nether world the great philosopher becomes a desperate man who chooses suicide as end to his life. His philosophy and his power is degraded.

According to Bakhtin the carnival nature of the menippea manifests itself clearly. Both external layer and its deepest core are permeated by carnivalization…More to the point is the carnivalistic interpretation of the three planes of the menippea: *Olympus, the nether, and Earth.* The representation of Olympus has an obviously carnivalistic character: *free familiarization, scandals and eccentricities, and crownings and discrownings* are typical of Olympus menippea. Olympus turned into *carnival square*. Sometimes scenes on Olympus are presented as *carnivalistic debasements or bringings-down-to-earth*…Still more important is consistent carnivalization of the nether world:

> The nether world equalizes representatives of all earthly circumstances; there the emperor and the slave, the rich man and the beggar meet on equal terms and enter into familiar contact; death discrowns all those who wear crowns in life. In the representation of the nether world and the carnival logic of "the world

> upside down" was often applied: in the nether world the emperor becomes slave, and the slave – emperor, etc. The carnivalized nether world of the menippea determined the medieval tradition of a *happy hell* which culminated.
>
> (Bakhtin, 1973: 109-110)

Bakhtin emphasizes that the carnival in the true sense, and other celebrations of the carnival type, (the bullfight for example), the masquerade line of development, the farcical comedy, and other forms of carnivalistic folklore also continue to this day to exercise a certain direct influence on literature (Bakhtin, 1973: 108). Bakhtin writes:

> ...a principle of carnival of extraordinary strength and tenacity, was carnival and the carnival attitude toward the world. And its subsequent development in Europe literature carnivalization constantly assisted in the destruction off all barriers between genres, between self-enclosed systems of thought, between various styles, etc., is destroyed all manner of isolation and mutual neglect, it brought together things which were far apart, and it united things which were separated. This was momentous function of carnivalization in the history of literature.
>
> (Bakhtin, 1973: 110)

One of the main anticanonical elements in any culture that leads to the production of polyphonic-dialogic texts, according to Bakhtin, is laughter. His book on Rabelais begins with a quotation from Herzen: "It would be extremely interesting to write the history of laughter" (Bakhtin, 1968: 59). Laughter for Bakhtin is very important as it ridicules all those who claim some sort of superiority and power over the others. It is anticanonical, anti-authority, anti-nationalistic:

> Laughter has the remarkable power of making an object come up close, of drawing it into a zone of crude contact with the reality where one can finger it familiarly on all sides, turn it upside down, inside out, peer at it from above and bellow, break open its external shell, look into its center, doubt it, take it apart, dismember it, lay it bare and expose it, examine it freely and experiment with it. Laughter demolishes fear and piety, before

> an object, before a world, making of it an object of familiar contact and thus clearing the ground for an absolutely free investigation of it. . . Familiarization of the world through laughter and popular speech is an extremely important and indispensable step in making free, scientifically knowable and artistically realistic creativity in European civilization.
>
> (Bakhtin, 1984:23)

Laughter, in a sense, can be considered as fundamental, subversive and essential; it is a *centrifugal* element that disturbs all the things that have some sort of power, all the things that because of some nationalistic, religious, or cultural reasons have found an established position with great power and sanctity. Laughter brings down these established institutions into the 'crude zone of contact' with everyday reality. Without this bringing down of the powerful and canonical elements in culture, true dialogue is impossible (Bakhtin, 1984: 11). In his study of Dostoevsky, he writes about the serio-comic:

> The prime characteristic of all the serio-comic genres is their new relationship to reality: their object or—what is more important—their starting point for understanding, evaluating and formulating reality is the present, often the topicality of the immediate present. For the first time in ancient literature the object of a serious (though at the same time comical) representation is presented without epical or tragical distance, presented not in the absolute past of myth and legend, but on the contemporary level, in direct and even crudely familiar contact with living contemporaries. In these genres mythical heroes and historical figures out of the past are deliberately and emphatically contemporized, and they act and speak in familiar contact with the unfinalized present. Consequently, in the realm of the serio-comic a radical change takes place in the structuring of time and values in the artistic image.
>
> (Bakhtin, 1973: 88)

Carnival, in the theories of Bakhtin, is associated with laughter. It, like novel and laughter, is another centrifugal element in culture. The carnival is an event in which all the established norms and institutions of the society are satirised. In this event 'the people' with

all their diversity and plurality find power, and 'the King' along with the other canonical institution of the society becomes just one among the many. The people show themselves as they really wish themselves to be clowns and the fool become the privileged figures of this cultural event. This is not an exact reversal of values. The new privileged figures are not as tyrannical and monologic as 'the King', or the other established authorities; they laugh at everything and satirise everything, including themselves. Therefore, there would be no point of authority for one specific person or ideology. To Bakhtin, everybody takes an active part in the carnival. He writes:

> Carnival is a pageant without a stage and without a division into performers and spectators. In the carnival everyone is an active participant, everyone communes in the carnival act. Carnival is not completed, it is, strictly speaking, not even played out; its participants *live* in it, they live according to its laws, as long as those laws are in force, i.e. they live *carnivalistic life*. The carnivalistic life drawn out its *usual rut,* it is to a degree "life turned inside out", "life the wrong way 'round".
>
> (Bakhtin, 1973: 100-1)

Similarly, Iris Murdoch associates everything with laughter. In her interview with Bellamy, as a reply to the question, "In one of your interviews you said that the novel is inherently comic. Do you still hold this view?" (Bellamy, 1977: 131), she says, "almost everything is comic. I think tragedy is a very small form which belongs to poetry and the theatre. Of course, some o the greatest works of literature are tragedies but are not, as such, models for the novel" (Bellamy, 1977, 131-2). With this point of view, it is natural that her novels are filled with carnival laughter even there is a tragic carnival king represented.

During this popular cultural event the people experience an alternative form of identity for themselves. Those who are in power try to impose the socially identified identity as the true one. This new identity, however, is truer than their established one as it is free from the

dominant ideology. Their previous identity has been determined and dictated by the ruling institutions of the society to them; therefore, it cannot be a true identity:

> The suspension of all hierarchical precedence during the carnivals was of particular importance . . . all were considered equal during the carnival. . . . People were, so to speak, born for new, purely human relations. These truly human relations were not only a fruit of imagination or abstract thought; they were experienced. The utopian ideal and the realistic merged in this carnival experience, unique of its kind.
>
> (Bakhtin, 1984: 10)

According to Bakhtin, carnival, like laughter "remained outside the formal falsifications" of the society "which were coated with a layer of pathetic seriousness" (Bakhtin, 1981: 236). It is an event in which the people in their own way experience the things, without the need for a socially higher rank to teach them how to see. Actually, they demolish the logic of the ruling system, the dominant discourse.

This, to Bakhtin, has a close relationship with the rise of the novel, which rejects all the institutional ways of knowledge and begins to experience the things in its own 'novel' way. Carnival is anti-systemic; it is highly critical of the ranks and hierarchy, it emphasises contradiction and plurality rather than consistency, unity and synthesis; it paves the way for a "Parodic-travestying literature" which:

> introduces the permanent corrective of laughter, of a critique on the one-sided seriousness of the lofty direct word, and the corrective of reality that is always richer, more fundamental and most importantly *too contradictory and heteroglot* to be fit into a high and stightforward genre.
>
> (Bakhtin, 1981: 55)

The comic violence, bad language, exaggeration, satire, and shape-shifting are, for Bakhtin, the greatest example of carnivalesque literature. Ever concerned with the liberation of the human spirit, Bakhtin claimed that carnivalesque literature - like the carnivals themselves - broke apart oppressive and rotten forms of thought and cleared the path for the imagination and the never-ending struggle for freedom. Its true liberating potential can be seen in the fact that set rules and beliefs were not untouchable to ridicule or re-conception at carnival time; it 'cleared the ground' for new ideas to enter into public discourse. During the carnival there is full-participation with a kind of carnival renewal and freedom of different voices:

> In fact, carnival does not know footlights, in the sense that it does not acknowledge any distinction between actors and spectators.... Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. It has a universal spirit; it is a special condition of the entire world, of the world's revival and renewal, in which all take part. Such is the essence of carnival, vividly felt by all its participants.... The tradition of the Saturnalias remained unbroken and alive in the medieval carnival, which expressed this universal renewal and was vividly felt as an escape from the usual official way of life.
>
> (Bakhtin, 1984: 7-8)

Iris Murdoch's novels include the comic violence as well as carnivalistic representation of exaggerated bad language. The comic violence is observed in *The Philosopher's Pupil*, specifically in the character of George with his attempt to drown his wife as well his former teacher philosopher Rozanov. The exaggerated bad language is vividly clear in the discourse of the character Daisy in *Nuns and Soldiers* as it will be discussed in detail in the following chapters.

In *Rabelais and His World,* Bakhtin attempts to locate the work in the popular cultural forms that surround the writer, above all those of carnival. Bakhtin acknowledges this extension by talking of the 'carnivalesque' to refer to the varied popular - festive life of the Middle Ages and the Renaissance (Bakhtin, 1984: 217-8). On the other hand, he adds in *Problems of Dostoevsky's Poetics*:

> We shall give the name carnivalized literature to those genres which have come under the influence—either directly or indirectly, through a series of inter mediary links—of one or another variant of carnivalistic folklore (ancient or medieval). The whole realm of the serio-comical is the first example of such literature. It is our opinion that the problem of the carnivalization of literature is one of the most important problems of historical poetics, and of the poetics of genre in particular.
>
> (Bakhtin, 1973: 88)

In Bakhtin's account of Rabelais' book it is possible to talk of carnivalized writing - which has taken the carnival spirit into itself and thus reproduces, within its own structures by its own practice, the characteristic, inversions parodies and discrownings of carnival proper.

> Indeed, the book's topic extends even beyond the popular - festive life of early modern Europe upon which, Bakhtin shows, Rabelais draws so copiously; it provides a power fully charged account of the transition to modernity in the culture of the Continent. In brief, the historical institution of carnival and its related popular-festive forms become the key for unlocking a crucial theme of European cultural, social and personal history from the Middle Ages onwards, in this view, the Renaissance sees the flowering of a gay, affirmative, and militantly anti-authoritarian attitude to life, founded upon a joyful acceptance of the materiality of the body.
>
> (Dentith, 1995: 66)

In addition, the book undoubtedly articulates an aesthetic which celebrates the anarchic, body-based and grotesque popular culture, and seeks to mobilise them against the

humourless seriousness of official culture. Bakhtin points out that Rabelais celebrates the body which eats, digests, and defecates, but who does so in a wild, exaggerated and grotesque way. Feasts of Fools, games-playing and symbolic inversions. This attitude is to be traced to what Bakhtin calls 'the collective ancestral body of all the people' (Bakhtin, 1984: 19), that is to the epochally prepared ground of carnival images and festive forms which is no less than the material and bodily continuity of human life.

'The essential principle of grotesque realism', Bakhtin writes, 'is degradation' (Bakhtin, 1984: 19), but he is also insistent that this degradation is not merely a negative process. On the contrary, Bakhtin stresses the ambivalence of carnival imagery and its use in Rabelais. The degradation enacted in carnival and in carnivalized writing — the incessant reminders that we are all creatures of flesh and thus of food and faeces also — this degradation is simultaneously an affirmation, for even 'excrement is gay matter' (Bakhtin, 1984: 175), linked to regeneration and renewal. This stress on the ambivalence of carnival imagery, and the resulting ambivalence of Rabelais and other such carnivalized writing, is one of the central emphases of the book, and is one of the principal ways in which Bakhtin links these remarkable aspects of Renaissance culture to an epochally established attitude to life.

Iris Murdoch's novels which will be discussed in the following chapters exemplify the grotesque realism similar to that is described by Bakhtin. Daisy, in *Nuns and Soldiers*, for instance, is one of the most significant characters that have a representation of grotesque realism. In addition, degradation is observed in the all three novels. There is degradation, or debasement of theology, or the sacred, the elusive, the philosophy, and art.

Related to this conception of grotesque realism is a distinction that Bakhtin draws between the 'grotesque body' and the 'classical body'. This is another of his evaluatively charged distinctions, and, like all of his aesthetic preferences, is linked to some of his profoundest philosophical predispositions as explained by Dentith:

> Where the body of classical art is an achieved and completed thing — rounded and finished, with the perfection of, say, the Apollo Belvedere — the grotesque body of Rabelais and the kind of art which he represents appears unfinished, a thing of buds and sprouts, the orifices evident through which it sucks in and expels the world. It is a body marked by the evidence of its material origin and destiny; Bakhtin gives as an example of the grotesque body, drawn from outside Rabelais'
>
> (Dentith, 1995: 67)

In addition to body image, Bakhtin talks about *becoming* by underlying the various aesthetic discussions that make up the large part of *Rabelais and His World,* though it is a very material and bodily becoming. One name he gives to this celebration of the uncompleted is 'gay relativity' (Bakhtin, 1984: II), an attitude in which all the official certainties are relativized, inverted or parodied as summarized by Dentith:

> This gay relativity, this ambivalence in which affirmation springs from degradation, is the context in which to place the various striking formal features which Bakhtin describes in Rabelais' writing, and which find their appropriate context in the popular—cultural life which surrounds him in the sixteenth century: language of the market-place, banquet imagery, the grotesque body, and the images of the 'material bodily lower stratum'
>
> (Dentith, 1995: 68)

In all these instances Bakhtin traces a pattern in which extensive analogues can be found for Rabelais' writing in carnival and popular - cultural forms contemporary to him; common to both Rabelais' writing and the carnival forms is an attitude in which the high, the elevated, the official, even the sacred, is degraded and debased, but as a condition of popular

renewal and regeneration. Bakhtin discusses the carnivalistic attitude to the world in his book, *Problems of Dostoevsky's Poetics*. He writes:

> The carnival attitude to the world, which permeates these [serio-comical] genres through and through, determines their basic characteristics and establishes the particular relationship of the image and the word in them to reality. True, in all the serio-comical genres there is a strong rhetorical element, but that element is radically altered in the atmosphere of jolly relativity (veselala otnosi tel'nost') of the carnival attitude: its one-sided rhetorical seriousness, rationality, singleness of meaning, and dogmatism are made weaker…The carnival attitude possesses an indestructible vivacity and the mighty, life power to transform. That is why even in our time those genres which have even the most remote connection with the traditions of the serio-comical preserve within themselves the carnivalistic yeast (leaven) which sharply differentiates them from other genres. These genres always carry a special stamp by which we can recognize them. A critical ear always perceives even the most distant echoes of the carnival attitude to the world.
>
> (Bakhtin, 1973: 88)

Bakhtin, in his book on Rabelais, gives of the prologue, to *Pantagruel*, in the chapter entitled 'the language of the marketplace'. The account is based upon the striking combination of praise and abuse that marks the prologue. But, this rather mechanical opposition is complicated by the irony that Bakhtin detects in both the praise and abuse, so that both are simultaneously praising and abusing, demonstrating the characteristic ironic; ambivalence of the market-place which can make praise into an insult and abuse into a gesture of friendship. Behind this ambivalence the wider ambivalence of popular - festive life can be seen, as Bakhtin has described it. He pauses particularly over a punt of tripe that Rabelais offers to anyone who can find a book to match his own:

> Is this nothing? Then find me a book in any language, in any branch of art and science that possesses such virtues, properties and prerogatives. Find it, I say, and I will buy you a pint of tripes!
>
> (Bakhtin, 1984: 166)

Bakhtin produces comparable accounts of many other elements of the prologue, of the simultaneous praise and abuse, of its 'billingsgate'- market-place abuse, and of the series of diseases wished upon non-believers in the book at the conclusion of the prologue. These accounts resemble associative excursions into the wealth of late medieval and Renaissance popular culture; they are emphatically not explications of symbolism or imagery. Rather, they seek to demonstrate Rabelais' inevitable reliance upon a vocabulary which has gathered its force elsewhere, in the market-place or central arena in which carnival is enacted, and which thus carries with it the epochal mentality which carnival continues.

Murdoch redefined the boundaries of the novel of formal realism to address moral issues. She uses the dialogic mode to test ideas, raise questions, and arouse the reader's senses with her eccentricity. Murdoch has always defied categorization. She has freed herself creatively, not limiting herself to one mode of genre or style. She refuses to confine herself to narrow definitions of genre, expanding such categories as "philosophical novelist," "realistic novelist," or even "comic novelist". Bakhtin's description of the characteristics of the structure of the carnival image is: "it strives to encompass and unite within itself both poles of evolution and both members of antithesis: birth-death, youth-age, top-bottom, face-backside, praise-abuse, affirmation-negation, the tragical, the comical, etc" (Bakhtin, 1973: 148). Similarly, Murdoch's fiction uses those poles of evolution and members of antithesis to encompass and to unite. Carnivalization allows Murdoch to see and depict aspects of characters and behaviour of people which in normal life could not reveal themselves. The carnivalistic characters do not coincide with themselves, they are not equal to themselves, and they cannot be given an unambiguous, finalizing definition. Her willingness to struggle against the use analogical thought allows her to ignore the expectation of clear causes, fixed

referents, and essence. The way she sets items side by side with no causal connection - the sacred and the profane, the ugly and the beautiful, the good and the bad - shows that she does not settle for binary oppositions.

The text of Rabelais' novel appears as a site in which multiple cultural forms combine - forms that are either directly carnivalistic or which bear at one or more removes the traces of carnival energies. Bakhtin argues that many of the written sources upon which Rabelais draws - and not just the obviously comic genres -were already carnivalized, already carried within them the leaven of popular-festive forms.

According to Bakhtin, one of the main aims of a carnivalesque ritual which involved such activities as loud satirical singing outside individuals' houses, and their enforced parade seated backwards on a donkey, was to degrade people who had transgressed community sexual norms - its typical victims were widows or widowers who married partners younger than themselves, scolds, and husbands who allowed themselves to be beaten by their wives. Carnival may not be the source of such violence, but its forms certainly accompanied it; laughter may not build stakes, but those sent to the stake sometimes went with laughter ringing in their ears.

Specifically for women, but also for other subordinated groups in Renaissance Europe, carnival was a mixed blessing, to be used certainly to underline symbolically communal hierarchies, but also providing a space in which they might be overturned. Carnival becomes a time outside time, 'a second life of the people, who for a time entered the utopian realm of community, freedom, equality, and abundance' (Bakhtin, 1984: 9). The very language that people speak is altered, to allow a familiarity and fraternization impermissible at other times.

When it enters writing, the carnival spirit offers a liberation from 'all that is humdrum and universally accepted' (Bakhtin, 1984: 94), and Bakhtin even suggests that it liberates people 'not only from external censorship but first of all from the great interior censor' (Bakhtin, 1984: 94). Dentith's discussion of Bakhtin's notion of the body is as follows:

> At all events it is possible to take very different emphases from *Rabelais and His World*. One can see in it a nostalgia for a possibly religious attitude to life which takes consolation from cosmic terror in the celebration of the material continuities of the body. Alternatively one can see the institution of the carnival as providing a particular synthesis of, indeed, epochal attitudes to the body with anti-authoritarian practices (making that large caveat about the political direction of carnival which we saw to be necessary) — a synthesis peculiar to early modern Europe and which has subsequently been fragmented and suppressed.
>
> (Dentith, 1995: 78)

Bakhtin's account of the secular decline in the carnivalesque attitude, and its replacement by the uniform, fixed and hierarchical world-view of rationalism and bureaucracy, seeing the peculiar nostalgia evoked by masquerade as part of the more general pathos that is now attached to that vanished world-view. In Bakhtin's text this accompanies a general account of the grotesque, and is focused on a discussion of the grotesque body; moreover, some interesting interpretative methods spring from it.

In all the three novels studied, Murdoch represents such characters that either have no belief in God and religion or questioning the belief in God. At times they even utter their viewpoints like 'God is a Charlatan', (Gertrude and George). The characters who are believers, or at service of God, however, are usually presented as characters to fulfil their duties and even degrading it – as observed in Father Bernard's case in *The Philosopher's Pupil*.

Carnivalistic thought lives also in the sphere of ultimate questions (of live and death), but it plays them out in the concretely sensuous form of carnival performances and images, rather than providing them with and abstract philosophical or dogmatic religious solution. Therefore carnivalization made possible the transfer of ultimate questions from the abstract philosophical sphere, through the carnival attitude toward the world, to the concretely sensuous plane of images and events which are, in accord with the carnival spirit, dynamic, diverse and vivid. The carnival attitude made it possible to "clothe philosophy in the parti-colored garb of the hetaera." (Bakhtin, 1973: 110).

Bakhtin recalls "the menippea is the *universal* genre of *ultimate questions.* In it action takes place not only 'here' and 'now,' but in the whole world and in all eternity: on earth, in the nether world, and in heaven. And he adds that in Dostoevsky "the participants in the performance stand *on the threshold* (the threshold of life and death, truth and falsehood, sanity and insanity). And they presented as *voices* which ring out "before heaven and earth" (Bakhtin, 1973: 121).

Significantly, Murdoch's characters in the novels studied are observed standing on *the threshold* of Bakhtin and asking the ultimate questions of life and death. *Nuns and Soldiers* presents Anne, The Count and Tim on the threshold and questioning life; in *The Philosopher's Pupil,* George, Rozanov and Tom are observed on the threshold as well; and Bradley in *The Black Prince*, similarly, is presented asking himself similar questions.

Iris Murdoch's characters in the above novels also have their carnival attitudes towards the world which liberates them from fear and from the seriousness of a world outside of the carnival festivities. Bakhtin says "carnival is an eminent attitude to the world" and he writes it

"is an attitude toward the world which liberates from fear" and which "liberated man from precisely this sort of seriousness" (Bakhtin, 1973: 133).

By the grotesque Bakhtin alludes, in the first instance, to that characteristic strain in archaic and folk art that represents the body as unbounded, in transformation, materially linked to its past and its future, in which to use Bakhtin's own language, 'the inner movement of being itself was expressed in the passing of one form into another, in the ever incompleted character of being' (Bakhtin, 1984: 32). Bakhtin's philosophical preferences are of course evident in this way of characterizing the grotesque; existence is not to be thought of as ever completed but always in the process of becoming. So the grotesque is to be seen as the aesthetic expression of that attitude to life which also underlies the carnival, an attitude founded upon the biological continuity of the body of the people. It is the people's body because Bakhtin is insistent that in folk art up to the Renaissance this perception of life, and its artistic expression in the grotesque, is not private, has not settled upon the individual body of the bourgeois subject - that is a development of the seventeenth century and after. Indeed, he suggests that the successive transformations of the grotesque in the history of European writing are symptomatic of this cultural change, for in periods subsequent to the Renaissance, and especially in Romanticism, there is undoubtedly a tremendous interest in the grotesque but this has become private, 'subjective' grotesque, has lost its gay and affirmative character as it has become fixated upon the biological individual, rather than collective biological life.

Bakhtin writes, in *Problems of Dostoevsky' Poetics,* that in the narrowly formal literary parody of modern times the link with the carnivalistic attitude to the world is almost completely broken. However, he adds, in the parodies of the Renaissance (in Erasmus, Rabelais and others) the carnival fire burned still: parody was ambivalent and was aware of its

bond with death and renewal Therefore the womb of parody could conceive one of the greatest, and at the same time most carnivalistic, novels of world literature—Cervantes' *Don Ouixote*. Dostoevsky thus evaluated this novel:

> There is nothing in the world more profound or powerful than this work. This is the ultimate and greatest word that human thought has yet produced, it is the most bitter irony expressible by man, and if the world were to end and someone were to ask there, somewhere, "Well, did you understand your life on earth? What conclusions did you reach about it?" one could silently point to Don Quixote: "Here is my conclusion about life; can you judge me for it?"
>
> (Bakhtin, 1973: 105)

Bakhtin insists upon *degradation* as a characteristic aesthetic activity of the grotesque realism. He introduces the concept more by way of *Don Quixote*. It is in the figure of Sancho Panza that grotesque realism gets its fullest expression, and Bakhtin makes that figure the centre of a complex set of equivalences:

> Sancho's materialism, his potbelly, appetite, his abundant defecation, are on the absolute lower level of grotesque realism of the gay bodily grave (belly, bowels, earth) which has been dug for Don Quixote's abstract and deadened idealism. One could say that the knight of the sad countenance must die in order to be reborn a better and a greater man.
>
> (Bakhtin, 1984: 22)

Grotesque realism can here be seen as a kind of artistic practice which moves both from the upper to the lower level of the biological body and from heaven to earth; indeed these two movements are equivalent. At its best and most inclusive, grotesque realism can bring these different aspects together, for that is the condition of it being as much regenerative as degrading. Bakhtin suggests that the synthesis is beginning to break down in *Don Quixote* itself, and that simultaneous with the conception of the body of grotesque realism in the novel is another conception in tension with it. Dentith suggests that:

> The aesthetic focus of grotesque realism is of course the grotesque body. Not only does this notion illuminate a central strand in the history of representations of the body, it also has important implications for the way we understand the historical consciousness of it.
>
> (Dentith, 1995: 82)

The grotesque body not only figures in representations, it has also structured the most apparently intimate and 'given' elements of historical consciousness, namely our very sense of our own body. In Bakhtin's interpretation of *Rabelais and His World*, there certainly is an insistence upon the biological continuity of human life as a locus of value, but the notion of the grotesque body suggests how that underlying attitude receives its particular historical manifestation. Dual downward swing is characteristic of grotesque realism as Bakhtin describes it in Rabelais and as it is summarised as follows:

> One of the most striking interpretations in this manner is of chapter 13 of Gargantua, the famous chapter in which Gargantua describes the various experiments he has made to find the best method of wiping his arse. He finally settles upon the downy neck of a goose, for the warmth and downy sensation is communicated from the bum-gut through the intestine to the be art and the brain. This is made the occasion of a remarkable analysis by Bakhtin, who sees in the downward and upward movements of the body an equivalence with a degrading and parodic reascent in medieval theology. He secures this interpretation by means of an appeal to the comic folkloric topography of Europe, which has several sites known as entrances to hell but which are also vulgarly known as the 'holes' of ... Saint Patrick, Seville, and so on. It should be stressed that this is not a reversion to an interpretative attitude to Rabelais which sees his text as a kind of secret code that has to be broken in order to get at a hidden meaning. On the contrary, the grotesque body in this chapter remains a body and its arse remains an arse. However, it becomes, in Bakhtin's text, the site of a wide-ranging interpretative practice which can align it with the liberatory demystifications of theological parody and even, in the resolute opposition to religious mystification, the beginnings of the scientific attitude.
>
> (Dentith, 1995: 83)

Bakhtin describes that the grotesque body is predominantly gendered as female. It is the body of generation, and the swellings that indicate this are its breasts and pregnant belly; it is the metaphoric equivalent of mother to which the degradation of grotesque realism returns. Therefore, the grotesque body may be a way of mapping not only the social and religious hierarchies of medieval and Renaissance culture, but of mapping gender hierarchies also and valuations that run through them.

Bakhtin makes grotesque realism the starting-point in the development of realism 'of grand style' - by which he means, in addition to Rabelais, Cervantes and Shakespeare, such writers as Stendhal, Balzac, Hugo and Dickens. He asserts that realism becomes static, empirical, socially typifying (Bakhtin, 1984: 52). At a high level of abstraction, it is certainly possible to assimilate 'carnival' to the 'novelistic'. This connection is articulated as follows:

> Any sociopolitical project of centralisation of hegemony has always and everywhere to posit itself against the ubiquitously decentralizing (centrifugal) forces within ideology. 'Carnival' is the name Bakhtin gives to these forces in so far as they find expression in consciously parodic representations across a range of signifying practices; 'the novel' is the name he gives to their entry into the forms of writing at any time in history but most influentially in the case of Rabelais and the line of comic fiction descending from him.
>
> (Dentith, 1995: 84)

This argument has the signal merit of locating both carnival and the novel firmly in the socio-political arena, in the actual struggles over meaning that determine both the minutiae and the general direction of 'signifying practices'. In this respect it makes a real advance over those attempts to assimilate both carnival and the novel as Bakhtin uses them to a more socially unspecific notion of 'play'; this more politically naive kind of libertarian euphoria renders the negations of carnival ultimately harmless by dissociating them from their historic specificities as part of 'rise of the novel'.

Bakhtin, in the second edition of the book on Dostoevsky, traces polyphony in the novel to the epochal generic survival of carnival forms which valorise subordinate voices. Bakhtin uses two powerful synthetic notions, 'carnival' and 'novel', which at a certain level of abstraction are clearly related, since both are characterized by the inversion and undoing of hierarchical or centripetal discourses.

Bakhtin's account of carnival has given a new name to otherwise diverse and historically separate cultural activities - and thus defamiliarized them, made them strange by placing them in a new context. It has drawn attention to a distinctive aesthetic, grotesque realism, and gone some way to providing the appropriate terms for its understanding Above all, in celebrating the popular - festive forms of the carnival, Bakhtin has captured some of their spirit, and propelled into the none-too-carnivalesque pages of academic criticism and literary history a distinct flavour of the travestying and relativizing impulses that animated the Renaissance market-place, travestying and relativizing impulses that animated the Renaissance market-place.

> The main arena for the carnival performances was the square and the ad joining streets. True, carnival extended into homes as well, being limited, essentially, only in time, not in space; it knows neither platform nor stage. But the central area could only be the square, for by its very idea carnival *belongs to the whole people, it is universal, everyone* must take part in its familiar contact. The square was symbolic of the whole people. The carnival square—the square where the carnival performances took place—acquired an additional symbolic nuance which broadened and deepened its meaning. in carnivalized literature the square, as the setting of the plot's action, becomes bilevelled and ambivalent: it is as if, through the actual square, one could see the carnival square, the scene of free, familiar contact and of crownings and discrownings carried out by the whole people. Other places of action (ones which are, of course, motivated by the plot and by reality), if they can in any way be the scene of meetings and contacts of diverse people—streets, taverns, roads, baths, the decks of ships, etc.—take on the additional significance of the carnival square. (Given the naturalistic way in which these places are represented, the universal symbolism of carnival has no fear of naturalism.)
>
> (Bakhtin, 1973: 105-6)

The point of departure regarding dialogism and the carnivalesque will form the study's theoretical background and the three novels of Iris Murdoch – *Nuns and Soldiers, The Philosopher's Pupil* and *The Black Prince* will be studied in terms of Bakhtin's theory of the novel. As mentioned previously, studying Iris Murdoch's above novels in terms of Bakhtin's theory of the novel is important, for Murdoch and Bakhtin have similar philosophy of language and attitudes towards the art concerning the novel; in other words, they both have a carnivalistic attitude towards the novel and the world, which will be furthered discussed in the following chapters.

CHAPTER II. A BAKHTINIAN READING OF *NUNS AND SOLDIERS*

Nuns and Soldiers introduces a lot of people and as it progresses, it becomes obvious that four of them are really at the centre of action. The novel mainly centres on the love affair between Tim and Gertrude, and Anne and The Count are introduced in a side plot accommodating them. There is a third-person narrator who slides in and out of characters minds.

In *Nuns and Soldiers,* while the old Guy is dying, his circle of friends, who are all related are introduced. Then Guy dies on the Christmas Eve. Gertrude, lost her husband, and Anne, a former nun plan to live together and do good works. In orbit around them are the Count, a lonely Polish exile; Tim, scrounger, failed painter, and his eccentric mistress. The strange interlacings of these characters, then, their sudden twists are observed. With her husband dead only a few months, Gertrude takes a bath in a magical pool and falls suddenly in love with Tim. Tim, having had his 'baptism' in a canal, falls just as suddenly in love with Gertrude.

The main impediment to the marriage of these two lovers is the famous circle of friends, *les cousins et les tantes,* as they are called, none of whom considers Tim worthy of Gertrude, who is rich. And Gertrude still loves Guy, in a way. And Tim, in his way, still loves Daisy, who still loves Tim, although she is too proud to stand in anyone's way. The Count, a melancholy Pole, has long loved Gertrude with a soldierly and honourable reticence. Anne, a convent dropout, who loves Gertrude and is loved by Gertrude, also loves The Count with devotion of a nun and with the same kind of reticence. Ned Openshaw and Manfred, both of whom love Anne, do not declare themselves either. The silent and scrupulous suffering of

these characters is observed throughout the novel. Veronica Mount, however, has no hesitation in declaring her love for Manfred; however, she is neither a soldier nor a nun.

Because of the mostly well-meant meddling of their friends, Tim and Gertrude are kept apart for sometime. The Count in his soldierly way settles for the role of intimate family retainer. He is also cheered by the announcement that the new Pope is a Pole. Anne goes off to help a group of religious do-gooders in America. Daisy goes off to join a female commune, also in America, which in the novel becomes a symbol. These two women are presented as nuns and soldiers. It is in a way hoped that some day, somehow, somewhere, they will meet again.

Nuns and Soldiers represents various carnivalistic and polyphonic elements: characters are presented in a battle to place themselves among other voices; they are sometimes observed standing on the threshold and asking the ultimate questions of life and death. Almost all of the main characters experience consciousness and renewal - sometimes a rebirth out of death; and they also have the experience of consciousness through a dream. Furthermore, there are significant carnival square substitutes in the novel. The carnivalistic attitude to the world is mostly observed in the character of Daisy in addition to her grotesque representation.

The novel, in the opening chapter, focuses on the dying Guy Openshaw, a kind and generous scholar who has studied classics and philosophy at Oxford but later becomes a civil servant. There is the matter of the moral contemplation of the novel. There is an interesting way in which Murdoch sets up a difference between being good and having a clear conscience, a reflection on human imperfection that is intriguing.

Guy's suffering illustrates one of the themes of the novel, the suffering of the just. All of the characters in the novel suffer in many ways, but Iris Murdoch questions the ability of their suffering to rise above the level of consolation and further moral awareness. She makes this point when Guy tells Anne Cavidge that:

> suffering is always so interesting there is pain, and then, hey presto, there is eternal life. That's what we all want, that our misery shall buy something, that we shall get something in return, something absolutely consoling. But it's a lie.
>
> (Murdoch, 1980: 66)

In the novel the differences in cultural mix resembles Bakhtin's notion of linguistic strata. The Ebury Street drawing room - in which different strata of the society is introduced - becomes one of the carnival square substitutes in *Nuns and Soldiers*. Bakhtin mentions that 'drawing rooms, dining rooms, halls, studies, and bedrooms' where the events take place sometimes become the space in the novel. A number of relatives and friends gathers around to support Guy and Gertrude and they are often referred to as the Ebury Street set. This name denotes not only the Openshaws' address but also their upper-middle-class education and values, which separate them from characters who are peripheral to the group, Tim Reede and his mistress, Daisy Barrett, failed painters who live in Soho, a bohemian area of London. The conventional drawing room at Ebury Street, where the characters who are much like "the orchestra of china monkeys" (Murdoch, 1980: 97) on the Openshaws' marble mantelshelf, is set against the impoverished artsy world of Tim and Daisy shown by their Fitzroy Square, Shepherd's Bush, Notting Hill, and Soho associations. These extremes indicate the characters' social and educational differences:

> Daisy set herself up to detest these 'bourgeois grandees' who were, she professed to think, gradually swallowing Tim, digesting him into their horrible snobby world. At the same time, Daisy said, they despised him, mocked him, treated him with condescension and contempt. They were artificial unreal

> people, she hated them. She was of course, as Tim realized, jealous. However he did not intend to give up Ebury Street.
>
> (Murdoch, 1980: 90)

When Tim turns up at the Openshaws' week gatherings of "*les cousins et les tantes*," primarily to carry away little bits of bread and butter, cheese, and oatmeal cakes for his and Daisy's supper, the Count is the only one to notice Tim or show him any courtesy and respect. Both Tim and his financial difficulties are ignored by he other cousins. He has a two- day-a-week teaching job at a polytechnic in Wellesden and lives on national assistance. Tim's father had left him a small trust in care of the Openshaw banks and Guy continued to support Tim after the trust was depleted. Tim's art is derivative and juvenile, and he appears content to be a mediocre painter (Murdoch, 1980: 80).

The title - nuns and soldiers - have meaning for the all of the novel's characters "who are in some way alienated from the world or soldiering on with their disappointments and duties" as Bove points out (Bove, 1993: 93), but two characters who specifically fulfil these titles are Anne Cavidge, and Wojciech Szczepanski, who:

> passed his childhood in an ardent endeavour to be English, tormented by his father and unable to communicate with his mother. Some narrow despairing ambition took him to London School of Economics, together with the help of a Polish Relief Fund which his father had been connected. The Count's name was Wojciech Szczepanski. ('That's a dog's breakfast of a name', one of his schoolteachers had kindly remarked earlier on.) The English amongst whom he lived had to put up with his surname (which was hard to pronounce once one knew how) but refused to tolerate the bizarre consonants of his Christian name. At school he was simply called 'Big', since he was even then markedly tall. He was not unpopular, but made no friends. He was laughed at and regarded as rather picturesque. He was ashamed of his father's outlandish looks and funny accent, though little consoled when someone said, 'Big father is a brigand.' Of course (and to his relief) his parents never invited his school fellows home. At college someone made a joke about all Polish exiles being Counts, and thus the Count became known as 'the Count' and addressed as 'Count.' Later it emerged that he had another harmless first name, Piotr, and some few people took to

> calling him 'Peter' or 'Pierre', but it was then too late to unstick the familiar nickname. The Count was in fact not displeased by his honorary title; it was a little English jest which bound him to his surroundings and gave him a shred of identity. He did not even mind when strangers sometimes took him for a real count. In small ways he played the aristocrat or at least the gallant heel-clicking foreigner, never sure if this was a charade or not. For all his efforts to be English he had a slight foreign accent. And he increasingly felt, in every cell of his being, and alien. Yet his Polishness was no refuge. It was a private nightmare.
>
> (Murdoch, 1980: 15)

It depicts the life of someone who has been cut off from his own homeland, and his life cease to be determined by the norms of people living his own country, his behaviour is not regulated by the position he would have in his own country, he is not attached to his milieu. The Count, who experiences a vicarious identification with the suffering of the Polish freedom-fighters, has neither a country where he feels he belongs to, nor a language, a mother tongue- for he even fails to communicate with his mother. Moreover, people call him with a 'no name', nickname the 'Count'. Without a country, without name, he soldiers on to build up an identity; to suit himself in the set of Englishmen. The count is a character in many ways similar to those characters described by Bakhtin as having lost their national identity:

> A verbal-ideological decentering will occur only when a national culture loses its sealed-off and self-sufficient character, when it becomes conscious of itself as only one among *other* cultures and languages…there will arise an acute feeling for language boundaries (social, national and semantics), and only then will language reveal its essential *human* character; from behind its words, forms, styles, nationally characteristic and socially typical faces begin to emerge, the images of speaking human beings …Language (or more precisely, languages) will itself become an artistically complete image of a characteristic human way of sensing and seeing the world.
>
> (Bakhtin, 1981: 370)

The Count is the symbol of total moral virtue that is nonetheless doomed. He fights a battle where he is on the right side, but not with much chance to win because "He had a heroic role in the world, though he knew it was an impossible one which he would never find" (Murdoch, 1980: 18). The Count, obsessed with his Polish heritage, has the merits of a good man - idealism, love, kindness, and humility. He has a vision of himself as "very ordinary so with a soldier's dullness and . . . extreme small chance of glory" (Murdoch, 1980: 19). His aspirations include behaving correctly and performing his duties. The Count loves Gertrude, Guy's wife, and wants to serve her.

In *Nuns and Soldiers,* Murdoch makes use of the artistic possibilities of the dream, which presents one of the carnivalistic elements. The dream allows the person who has it to hear other voices dialogically; thus it gives a chance to the person to evaluate his situation and to renew himself. Bakhtin mentions that the dream has become and important element in carnivalized literature, for the:

> dream is introduced precisely as the *possibility* of a completely different life, organized according to different laws than normal life (sometimes as an "inside-out world"). Life is seen in a dream makes normal life seem strange, forcing the dreamer to comprehend and evaluate it in a new way (in light of the other possibility seen in the dream). The person who dreams becomes a different person, he reveals in himself new possibilities (both worse ones and better ones), he tests and corrects himself by means of the dream. Sometimes the dream is constructed directly as a crowning and discrowning of the person and of life.
>
> (Bakhtin, 1973: 122)

The Count is 'a silent man without a country and without a language, an awkward shy man' and 'a thin pale tall man whose hair might be blond or might be white without anyone caring to determine which' (Murdoch, 1980: 45). For him sleep is a problem, and he "wanted the darkness of death-like sleep, even the hurly-burly of bad dreams, anything

rather than an active idle consciousness" (Murdoch, 1980: 40-1). On the night before Gertrude's return from Stanley Openshaw's seaside cottage in Cumbria where she went with Anne, the Count has a dream about his mother:

> He was with her in a big dark church. She was praying aloud and he wanted to pray with her but he could not understand the words. He thought, it isn't Polish, what is it, what language is it? His mother was wearing a dark veil over her head, embroidered with red and blue flowers, and he thought suddenly, how strange, I never realized it, she is Jewish. Then he thought, no, she is not Jewish, she is *dead.*
>
> (Murdoch, 1980: 119)

The Count's figure is similar to the '*ambivalent*-serio-comic-image of the "wise fool" and the "tragic clown" of the carnivalized literature' as Bakhtin puts it (Bakhtin, 1973: 124). He also has a fullness of consciousness of himself. He knows better than anyone else that he shares the same doom with his country of origin. It is not possible to finalize him as his consciousness is able to capture everything about himself. He thinks:

> He must not think of …anything which he might want to have…as being in any sense…a possibility. Rather he must think of it as remote, as receding, as *lost*. He thought, my happiness was an oversight, a mistake made by fate, and is now over. Behind almost every misfortune there is a moral fault. I am like Poland, my history is ought to be a disaster. I am guilty because my father fled, because my brother died, because my mother pined away in a cell of solitude. I can expect nothing now but to be returned to the grey loneliness from which I came. Ah, how I thought at least that my secret was harmless, to others of course, but also to me.
>
> (Murdoch, 1980: 47)

Similarly, Anne Cavidge is also one of the characters that experience an evaluation of the past. However, her lightening suggests a more difficult path. Anne, who was a member of an enclosed religious order for fifteen years, comes to stay with Gertrude when she leaves the convent. Her stay coincides with Guy's final illness A very capable woman, Anne received a

first-class degree in history from Cambridge (Murdoch, 1980: 61), but at Ebury Street she feels invisible, unnoticed by others:

> Manfred and the Count went in to the drawing room. Anne went into her own room. She combed her hair and looked at her thin colourless head in the mirror. Had those years 'inside' really made her invisible? Was invisibility the gift she had been given by a discerning and just God, in lieu of *great* gift which she had sought, the pearl of great price? Innocence, the lack of any power to hurt, even to touch, the innocence of an invisible strengthless spectator! Was what she now felt herself to be a permanent condition, or was it the anaesthetic numbness which preceded the ghastly suffering attendant upon a change of being? The soft creature which has lived and walked secretly upon soft feet curls up and sleeps, lying half buried in the damp earth, then wakes in the agony of pain and strife to find that it is becoming something quite else, a winged beast, entirely different, even living in a different element. In Anne's case the change was other way round; she was destined to become wingless and weak and small. Only for now she was dead, pale, unseen and without significant images of her life.
>
> (Murdoch, 1980: 146-7)

Murdoch introduces the carnivalistic dream element also to the experience of Anne. Anne's vision begins as a dream in which she encounters two angels. She wakes up and remembers the dream. "Then again she became aware, she knew that there was somebody in the next room, somebody standing in her kitchen in the bright light of the early summer morning. And she knew that the person was Jesus" (Murdoch, 1980: 295). When Anne asks the visitor what she must do to be saved, he replies: "You must do it all yourself. As for salvation, anything you can think about it is as imaginary as my wounds. I am not a magician, I never was. You know what to do. Do right, refrain from wrong" (Murdoch, 1980: 297-98).

Jesus – as Anne dreams - instructs her to wash at the sink. Although Anne follows his directions, she replies, "It's-no good-it-won't work-" and reaches out her dripping hands toward him (Murdoch, 1980:. 299). After brushing the sleeve of his shirt, she feels "a searing pain in her hand and her eyes closed and she fell to her knees and then flat to the ground in a

sudden faint" (Murdoch, 1980: 299). When she wakes up, her hands are still damp and she has a raw burn on one of the fingers of her right hand, apparently tangible evidence that her vision has been real. Thus there is created in the dream an 'extraordinary situation' which is impossible in normal life and which 'serves the same basic goal of the menippea: to test the idea and the man of the idea' (Bakhtin, 1973: 122).

Peter Conradi, in *Iris Murdoch: The Saint and the Artist*, says that "Murdoch's interest in the supernatural is a problem for some readers" (Conradi, 1989: 142). He mentions that *Nuns and Soldiers* has 'paranormal' incidents and adds that Murdoch has indicated she believes paranormal things probably do happen, but be cautions "this should not obscure for us that what is supernatural for Murdoch is principally the imagination itself, and love in particular" (Conradi, 1989: 142).

Like the Count, Anne has had a terrible vision of the solitary nature of her quest. However, she also appears capable of relinquishing her ego and its attending consolations, actions which Murdoch associates with the good. The description of Anne is often equated with goodness, and Anne exhibits good behaviour (Bove, 1993: 98). She sets herself the task of helping Gertrude run the household and is able to converse with Guy for hours.

Anne's illumination concerns her becoming good and doing so by letting go of her consolations: "She had left the convent to come out into loneliness and a sort of renewed innocence and a sort of peace" (Conradi, 1989: 303). However, once she is in the world, she realizes that she cannot merely perform good works; she also finds herself entangled in the concerns of her own, like her love for the Count and the manipulation of others to bring him

closer to her. In order to perform the good deeds; thus to renew her spiritual journey, she needs is to relinquish the comforts of human love and faith and open her path to her duties as the *good.*

However, two voices are at continuous work in Anne's life: as similarly discussed by Heusel the voice of faith, and the voice of passion of love (Heusel, 1995: 65). Although she goes on with her endless struggle to find a right way out, she has her failures and crises. She fails to suit herself into life. She envisions that "Everyone will always see [her] as a failed nun" (Murdoch, 1980 304). And she is right in her vision as the Count 'saw her as a holly woman' and Anne 'for him had a priestly function which she could not prevent herself constantly fulfilling' (Murdoch, 1980 304).

At times 'Anne longed to destroy this imprisoning image, to cast it down violently at his feet and trample on it' she would love to have the chance to change the world. 'Gertrude had said it could take four seconds to change the world' (Murdoch, 1980 304). Although 'Anne could do it in two,' (Murdoch, 1980 304) she tortures her thoughts by including a sideward glance to her self - consciousness and it narrates, 'But suppose she were thus to *change* before his eyes and he were to recoil in horror, disgust – pity?' (Murdoch, 1980 304) On the other hand, she is aware of her fact that she cannot be a faithful servant back in there, in the convent. Her lack of faith made her leave the convent and now she belongs nowhere: "If I were a priest and if I had even a little faith left, I would let myself die of being torn apart rather than destroy the cool innocent icon which is perhaps a unique consolation to him in his present travail" (Murdoch, 1980: 304).

Her consciousness does not let her at peace. Her passion of love for the Count and her duty to serve as the good to him and to others are at fight in her heart and mind. Thus she cannot bear to be so close to him only 'three feet' away as the Count comes to her in a desperate need for consolation. What Anne wants to do is to 'send him away and to think about him (Murdoch, 1980: 307). However, then arrives the time when the different voices capture Anne causing an outburst of craziness followed by another consciousness:

> Anne closed the door behind him and leaned against it. Tears spouted her eyes. Then she went back into the little sitting-room and attacked the room. She overturned the chairs and hurled the cushions about. She kicked the rug and the wainscot and beat her hands against the wall. She kicked the gas fire and broke one of its panels. She threw her books violently onto the floor. She tugged at her dress and dragged off a button. She tore her hair and drummed on her brow. The only thing she did not attack was Gertrude's blue and gold Worcester cup. At least, sobbing and groaning, she stood still, and then gradually became silent, wet-eyed, wet-mouthed, staring blankly into her bedroom and lay down.
>
> (Murdoch, 1980: 309)

Anne begins to question her present situation right after her out bursting craziness. Her analysis of herself does not know what her word about herself is: has she really surrendered to devils? Is she to become a loser, a complete failure? The interference of the self censuring voice deprives Anne of her self-sufficiency. The signal of the danger of collapse is at the threshold as Anne questions:

> What is happening to me, thought Anne, am I given over to devils? Is this the beginning of the darkness? Is this madness of being in love just a symptom of a breakdown which has been coming upon me for a long time? Was leaving the convent part of it too? They warned me that it would be worse, that I would collapse later. Is the dark night beginning? Am I collapsing now, will I need help, will I, *I* have to confess that I can no longer manage my life?
>
> (Murdoch, 1980: 308)

Anne's questioning her life follows a confessional self-definition with a loophole which, according to its sense, becomes her last word about herself and her final definition of herself, while in fact it inwardly reckons the other person's counterposed assessment of her. Her confession about herself and condemning herself hope to hear the other person dispute with her self-definition; in other words, demanding a voice that would save her from collapse. However, she in her new 'cell', her solitude, thinks:

> I am back in the hell of the personal, the very place I ran away from to God, back in the criminal mess I got myself out of when I thought I would seek and find innocence and stay with it forever. I am mad, I am a danger to myself and others.
>
> And what really happened on that morning in the kitchen, she wondered. Was that amazing 'psychic experience' simply another symptom, a sign of some vast 'depression' or mental breakdown which was about to take charge of her life and perhaps deprive her of her sanity forever? Or had she actually been visited by the *Other One* in person?
>
> (Murdoch, 1980: 308)

Anne's confessing voice can be heard again as the text progresses. Her seeking the truth is dialogical since she does not accept the 'ready-made truth' of official monologism. As Bakhtin puts it, "The truth is not born and does not reside in the head of an individual person; it is of the dialogical intercourse *between people* in the collective search for the truth (Bakhtin, 1973: 90). Therefore, the self-confident belief of an individual who claims that s/he possesses the truth is counterposed by a dialogical, collective search for the truth. Anne goes on her confession in search of the truth in every corner, in every possibility:

> She had left the convent to come out into loneliness and a sort of renewed innocence and a sort of peace. Perhaps she could never have been empty and clean like and amoeba carried by the sea. But she had thought of her new life and her new solitude as a sort of simple austerity, and perhaps in her heart she had really seen herself as God's spy, a secret anchoress hidden in the world. She had felt this in her rediscovery of Gertrude, she had felt it when she talked to Guy. Her life 'inside' had, after all, a continuity with her life 'outside'. Perhaps the God whom she had lost had spoilt her for the world, but she would live as she could in the world, as a silent invisible crippled serviceable being...This was the pain of hell, envy, jealousy, resentment, anger, remorse, desire, the pain that

> leads terrorism. She had thought, if I cannot have what I desire I shall die. Now, in more despair, she thought, if I cannot have what I desire I shall have to live on with some unredeemable horror of being myself.
>
> (Murdoch, 1980: 309)

All these questions Anne asks to herself may be because of the possibility that the last consolation that she must overcome is her reliance on faith. Only after she is freed from any consolation can she act alone, without hidden reasons (In fact, at the end of the novel she finds herself able to relinquish the Count and plans to return to a life of service for others with the Poor Clares). Her endless questioning has the signals that she might get stripped of other ulterior motives:

> Was God playing a game with her? …She wondered earlier whether belief in God would ever return, sweep over her one day like great warm wet cloud. Now she felt more absolutely godless than she had ever felt in her life. Her good was her own, her evil was her own. Yet *he*, her early morning visitor, was not something? Perhaps indeed it was he, with his luminous eyes and his enigmatic witty talk that had shaken her shaken the last remnant of faith out of her soul. Had she understood? A little. Who was he? She felt that he had truly come from a distant place. And it came to her that he was real, that he was unique. She was an atom of the universe and he was *her own* Christ, the Christ that belonged only to her, laser-beamed to her alone from infinitely far away. At least she had seen him once; and now perhaps the grace of prayer would return to her. Would it return now, a new kind of prayer? Yet how can it, she thought, since I love not Christ but Peter?
>
> (Murdoch, 1980: 309-10)

The battle of different voices against centripetal forces continues throughout the novel. The ongoing and the most significant struggle begins between the voice that embraces change, growth, disintegration, and risk and the one that depends on integrity. The "voice of integrity" (Murdoch, 1980: 503) often interrupts and fights for Anne's wholeness, attempting

to pull her back together. Anne is glad she has kept her mouth shut about her love, her need for companionship, and her impatience with the normative cultural obsession with heterosexual love, which at one point she calls a disease. She, of course, never finds integrity, but she does find that the world has its beauties.

One of the dialogic, centrifugal voices presented struggling against the monologic, centripetal forces is in the language of religion: Anne, a nun who has left the order, should have directed her energy toward assisting someone else "instead of fretting about her own fate…Why had she not imagined Daisy's loneliness, her possible plight, her possible despair?" (Murdoch, 1980: 500-1). Maybe, this voice is responding with a sideward glance from the convent. Her vanity is being criticised by the law of religion. She concludes that the loss of Daisy was a professional one. She "had been too absorbed in her own hopes," too cold and hostile. The narrator can even sum up the self-criticism with "her selfless, masochistic morality" (Murdoch, 1980: 501).

In addition, the interrupting voice of romantic love is heard. However, this voice, hesitates between feeling the pain and torturing the spirit for not having been "interested in his interest in Christ" (Murdoch, 1980: 501). The voice criticises past times, questioning the possibility of reasonable arguments: "proper scruples, reasonable prudence, self-punishing masochism, … demonic pride. . . censorious coldness" (Murdoch, 1980: 501-2). In brief, "in order to survive a terrible loss one has to become another person" (Murdoch, 1980: 503).

Bakhtin writes that a loophole is the retention for oneself of the possibility to alter the final ultimate sense of the word. If the word leaves this loophole open, then that fact "must

inevitably be reflected in the structure" (Bakhtin, 1973: 197). This possible other sense; in other words, the open loophole, accompanies the word like a shadow. According to its sense, the word with a loophole must be the last word, and it presents itself such, but in fact it is only the next-to-last word, and is followed by only a conditional, not a final, period. Bakhtin continues that:

> The sullying and destruction of one's image in the eyes of another person as a last desperate effort to free oneself from the dominion of the other person's consciousness and to break through to oneself for oneself…
>
> (Bakhtin, 1973: 197)

As Bakhtin points out, a loophole creates a special type of fictive and final word about oneself. He says that its tone is unclosed and "it peers importunately into the other person's eyes, demanding a sincere refutation" (Bakhtin, 1973: 196). A loophole makes the hero ambiguous and elusive for himself as well. He must travel a long path in order to break through to himself. The loophole profoundly distorts his attitude towards himself. The hero does not know whose opinion, whose assertion is the final analysis, or the ultimate judgement about him. His own penitent is critical one. On the contrary, the one which he desires from the other person is the one which accepts and justifies him (Bakhtin, 1973: 196-7).

Anne's whole confession represents a loophole and sideward glance. To Bakhtin, a loophole causes the hero to utter such a final word that it leaves the hero with an ambiguous and elusive situation not allowing a final word about him. Anne does not know whose opinion or assertion is the ultimate judgement about her. When Anne confesses, she demands a sincere refutation from the other person. It is for this reason she makes her own word

about herself deliberately a negative one. She wants to destroy in herself any desire to look like a heroine in other people's eyes and in her own:

> Sometimes more simply she thought that she had been a coward and would pay a coward's price. That was one way of looking at it. She would have played a bolder and more positive role, questioned the Count, not respected his secrecy and his reserve. What, in these reflections, she tried all costs to avoid was the terrible love-yearnings, the *I want him, I want him, I shall die without him* which kept returning and rising up in her heart. To this hot desire Anne opposed herself, and was cold, cold. That way indeed madness lay, an impure profitless suffering which at least she could spare herself. She could not yet banish him however, and saw again and again those pale eyes, that thin clever touchable face, and awkward thin tall figure filling some enchanted separated area of space like the apparition of holy saint. She saw him transfigured, saw his beauty which she was sure so few could see, and her body ached for him and mourned. She reflected too upon his heroism, which she could not match. He loved Gertrude so much that he would stay beside her forever and see her belonging to another.
> But I have to survive, Anne said to herself, and survive on my own terms. To stay, that would be heroism, yes: but I don't want to be that sort of hero. And she recalled Gertrude's words, in order to survive a terrible loss one has to become another person, it may seem cruel, survival itself is cruel, it means leading one's thoughts away from the one who is gone.
>
> (Murdoch, 1980: 504-5)

Anne carries on with herself the same kind of endless dialogue that she carries on with the other person. She is not able to completely merge with herself in a unified monologic voice, leaving the other person's voice wholly outside herself (without a loophole, regardless of what other person may say), since, her voice must also function as the surrogate for the other person. She cannot come to an agreement with herself, but neither can she stop talking with herself. The style of her word about herself is alien to the period and alien to the finalization, both in its individual elements as a whole. This is a style that Bakhtin calls "internally endless speech which can be mechanically cut short, but cannot be organically completed" (Bakhtin, 1973: 197). The confessional self definition of Anne with a loophole is

her last word about herself, the final definition of herself, while in fact it inwardly reckons the other person's answering, counterposed assessment of her. Anne who is confessing herself in fact only wants to provoke praise and acceptance by the other person. In condemning herself she wants and demands that the other person dispute her self-definition, but leaves herself a loophole for eventuality that the other person will indeed suddenly agree with her, and with her self-definition, not making use of his privilege as the other person:

> About the Count Anne felt awful pain but, although she continued to speculate, her speculations did not disturb her present plans and motives. Sometimes she felt that this "falling in love" was an illness which had to come to her on her return to the world and which would before too long be cured. Or could she conceivably have combined duty and interest by securing the Count by ministering to his religious need? He had vaguely expressed such a need, but she had not been interested in his interest in Christ, only in his interest in her. Should she not have preached to him more fervently? Sometimes she obsessively relieved past times, wondering, if I had only told him *then,* or *then*…? When he had spoken of suicide she should have seized him in her arms instead of offering him rational arguments. Proper scruples, reasonable prudence, self-punishing masochism, or that demonic pride which so man years 'inside' had not seemed to have diminished one iota? She felt that she would have died of rebuff. She thought, I lived on 'perfect moments' with Peter, moments like that telephone call at night. 'Good night, dear Peter.' 'Good night, dear Anne.' That was the pure honey of love, of hope. I was afraid to move on with him into the horrors of history. Now she had the torment of 'if only…'It was a consolation to think here of Gertrude and of what Anne had come to view as Gertrude's *rights* in the matter. Anne's monstrous love would have shocked the Count and perhaps impaired whatever happiness he might now achieve as Gertrude's *cavaliere servente.* It would also certainly have upset Gertrude, and made her 'acquisition' of the Count an possibility. I have no place, no rights, thought Anne. Gertrude, always the princess, had to have whatever she wanted; and was it not proper that she should, as she herself had said, being secure in marriage, proceed to love everybody and be beautifully be loved in return? 'It's so simple to love everyone and be loved by them. It's like a sheepfold with the sheep gathered in.' Ought Anne to have been magnanimous enough to be a sheep?
>
> (Murdoch, 1980: 502-3)

Furthermore, Anne's confession or self-analysis at the end of the novel as she sits in the pub, the Prince of Denmark - waiting to discover Daisy's whereabouts- is an example of dialogism in the relation of character to narrator. At this point in the novel, Murdoch employs terms - self-analysis and voice of pride (Murdoch, 1980: 503), and metaphors like "dodging a blow" (Murdoch, 1980: 506) - to convey the struggle Anne goes through regarding her future attitude toward herself her life, and the world in general.

Anne's word about the world is both openly and furtively polemical. It polemizes not only with other people, other ideologies, but also with the object of its thinking itself; that is, with the world and its order. Moreover, in her word about the world she hears two voices, between which she cannot find herself and her own world, for the world she defines has a loophole as well. The world, nature and society seem to her full of interferences. In her thoughts about them there is a struggle of voices, assessments, points of view. She senses in everything all the will of the other person, the will which pre-defines her. She perceives the social order all from the point of view of this foreign will. Her thought is developed and constructed as the thought of a person personally debased by the world order. This allows her word to become tightly intertwined with her word about herself. Her word about the world, like her word about herself is deeply dialogical; she attacks the world order.

It seems that Anne's inner speech is filled with other people's words which she has heard in the immediate past. She fills her inner speech with the words of others, complicating them with her own accents, or re-accenting them, and entering into and impassioned polemic with them. Therefore, her inner speech is constructed like a succession of living, replies to all of the words of other people which has heard her. She addresses everyone with whom she

polemizes. All the voices Anne introduces into her inner speech come into a sort of contact dialogically.

The series which begins with the confessing voice which condemns Anne's past egoistic perspective is never mute until the end, and throughout it blends in with the others and continues its struggle (Heusel, 1995: 70). She criticises herself for not thinking of the happiness of Gertrude and the Count, realising that they need to play out a superficial game of knight and lady. She knows now that the Count could not take the full intensity of Anne's love for him - that he could survive only small doses. She has been interested in the opportunity of giving him her devoted attention, and she has not tried to imagine his need, which was considering how much attention Gertrude needed and how many admirers she needed to secure her happiness. Anne is peeved with herself for having ignored her age-old policy of ignoring her own interest (Murdoch, 1980: 501), which can be a policy that has the strong sign of masochism.

Her experiences in the novel's closing paragraphs - a time of her coming to consciousness as a striking example of the hero's consciousness in carnivalized literature- prepares the final scene for the time into which Anne has been 'peering ahead'. Anne and Daisy have such problems at the end of the novel is because of the fact that neither has friends who can be reflectors for her. Both must move to the United States to find appropriate lives to live. The hero looks at him- or herself "in all the mirrors of other people's consciousnesses he knows all the possible refractions of his image in those mirrors" (Bakhtin, 1973: 53).

There is also the discourse of unselfish love - a discourse that looks and listens - which interrupts the confessing voice later and decides that Gertrude has certain rights, and that one

such right is access to the Count: “She saw him transfigured, saw his beauty which she was sure so few could see, and her body ached for him and she mourned” (Murdoch, 1980: 503). Others seem to see him not as a whole person but as no more than a servant to Gertrude. Making people feel less anxious - to Anne’s realisation - becomes her goal in life is.

Another voice heard in the novel is of pain- similarly the critical voice- begins to torture Anne as it is also pointed out by Heusel (Heusel, 1995 113). This voice has been too patient “If I had only told him then and then” (Murdoch, 1980: 501). “She should have played a bolder and more positive role, questioned the Count, not respected his secrecy and his reserve. What, in these reflections, she tried at all costs to avoid was the terrible love-yearning, the I want him, I want him, I shall die without him which kept returning and rising up in her heart” (Murdoch, 1980: 103) Anne opposed herself and was cold, cold. That way indeed madness lay” (Murdoch, 1980: 503). Anne does not put herself in a negative situation by just feeling sorry for herself:

> For the first moment Anne felt shock and distress at the image of her which had escaped somehow and was wandering abroad, bandied about over the drinking glasses. Then she relaxed and smiled. It was funny really. And by what privilege could she be exempt from so general a human fate? We are all the judges and the judged, victims of the casual malice and fantasy of others, and ready sources of fantasy and malice in our turn.
>
> (Murdoch, 1980: 508)

She recognises that now she can open herself completely to pain, including the very real pain she associates with her brother’s death. In the space of several pages, to the accompaniment of the falling snow, she has emerged from the inability even to acknowledge the pain resulting from her brother’s death:

> And now, with a swift dart of memory, she thought she could recall how ever in the moment of hearing that Dick was dead, fallen from a cliff face in the Cairngorms, she had instinctively closed herself against pain, instinctively peered ahead into a time when she would be someone else who could be conscious of this loss without anguish.
>
> (Murdoch, 1980: 503)

In the novel pubs - especially, the one called 'the Prince of Denmark' where some significant meetings and contacts take place - become one of the important carnival squares. Bakhtin points out that carnival square is not limited in space and extends to into homes and "knows neither platform nor stage" (Bakhtin, 1973: 105). In carnivalized literature the square, as the setting of the plot's action, could become other places of action "if they can in a way be the scene of meetings and contacts of the diverse people- streets, taverns, roads, baths… (Bakhtin, 1973: 106). Also, large cities (here London) are widened carnival squares. Daisy and Tim spend more time in pubs than they do in other places. Pubs, especially the Prince of Denmark, are their carnival squares where they meet, eat, drink, communicate, stand against the official seriousness, and the monotony of strict hierarchical order:

> Tim and Daisy loved all pubs the way some people love all dogs. The pubs were innocent places wherein they were innocent children. They returned to Soho pubs which had been their original home, where they had spent every evening before returning to cheerless digs or hotels when they were young. This sort of urban life suited Tim, pub-crawling, wandering, looking into shop windows. He loved the charm of noisy messy changing London, pedestrian bridges and roads on stilts, the magic of Westway, of modern pubs beside noisy roundabouts. Soho in summer was his South of France.
>
> (Murdoch, 1980: 88)

Since 'Soho in summer was his South of France', for Tim (and for Gertrude later on) 'Les Grands Saules', which belongs to Gertrude (and to Guy before his death), becomes another carnival square. It is the place where Tim 'was mad with joy' (Murdoch, 1980: 150),

and taking of whose possession 'had been an adventurous experience which appealed Tim's sense of 'loot', a mixture of fear and weird burglarious triumph' (Murdoch, 1980: 151).

The French landscape causes an alteration in Tim and Gertrude's views of each other. It is seen as enchanting where Tim and Gertrude are captivated and transformed by the more relaxed atmosphere of France. After Guy's death Gertrude sends Tim to France because she feels that she must continue to be responsible for him as Guy had been while he was alive. Tim is to become caretaker for the Oppenshaw summer house and arrange for its sale, which may prove difficult since he has lied about his fluency in French.

The French landscape transforms Tim and helps him return to serious art. He climbs the rock formations and begins to sketch them. He explores the secrecy and beauty of the environment and he discovers a secret place where he accepts magical with a magical rock in the shape of a face, which he calls the 'great face' and a pool, basin next to it, whose spell he believes in (in this basin later Gertrude swims and becomes a 'goddess' as he imagines). When he goes to the same place the next day in order to explore the place in the daylight, he realizes how special the place is:

> The stone basin, seen by day, was clearly a work of nature, though a surprising one. It was circular, roughly the same size of a pale sweating stone above it. The verge was formed of the grey spotted rock which here rose vertically out of the grass, surrounding the water with a sort of broad undulating frill, and joining the base of the cliff in the rocky 'alcove' which projected a little way over the pool. The water of the basin was, as Tim had apprehended last night, particularly pure and clear, almost radiant with its own clarity…The beautiful radiant pool simply quivered in perpetual occult donation and was perpetual renewal.
>
> (Murdoch, 1980: 159)

Tim also feels a sense of spiritual renewal after dipping his fingers in the basin. Following this renewal, Tim searches for a place to swim and finds a canal where he experiences a significant purification, similar to being baptized (Bove, 1993: 97). Once he gets into the moving stream, he is "seized by a water demon" and "abruptly dragged round" and "jerked down" the canal until he finally grabs hold of a "bushy thorny acadia, whose ferny leaves were sweeping the water" (Murdoch, 1980: 157). He crawls out of the canal just before it enters a subterranean tunnel and descends "into the earth and vanish totally from the sunny landscape" (Murdoch, 1980: 158).

Significantly, just after his – purifying- experience, he finds Gertrude standing on the terrace when a he returns to the cottage in a frightened way with the hope of and a feeling of safety. Her arrival coincides with Tim's spiritual renewal and hunger for safety. Gertrude is so removed from awareness of Tim that, although she claims to have been worried that something may have happened to him, she interrupts him three times while he is trying to tell her that something very nearly did happen to him.

When Gertrude joins him there the place turns into their carnival square where they break free from the chains of social order and rules; and they feel that 'this place is paradise. A sort of dangerous paradise, but maybe paradise would be dangerous' (Murdoch, 1980: 169). It is in this paradise Tim has fallen in love with Gertrude, and Gertrude with him.

Interestingly enough, Gertrude's suffering is soon replaced by the consolation of attention. Although she wonders during Guy's dying how she could "endure so much misery…without dying of it" (Murdoch, 1980: 44), she, following his death, begins attracting

almost all of the available men as suitors. She welcomes this attention, and even after her marriage to Tim, she draws the Count back as her courtly lover. Her egoism is also indicated by her reaction to Anne's decision to go to America: "Gertrude did not reveal to Tim how very deeply she had been wounded by Anne's defection. How could she leave me, she thought again and again, how could she, when I needed her and loved her so much? Oh why can I not have everything, all that was given to me after Guy went" (Murdoch, 1980: 472).

The reason for Gertrude's arrival is to revisit and say good-bye to her valuable places before selling the house. However, before she leaves the enchanting landscape she has her significant swim in the stone basin, and becomes for Tim the goddess of the crystal pool, and eventually becomes engaged to him. She takes him to the same place, to the 'great face' where Guy used to like a lot. And the place becomes a kind of renewal for Gertrude herself and for Gertrude in the eyes of Tim:

> 'Guy loved this place.'
> 'Would you like me to go away?' said Tim.
> 'I have to visit his places to say good-bye. Please excuse me-'
> 'Would you like-?' Tim then realized he had misunderstood her last words. Gertrude was unlacing her plimsolls and stripping off her socks.
>
> She went on, 'I'm going to swim.' She began to walk away barefoot across the grass in the direction of the pool carrying her shoes and socks.
>
> Tim thought, my *God*, she is going to swim *there*! He said after her, 'Oh yes, well, I'll just wait outside, beyond the-'
>
> Gertrude was nearing the pool as Tim scrambled back through the cleft door. He went a few steps down the path and found a place where the rocks made a sort of ridgy shelf, with little cracks full of moss and saxifrage. He took off his rucksack which seemed to have become extremely heavy.
>
> Then he heard, in the cicada loaded silence, the distant sound of splashing. He thought, if she swims there she will become a goddess, or else give proof that she already is one.
>
> (Murdoch, 1980: 174)

Similar to the effect of the French landscape, Tim and Gertrude's views of each other are altered after they experience the enchantment of the crystal pool. To give an example, Tim looks "a different man from the pallid weedy rather hang dog young fellow who had come to Gertrude with apologetic hints about needing money. He seemed bigger, stronger" (Murdoch, 1980: 177). And also to Tim, Gertrude seems "an Arthurian girl, a heroic girl out of a romantic picture" (Murdoch, 1980: 180).

The renewal on Gertrude's side is a significant one that changes the route of her life. She awakens and she realises the drawbacks in her life. She starts to question her present life. On this stage, in this carnival square, which is full of Guy, Gertrude experiences crisis. Thus she should make an ultimate decision, die or be born anew:

> Lying on her bed Gertrude had started to cry again. She cried quietly, wearily, it was like a natural function. She lay limp, unable to even to get up to find a dry handkerchief. The one with which she was fruitlessly mopping her face was so wet she could squeeze the tears out of it. Her face felt raw with weeping. She was sick and dizzy with grief.
> Since Guy's death she had watched herself suffering, she had seen herself wanting to suffer, then very gradually wanting not to suffer, wanting to recover, wanting to want t live. Now, in this place, so full of Guy, full of his thoughts and ways, his knowledge and his happiness, she had seemed to be surviving so well.
>
> (Murdoch, 1980: 178)

Gertrude in her new mood, renewed, more conscious and open to question her life, her surroundings, starts to do so. She is ready to pave her way towards a new life where she can liberate herself from the relationships and positions she has in her surroundings: "Only now, when she had escaped from it, did Gertrude feel how tired she was of the solicitous curiosity and busy sympathy of those who had surrounded her: a sympathy which, it occurred to her, was many cases insincere" (Murdoch, 1980: 179). Thus, a situation which causes Gertrude's

consciousness is created. Gertrude freed from all conditions, positions, obligations and laws of normal life, experiences carnivalistic liberties and celebrates her feelings towards Tim:

> Gertrude thought, I'm at the edge, I'm over the edge. I've got to come close to him, I've got to touch him. It is to do with the present moment and the necessity of it and how it's all complete, all here, all in *him*. Everything that is necessary is here, there is nothing left outside, and I have to act, I have to move. I must touch him, but how. I feel so giddy, so disjointed, so disconnected, as if my limbs have been taken off and put on the wrong way round. Without looking at Tim, she half turned towards him and with a gesture of abandonment, laid her hand on the table.
>
> (Murdoch, 1980: 189)

Bakhtin recalls "the menippea is the *universal* genre of *ultimate questions*. In it action takes place not only 'here' and 'now,' but in the whole world and in all eternity: on earth, in the nether world, and in heaven. And he adds that in Dostoevsky "the participants in the performance stand *on the threshold* (the threshold of life and death, truth and falsehood, sanity and insanity). And they are presented as *voices* which ring out "before heaven and earth" (Bakhtin, 1973: 121). Similarly, all of the main characters presented in *Nuns and Soldiers* stand on the *threshold* at times seeking the truth and struggling to settle themselves in the world at the edge of life and death, sanity and insanity and truth and falsehood. Tim - after Gertrude's swim in the crystal pool, they see a dead dog floating in the canal; Gertrude leaves with an outburst of cry and crisis- stands on the threshold and asks himself the ultimate questions:

> He thought, what's the matter with me? I feel terrible, useless, utterly sick of myself. Where am I going, what am I for? What has my life been, what will it be? I just live by lies, by deceiving myself. I can't paint, I can't earn money, I can't do anything. I'd better give up painting, I've tried long enough and it's clear I am no good. Better to chuck it and admit I'm a fake, a bloody fake, nothing but that.
>
> He took off his rucksack and threw it on the ground and kicked it. He recalled Gertrude crying face he wanted to cry himself but he couldn't. He

> thought tomorrow Gertrude will go. Then Daisy will come. I don't want to see Daisy, I don't want to see anyone. I am no use to Daisy, she's no use to me. That's a bloody lie too.
>
> And he thought, I won't show the Great Face to Daisy, I won't show her the canal. I don't want her here at all. I don't want myself here, or anywhere else either. I wish the whole bloody masquerade was over, I wish I was dead.
>
> (Murdoch, 1980: 177-8)

Tim's image revealed here is significant, for it bears hero's dialogical attitude of himself. He remains by himself in utter loneliness and hopeless despair. Similar to Anne, he acknowledges no higher judgment of himself. Significantly, this involves moral awareness of Tim as he experiences an epiphany in France which results in self-knowledge and new direction in his life.

Tim is initially transformed by the French landscape perhaps primarily because he is removed from his dreary and muddled London existence. Therefore, he worries that they have been enchanted by the landscape and he says, "This couldn't have happened at Ebury Street...It's just something to do with here, with this place, this landscape. We're under a spell. But when we go away it will fade. You'll see I'm just a dull fellow with ass's ears" (Murdoch, 1980: 186-88).

Tim is right, for their midsummer enchantment does not last too long, for once Gertrude's London set arrives, she begins to lie about their situation. Also, Tim appears a less impressive figure. They return to London, where they eventually marry, but their relationship continues to be worn by fears and insecurity, including anonymous letters accusing Tim of fortune hunting. Therefore, Gertrude is to believe that Tim and Daisy had planned a rich

marriage to live on the money; and Tim still has Daisy in his life as his mistress. Tim flees from Ebury Street, and Gertrude decides to file for divorce. Tim returns to Daisy eventually and then finds the strength to separate from her for good. After this decision, he experiences an epiphany in Hyde Park:

> The white light seemed to be with him again but it was different now…He found that he could see through it. He could see the trees, the huge quiet planes, with their immense friendly peeling trunks and the vast dangling swing of their downward reaching branches covered with feathery leaves.
>
> (Murdoch, 1980: 388)

Tim's internal speech - when Gertrude leaves him - develops dialogically in relation to himself as well as in relation to the other person. He speaks about himself, and not about the other person, but with himself and with the other person, and the agitation of these interior dialogues is great. But he is guided rather by fear of his own word – in relation to the other person- than by fear of other person's word:

> He had lost Gertrude, his wife whom he loved. That was the centre of it. But the attendant horror was the shocking manner of the loss, and being, himself as sick, sick forever with a moral sickness which he had never known before. He had ruined himself, utterly disappointed Gertrude and utterly lost her, because of some dreadful, unspeakable moral failure. Tim had not been used to think these terms very often, they were alien to him. He had never had a high opinion of himself, but he had felt that he was harmless, innocent, kind, an ordinary decent weak man. It shocked him utterly, it scarred his soul, to think that he had done something terribly immoral and thereby destroyed his happiness and lost the precious wife whom, beyond his desert, he had so amazingly achieved. As often happens, Tim measured the magnitude of the crime by magnitude of the punishment. Before the axe fell he had felt the guilt, a puny guilt easily dismissed. Now, though vaguely, he felt how terribly he must have erred. How could he have had such a *moral* folly to aspire to Gertrude?
>
> (Murdoch, 1980: 346-7)

The style of Tim's confession is determined by its internally dialogical orientation in relation to the other person who is indispensable to the hero, but whom he despises and whose judgement he does not accept. This sideward glance at the other person determines the style and its whole specific structure. Therefore, Tim's confession, is devoid of the power of finalize and tends toward the harmful, self-pitying circle. Without recognition and affirmation by the other person Tim is incapable of accepting himself, but at the same time he does not want to accept the other person's judgement of him.

Similar to the Count and Anne's experience, Murdoch uses the dream element of carnival also for Tim. Tim starts to have 'nightmares' rather than just dreams during the days he has to be keep away from Gertrude since they are not together anymore. He feels in agony and in despair. He tells Daisy that he is in 'hell' and he 'indeed' means 'something 'worse', worse than ever before' (Murdoch, 1980: 378). He has 'frightful recurrent dreams:

> In one dream a soft floppy effigy, which he was watching with horror, and who was also himself, was being tossed in a blanket by sinister circle of maliciously smiling girls. Similar effigies, in the form of half-animated demons, followed him slowly but relentlessly in dreams, like soft life-size dolls which came pushing up against him, and when he thrust them away came quietly back again. He was persuaded by a stone head which rolled after him, groaning terribly as it went. He dreamed too of a hanged man whom, again, he saw but in some way was. The man, dead and yet also living and suffering horribly, was hanging from a long railing which looked like a stairhead. His eyes and mouth were open in frightful expressive pain, yet he was motionless, his hands and feet hanging limp, his head fallen on one side, a dreadful image of defeated punished guilt.
>
> (Murdoch, 1980: 378)

As Bakhtin mentions 'the person who dreams becomes a different person, he reveals in himself new possibilities (sometimes worse ones sometimes better ones) (Bakhtin, 1973: 122). In Tim's case, however, the new possibilities are the worse ones, for 'Tim began to

think about death. He felt tired of the stupid suffering which he was beginning to realize was like a virus, the very essence of his invaded being. No one inflicted the suffering, he was it, and it would not go. It would not be removed or run from" (Murdoch, 1980: 379).

However, Tim's dreams signal that he could also reveal in himself *new possibilities*, and this time *better ones.* His dream caused revelation makes him realize new virtues in life, for "words like 'integrity' and 'honour' occurred to him as names of what he had lost: words which were new to him and which he resented. Where had he picked them up? Had he acquired them somehow from the Count? Had the words got out of the Count's had and into his without being uttered? Could words do that? (Murdoch, 1980: 379- 380).

Unfortunately, "the weird amazing joy he had experienced in Hyde Park ebbed from him in the days, indeed in the hours, that followed" (Murdoch, 1980: 398). Therefore, it signals that Tim may not keep his revelation. On the other hand, his struggle to rebuild his life never ends. He begins to sell some of his paintings, and gets another teaching job, and starts again with his art by making a number of leaf collages.

Naturally, the love between Gertrude and Tim can be renewed only under their carnival square, under the healing powers of the French landscape. When Gertrude returns to France, Tim follows her with the intention of reuniting. However, he is to experience a deep grief as he finds her holding hands with the Count. With the horror of the scene, Tim once again chooses to runaway. He starts revisiting their sacred sites and sees an English collie in the canal. He instinctively reaches out to rescue the animal, but he slips into the stream. The

two are carried on to the stone tunnel mouth, where Tim expects to be drowned in the tunnel, but both are deposited safely onto the valley beyond.

Tim experiences a clarity of vision often associated with near-death experiences in Murdoch's novels. Similarly, Bakhtin writes, "In living carnival images death itself is pregnant and gives birth, and a life-giving mother's loins become a grave" (Bakhtin, 1973: 137). After his experience of rebirth in the subterranean section of the canal: "Tim blessed the dog, he blessed the open sky and the sun, he even blessed the canal" (Murdoch, 1980: 431). This is a carnival renewal:

> …He was fully conscious that he was about to die. He took a last gasping breath and instinctively ducked his head into foam as he was sucked down under the submerged centre of the stone arch.
>
> Tim had taken another breath. He was aware of the breath as a miracle, a precious amazing event. Then something hit him very hard on the head. He swallowed water, choking. He was in total darkness…With the realization that he was still alive came an instantaneous absolute death-fear identical with hope…No one would know and no one would care. Oh let me live! He prayed. A little while ago he had seemed to want death, but now, he desired so passionately to live. He thought, I must live, I must, I must!
>
> Suddenly and with no warning, perhaps his eyes were closed after all, Tim emerged into brilliant sunlight. There was nothing now above him except the bright blue morning sky. He gasped, taking another wonderful breath. As he did so he saw ahead of him, with a clarity which remained with him forever after, the sparkling canal, looking so peaceful and beautiful between its grassy banks, running a little to the left and leaving behind it on the outside of the curve a little yellow and stony beach. And upon the beach Tim saw the little black and white dog climbing out of the water… Tim blessed the dog, he blessed the open sky and the sun, he even blessed the canal.
>
> (Murdoch, 1980: 429-30-31)

Tim's epiphany involves love at a significantly lower level, for his love will always include an amount of lifesaving egoism. Tim emerges from the rushing canal wanting to be comforted by Gertrude. Thus he decides to return to Gertrude rather than to seek aid in the

village, and they are reconciled (Bove, 1993:101.) Later, when reflecting on what happened in France, Tim recognizes that "something in his life had begun there, something which tied deeply and mysteriously together Gertrude and his art" (Murdoch, 1980: 482).

Daisy's ideological word, its personal orientation and its dialogical appeal to its object stand out with its extraordinary vividness and clarity. It is not judgement of the world; it is her non-acceptance of the world, her rejection of it, directed to the world order. Her voice is filled with dissatisfaction, rejection, non-acceptance, criticism and so on. An extract from Daisy's dialogue with Tim - right after Tim returns from France where he has fallen in love with Gertrude and starts an affair with her, which is decided to be kept as a secret for the time being- exemplifies how her voice is unique:

> 'You're fatter,' said Daisy, 'it suits you. I mean, you're still like a bean pole but you've that gaunt undernourished look. And, my, you're brown, I've never seen you so many freckles, you're spotty dog! What was the weather like?'
> 'Pretty good.'
> 'It's been foul here, fucking awful as usual. Can't stop raining and looks as if it's doing it again, God's blood! Oh shit, I've knocked the blasted glass over. Fill me up again, there's a dear boy, give yourself another. I've missed you. Have you missed me?'
> 'Yes-'
> 'I wish it had worked out. Fuck France, but all the same, I could do with a bit of sunshine and we could have had some fun, bit of a change from trudging along the Prince of Denmark'
>
> (Murdoch, 1980: 222)

Later, when Tim tells her the truth about him and Gertrude and what happened in France between them, she cannot believe it at all and she says:

> 'Tim, you must have gone off your chump, or else, you've been taking drugs or something. Just stop it, will you? I know we said that one or other of us must make a rich marriage but it wasn't serious, at least I thought it wasn't. Dear boy, I know you haven't much in the upper storey, but you're developing this fantasy for my sake-'
> 'I'm not-'

> ‘I you want to ditch me, dear fellow, you don’t have to make a funny story about it.’
> ‘I don’t mean- I mean-’
> ‘I should just think not! But you mustn’t get all mixed up about Gertrude. Gertrude is a fiction, she’s nothing to do with us at all. Being in France must have disturbed your mind’ Do you really imagine we can live on Gertrude’s money? What would she think? Or have you told her?’
> ‘No-’
> ‘Look, you’re sillier than I thought, and that’s saying a lot. I know I *said* that one of us must make a rich marriage and support the other, OK? But that was being funny, OK? It was a joke, you know what a joke is, for God’s sake. If dear old Gertrude would give you the money for you birthday or obligingly die and leave you a fortune, that’s great. But you can’t get it for me by marrying the old cow, though I must say I’m touched by the lengths you suggest going to, would you really do this for me? I know it’s all in your mind, but really – look, are you drunk or am I?’
>
> (Murdoch, 1980: 224)

At this point it is Tim’s difficult task to explain that the reality is different from how Daisy imagines it. He tries to make her believe that he has fallen in love with Gertrude and Gertrude has fallen in love with him. And there is the decision of Gertrude to keep it as a secret for some time:

> ‘Daisy, it’s a secret, and-’
> ‘Oh don’t bother me with your secrets! As far as I’m concerned it’s so secret that it doesn’t exist! I was rather touched at the idea that you’d marry the bitch so that we could live on the proceeds. Now you boast you had her in France-’
> ‘I’m not boasting, and please don’t-’
> ‘And you rave about marrying her. Well, don’t rave here. Good Christ, are you really that keen on her money, has it come to that?
> ‘It’s not the money!’
> ‘Of course it’s the money! What else is there to her? What else made you hang around Ebury Street with all those fucking awful bourgeois creeps? Of course money’s nice. And Gertrude *is* money, she and her money are one, she looks money, she smells money-’
> ‘*It’s not the money*!’
>
> (Murdoch, 1980: 227)

Daisy's style is determined by the cynical, pointedly deliberate disregard of the other person although what she hears is sad and unacceptable, it cannot be true as Daisy wants to deny it and wants believe in her own reality. The sentences are rudely choppy and cynically precise. This is not sober austerity and precision. Daisy strives to present her word without valuational accent, to make it internally wooden, and to eliminate all human tones in it. She wants everybody believe her and at the same time she wears a deathly, motionless, cynical and strict mask. That is Daisy's usual attitude to the world. The cynical tone in her voice; in other words, her carnivalistic attitude to the world is vivid throughout the novel. She is against all kinds of authoritative set systems. Bakhtin says "carnival is an eminent attitude to the world" and he writes it "is an attitude toward the world which liberates from fear" and which "liberated man from precisely this sort of seriousness" (Bakhtin, 1973: 133).

Carnival language proves to be means of connecting the lower levels of inner speech with the broader social sphere; in other words, a means of re-translating the individual-biological into the social and vice versa; thus, a means of dialogising the connections between them. To Bakhtin biological and biographical factors were important for 'the lower strata of behavioral ideology:

> What is usually called 'creative individuality' is nothing but the expression of a particular person's basic, firmly grounded, and consistent line of social orientation…Thus what is involved here are words, intonations, inner-word gestures that have undergo the experience of outward expression on a more or less ample social scale and have a acquired, as it were, a high social polish and luster as a result of reactions and responses, resistance or support, on the part of the social audience.
>
> (Volishinov, 1773: 93)

Daisy has her own voice of curse and terrorism and at any chance her voice of attacking to all official systems and languages can be heard: "Fucking awful. How are the pussies getting

on?" (Murdoch, 1980: 132); or, 'Oh shit!', 'Bloody Christ' (75) are only a few examples of her many other uses of similar words. Her accent herself is not a pure one; that is her voices carries different accents and becomes a dialogical bearer of different voices:

> Her voice, a curious mixture of a French accent and a Canadian accent, dominated by the Bloomsburian upper class voice of her mother, grew more strident. Her language, always lurid, grew more foul, and she laughed at Tim's shudders. Tim was old-fashioned enough to object to the words 'shit' and 'fuck' occurring constantly in the mouth of the woman he loved.
>
> (Murdoch, 1980: 83)

Bakhtin, with reference to *Rabelais and His World*, explores grotesque images of the body, the speech of carnival (marketplace) as well as other manifestations of what Bakhtin terms 'unofficial' or 'carnival' culture in the Middle Ages. Bakhtin rethought the opposition of 'official monologue' to the dialogical principle, and of official culture to the official carnival tradition of the Middle Ages and Renaissance. In Rabelais book the 'unpublicized sphere', (Bakhtin, 1984: 422), freed from the hierarchy and prohibitions of official language, are opposed to it as a special language with a corresponding collective-the carnival 'marketplace crowd' (Bakhtin, 1984: 188). Bakhtin analyses carnival language as one formed in specific situations (feast-day, marketplace) of unofficial communication.

Daisy not only conveys the grotesque, carnivalistic marketplace language, but also has the whole spirit of carnival act in her entire life (style), in her 'unpublicized sphere'. In all scenes where Daisy is presented, she is in the carnival square and experiencing an alternative form of identity in the carnival act. She shows herself as she really wishes to be, freed from the imposed socially identified identity:

> They learnt to play chess and had hilarious incompetent contests which ended with Daisy pushing the board on the floor. Tim even learnt to cook a little; Daisy despised cooking. However, by the time Daisy had finished her second

> novel they were living in a smaller nastier flat in Kilburn and coming to the conclusion that though they would stay together they could not live together. Close proximity brought on endless tiring quarrels which Tim felt were Daisy's fault and she said were his fault .Tim was obsessively tidy, Daisy wildly untidy, and it became necessary for him to get away so as not to live amid perpetual mess. He was appalled by her unwillingness to clean or embellish. He wearied of picking her clothes up off the floor and washing them. He needed more space in which to paint, while Daisy said his presence distracted her from writing. They both really feared proximity, lack of privacy; cohabitation was becoming altogether too exhausting.
>
> (Murdoch, 1980: 87)

Daisy's domestic life is a way of life in which she is almost never sober; she mostly drinks and almost never cares about cleaning, tidying or taking care of the place where she lives. Usually it is Tom who keeps on tidying up her mess. The way of life she has is her own carnival way; she lives a carnivalistic life, which is a life "turned inside out", or "life the wrong way 'round". The flat she lives in is one of the substitutes of the carnival square:

> Daisy's flatlet consisted of one room, with a sink and a gas stove behind a lattice partition. The bathroom next door was shared with other tenants. The room was quite large, with a dirty window looking out onto a tree and a wall and a narrow strip of sky. The walls were painted pale blue and Daisy had at different times stuck posters on them with sellotape. Some of the posters regularly came unstuck and hung out like flags. On the mantelpiece and on the window edge, surrounded by dirty glasses and cosmetic and dust, stood Daisy's potted plants, donated mostly by friends who were leaving London...
> There was also a mahogany chest of drawers, quite handsome but extremely marked and battered, a cheap deal wardrobe, some crippled kitchen chairs, a monstrous armchair, a solid table covered with a cloth beside the window where Daisy wrote her novel (she used a typewriter) and a divan where Daisy now lay propped up, the two litre bottle of wine and a glass upon the floor beside her. She had pinned a gay pattern of beer mats onto the lattice partition. As soon as Tim came in he had started, as he always did, to tidy up. He picked up Daisy's clothes off the floor and folded them and put some in the armchair, others into drawers. He picked up plates and glasses from various surfaces and took them through to the sink and put them in a basin to soak. The sink smelt of sour milk. The room smelt of alcohol and dirty clothes. There was no hot water.
>
> (Murdoch, 1980: 220-1)

Bakhtin points out that carnival celebrates the anarchic, body-based and grotesque popular culture, and seeks to mobilize them against the humourless seriousness of official culture. In addition, there is also the material and bodily becoming, which Bakhtin calls 'gay relativity', and he writes, "This gay relativity, this ambivalence in which, affirmation springs from degradation….language of the market – place, banquet, imagery, the grotesque body, and material bodily lower stratum" (Bakhtin, 1984: 68). Daisy, in her carnival square, constructs her opposing, ambivalent grotesque space. Ready to take her place in the carnival act –and already in the act, she gets dressed, puts on her make up and welcomes her (unexpected now) but usual visitor –another participant in the carnival act:

> Daisy was dressed in a shirt and a housecoat. She had, before Tim's unheralded arrival, made up her face, accentuating her dark brows and reddening her dropping mouth and making blue rings and black lines round eyes. She looked, though grotesque, rather pretty. She had combed her short shiny dark hair, there was not much grey in it. Her eyes sparkled. She was glad to see Tim.
>
> (Murdoch, 1980: 221)

Nuns and Soldiers is full of contrasts, for instance, sacred and profane; faith and lack of faith; death and rebirth. The carnivalistic structure includes contrasting images similar to those pointed out by Bakhtin. To Bakhtin in a world pictured in carnivalistic novel, especially in that of Dostoevsky, everything lives on the very border of its opposite:

> Love lives on the border of hate, which it knows and understands, and hate lives on the border of love, and also understands it…Faith live on the very border of atheism, sees its reflection in atheism and understands it, and atheism lives on the border of degradation and baseness…love of life is neighbour to the thirst of self-destruction…purity and chastity understand vice and voluptuousness.
>
> (Bakhtin, 1973: 148)

Another carnivalistic element in the novel is the theme of absolute indifference to everything in the world. This typical of carnival attitude to life appears in the novel specifically in Daisy and Tim's attitudes towards life. Daisy not moving even a finger has Tim as her only hope to survive and she even announces the need for one of them to arrange a rich marriage even if she claims that it 'was' only a joke later on. As Tim and Daisy have been together for too long, she always expected him to take care of her rent as well as her mass:

> Tim was partly touched exasperated by Daisy's assumption that he would support her. Sometimes, in the ebb and flow of their relations, the assumption seemed natural, sometimes not. There was always the possibility that he would get a better job, that she would decide to teach again, that her novel would make a fortune. They soldiered on, as the years fleeted by, still saying, 'Maybe we'd better part, give it up, we might be better off with someone else.' To which the answer was 'Who'd have us now?' and off to pub. Daisy took to keeping flagons of wine in her flat and staying in bed till noon.
>
> (Murdoch, 1980: 89)

There are lots of symbols in this novel. There are symbolic rocks, rugs, birds, an orchestra of china monkeys, a patch of cliff that looks like 'a head wearing a crown,' its brow creepy with vines and its cheeks weepy from a hidden spring, and so on. When standing there before that face, even Tim feels 'full of grace.' (Bove, 1993: 102). One of the most important symbols is that of the dog. There is a dead dog in the fast-rushing canal the first time Tim nearly drowns in it and a live one the second time, much later in the novel, when Tim and dog are swept through a symbolic tunnel and deposited miraculously on a stony beach. These experiences immediately precede dramatic changes in Tim's spiritual state.

As observed in the examples above, in *Nuns and Soldiers*, Murdoch uses free indirect discourse and confession, and also significant dialogic presentations of what Bakhtin names

"the sideward glance" and "the loophole" The characters' heteroglot, dialogic, centrifugal discourse struggles against the dominant, hegemonic, monologic, centripetal discourse confronted by a marginalised, heteroglot, dialogic, centrifugal discourse. The unifying and disunifying exist in continual dialogue and struggle with one another. Thus, in order to acquire the truth they have a continuous conflicting and contradictory dialogue and struggle to place themselves against the monologic discourse. That is to say, their polyphonic centrifugal discourses struggle against the centripetal force of the monologic discourses. The characters with this attitude towards the world do not surrender the attempt of the hegemonic forces to silence them. Therefore, they become free and dynamic characters. To Bakhtin human coming-to-consciousness is a significant example to confront the authoritative word as observed frequently in Murdoch's presentation. The characters are presented as dynamic and free characters not accepting any kind of final description of them. They are able to recognize the presence other voices that they will communicate dialogically in order to bring meaning to their dialogues with the world and with themselves.

CHAPTER III - A BAKHTINIAN READING OF *THE PHILOSPHER'S PUPIL*

In the novel - surrounded by local colour - Murdoch takes the reader to the English village of Ennistone - N's town - the site of an ancient hot spring where residents and tourists gather daily to bathe and socialise. There is a legend which maintains that this spa has some legendary powers and was once associated with pagan rituals of Venus. Watchful communities of Anglicans, Methodists, Catholics and Quakers keep an eye on the 'unholy restlessness' that periodically seizes Ennistone, a madness lately exemplified by reported sightings of flying saucers and the peculiar behaviour of George McCaffrey. The town does not take all the speculation about the automobile incident lightly but rather as "an example of how pure disorder at one level can cause a fall of moral barriers at another" (Murdoch, 1983: 20).

In the spa village of Ennistone, John Robert Rozanov, a famous anti-social genius of a philosopher, is coming back to his birthplace and almost everyone in town is obsessed with him - or with his middle-aged former pupil George McCaffrey, a self-conscious drunken failure. Lots of folks in this village including Father Bernard, a homosexual Anglican priest, Rozanov's innocent and estranged grand-daughter, whom he also happens to lust and George's mistress, Diane are presented in the novel. The novel is based on delusion, falling in love or being under the spell of individuals who appear to be special or extraordinarily powerful. It is humorous and it is presented in a dialogised carnivalistic atmosphere with the image of all the town's people ritualistic visits to the baths.

The Philosopher's Pupil is one of Iris Murdoch's ingeniously plotted novels: men and women are blinded by the dance of illusions. They fall in love, often violently and

senselessly; they fall under the spell of individuals who appear to be special or extraordinarily powerful. It is a representative Murdoch novel - for instance, it is so densely populated and its bewildered characters are kept in such crazy motion that it is sometimes difficult to remember what has happened to whom and why.

The novel - with Murdoch's handsomely patterned form; with its fantastical and comical elements and with the carnivalistic elements of the carnival square gatherings and discrownings; and with its characters presented on the threshold asking the ultimate questions of life and death; and trying to place their own voices in a combat of different voices- becomes a significant example of Bakhtin's description of dialogically carnivalized literature. It has some sharp carnivalistic contrasts like ambivalence, debasement and discrowning. There is also the element of moral experimentation. It has an intentionally mocking tone and it is filled with elements of social and philosophical polemic. In addition, *The Philosopher's Pupil* has revitalisation of carnivalesque discourses: journalism, philosophy, and theology compete for attention as well as striking examples of striking carnivalistic contrasts. The no-name third person narrator, N is brought into the novel by Murdoch to make it possible to give an accurate account of events and thoughts. With these elements of the carnivalized literature, the novel has a movement towards carnivalesque.

At issue is the salvation of George McCaffrey, an apparently deranged man. George and his younger brother, Tom's unusual adventures are enhanced in minds which are bewildered by the fever running through their town: "A kind of unholy restlessness... attacks the town at intervals like an epidemic" (Murdoch, 1984: 19). When Rozanov arrives for a visit, the town is filled with a madness, "Rozanovism." This chaos is only part of a larger

design that the gossips explain by giving examples of rare events that are signs of the evil, including reports of a flying saucer and the sudden emergence of a thirty-foot geyser from within the spa's hot spring.

There are a lot of characters to introduce - not only George and Stella, Father Bernard and John Robert, but also five other members of the McCaffrey family; George's mistress, Diane; Rozanov's granddaughter, Harriet Meynell, as well as various friends, townspeople, servants and animals, and the narrator himself - known as N - an elderly inhabitant of Ennistone, who has witnessed all these events with 'the assistance of a certain lady' (Murdoch, 1983: 558).

George's adventures begin with this attempted murder and end with his attempt to murder Rozanov, his teacher of twenty years earlier. The novel opens with George McCaffrey - man in his middle forties- and Stella McCaffrey - in the fictitious town of Ennistone - while driving home from a party, engage in a furious fight. George attempts to murder his wife, Stella, by pushing their car into a canal and nearly drowning her. Mentally disturbed and subject to fantasies, George dreams about killing Stella in this manner, but the dream is actually reality. Whether George actually pushed their car into the canal or just imagined doing so, is known only by an eyewitness named Father Bernard, a homosexual Anglican priest, who, like almost everyone else in Ennistone, wishes to save George McCaffrey from the demons that seem to plague him. The most provocative of these demons, along with the forgiving Stella, is Ennistone's most famous son, John Robert Rozanov.

A failed artist, George has had a life of frustrated ambition (Murdoch, 1984: 81). He studied philosophy, history, and archaeology and took a first class degree but failed to obtain the teaching post he wanted. He wrote plays which were not performed and poems that were not published. His one published volume, *A Short History of the Ennistone Museum*, is described as "well written but necessarily of limited importance" (Murdoch, 1984: 81).

As Bakhtin points out the "hero's image is revealed through his dialogical attitude towards himself" (Bakhtin, 1973: 129). George is presented as a person in a special sense and does not occupy a position in life which might define his behaviour and limit his pure humanity. George "cannot enter completely into life, cannot become completely embodied or accept definitiveness in life that limits the personality… He remains…on the tangent to the circle of life. It is as if he lacks the *flesh of life* which would allow him to occupy a specific place in life (thereby displacing others from that place), and therefore he remains on a tangent to life" (Bakhtin, 1973: 145). George's does not place himself to a higher position, neither does he tries to change the image of himself in the others' eyes. He remains almost to the end by himself in utter loneliness and hopeless despair:

> He himself was in cold storage; he was separated, waiting, as pure as solitary as an anointed king awaiting coronation or sacred victim awaiting the knife. This was the loneliness which Diane had sensed round about him, and which he himself felt rather frightful agonizing state of grace. It was as if now, in this interim, he *could not sin*.
>
> (Murdoch, 1984: 96)

He suffers from a form of 'split personality and claims that he sees his double' (Bove, 1993: 105), who is responsible for his violence (Murdoch, 1984: 496). Bakhtin explains that "parodical doubles became rather common phenomenon in carnivalized literature" (Bakhtin,

1973: 23). He displays his violent nature by attempting to murder Stella; attacking passersby; destroying the Roman glass collection of the Ennistone museum; and smashing one of Stella's collections of Japanese netsuke, which were "tokens of her father's love" (Murdoch, 1984: 138). He had intended to smash the entire collection, but she had taken them away with her following the "accident." George's -unlucky- experiences in the fantastical atmosphere add more to his "reputation, or 'myth':

> The incident with the roman glass, which had happened over a year earlier, and which had led, though because of bureaucratic delays not at once, to his dismissal, has caused less stir at the time, partly of course because few people in Ennistone cared deeply about the Roman glass, but also because the psychological climate was then less highly charged. As it was, it came later to be regarded as highly significant, and added a new dimension to George's already considerable reputation or 'myth'.
>
> (Murdoch, 1984: 35)

George is presented similar to the 'tragic clown' of the carnival square. However, "it would be an exaggeration to say that almost every man in Ennistone envied George's liberation from morals and almost every woman believed she could save him from himself, but it is exaggeration worth recording" (Murdoch, 1984: 35). All his actions give an impression to the townspeople that he is mad. Even his brother Tom cannot help having this impression when he sees George at the Baths:

> George kept his head slightly turned, his wide-apart eyes slewed round toward his brother but not looking at him. Tom had an odd impression, rather like a memory, of a madman in a cupboard. He felt intensely, what he had in the past more vaguely felt, George's uncanny quality, unpleasant like the smell of a ghost.
>
> (Murdoch, 1984: 182)

Bakhtin, in *Problems of Dostoevsky's Poetics*, writes about the characteristics of the structure of the carnival images that strives to encompass and unite within itself both poles of evolution or both members of an antithesis. He writes:

> …birth-death, youth-age, top-bottom, face-backside, praise-abuse, affirmation-negation, the tragical-the comical, etc. and the upper pole of two-in-one image is reflected in the lower, after the manner of the figures on playing cards. It could be expressed thus: opposites meet, look at one another, are reflected in one another, know and understand one another.
>
> (Bakhtin, 1973: 148)

In addition, Murdoch includes competing styles and techniques from the epic, tragic, gothic, picaresque, mythical, and romantic in order to resist single-level discourse and to introduce other voices as pointed out by Heusel (Heusel, 1995: 87). To give an example, the novel's first section, "An Accident," opens in the middle of events, taking the reader into a dramatic dialogue, an argument between George and Stella McCaffrey. Husband abandons wife in the car, which he pushes into the river - only to find her ambiguously reborn out of the sunken car. A voyeuristic priest in a gothic black hood witnesses the bizarre drama and raises an alarm.

George hopes to get the help he needs from Rozanov. Rozanov has been his professor, the one who has told him upon leaving the university to give up philosophy because he is insufficiently intelligent. "You ruined my life, you know," George tells his old tutor, during the first of several unpleasant meetings. "You were Mephistopheles to my Faust." Met with indifference, George tries again: "I want to be justified, you can justify me, I want to be saved, you can save me." (Murdoch, 1984: 295) Rozanov lacks both this will and power. Nor does any human agent seem capable of ministering to George: not his wealthy mother or his

brothers, not his obdurately surviving wife, not the prostitute with whom he spends his evenings. The Anglican priest sizes George up as a bad risk and avoids him. Says one intimate: "You can't explain George by the old theories. You might just as well say he's possessed by a devil" (Murdoch, 1984: 312).

The unexpected return of Rozanov's - who is a native Ennistonian of Russian ancestry and who is also a philosopher of worldwide renown – cannot bring a solution to the restlessness in the town. Rozanov, who is supposed to have all the answers, is rumoured to be writing the book that will add a lot his brilliant career. Privately, he is in despair. His lifelong search for truth, for a logical greatness that will support the notion of morality, has arrived at a dead end.

However, it is this unexpected arrival of the famous philosopher Rozanov in the town that provokes an uncommon degree of 'battiness' among the inhabitants. Virtually everyone in town is obsessed with the philosopher or with his middle-aged former pupil George, though both men are presented as highly unattractive. Rozanov has come back to his birthplace to write his 'great book' and to function unconsciously as a sort of 'priest-king to his people.' However, Rozanov is presented as very grotesque figure. He is grotesquely fat, with a 'whale belly' and a strange shape. His head is flat, his brow lined and bumpy and pitted, his nose big and birdlike, and his mouth 'pouting and prehensile.' When Rozanov is asleep and at the point of death, his face looks:

> huge and senseless, a pile of flabby layers of soft folded skin, pitted and porous, old, like the remains of something which had failed to be cooked, or a collapsed heap of blanched dead plants deprived of light. The eyes had vanished into hooded wrinkled holes. It was not like a face but a chaotic mass of flesh spread out where a face might have been.
>
> (Murdoch, 1984: 15)

Despite his grotesque figure, Rozanov has the image of a king who has had an extraordinary effect on a number of people in Ennistone: Father Bernard Jacoby, who falls under Rozanov's spell, though he thinks him a maniac; George McCaffrey, a self-conscious failure as a philosopher who cannot decide if he wants to kill his wife; and, not least, two attractive young people, one of them Rozanov's own 17-year-old granddaughter, Hattie, who becomes erotically involved with him.

At the beginning, Rozanov is almost a sympathetic character - he is almost, in fact, a fully realised human being. Admired by the philosophical world, he doubts his own worth; he has become "tired of his strong personality ... and the effect he had upon people." (Murdoch, 1984: 132). Consciousness is a burden for him, as well as mere physical existence. "Could he stop thinking? What could he do but think?" (Murdoch, 1984: 132). His word about himself does not have a higher judgement of himself:

> All those days and nights he had spent with the many and the one, how little wisdom they had brought him, now when thoughts were changing into living sensa, and appearance and reality contended inside his frame which seemed at times as huge as the universe, and racked with as large a pain.
>
> (Murdoch, 1984: 132)

The representation of Rozanov resembles the discrowning of the carnival king. There is the image of an 'impostor-king' being subjected to the discrowning ridicule of the entire society on the public square. Rozanov is an enchanter – a king without a crown - lacking the power to save himself but possessing the power, even if accidentally, to manipulate other lives (Heusel, 1995: 89). As the novel progresses, Rozanov is gradually revealed to be selfish,

cruel, blind to most of what is happening around him and "not really quite such a great man as we had all imagined." (Murdoch, 1984: 132). He does, however, change the lives of a number of Ennistonians: He inspires Father Jacoby to leave the church; he provokes George McCaffrey into the supreme act of violence for which he has been preparing for years; he even brings about the unlikely romantic union of his granddaughter and young Tom McCaffrey, one of the few normally happy people in Ennistone. At the same time, Rozanov is clearly a monster, deserving pity, contempt and ridicule. Thus there is an inevitable elevation and downward fall of the carnival king.

George's father had deserted his wife and family for another woman, and George is now obsessed with his former teacher, the philosopher John Robert Rozanov, as a father-substitute. He feels that his life can become whole again if he can make Rozanov notice him. But when Rozanov coldly and utterly rejects any connection between them, McCaffrey takes Rozanov's letter as a sign "that his relation with John Robert had reached a final organism" (Murdoch, 1984: 460). Believing that "love and death are interchangeable," McCaffrey attempts to drown Rozanov in the baths (Murdoch, 1984: 552), forcing a connection similar to that between the German philosopher Moritz Schlick and his pupil. Because Rozanov had already committed suicide when McCaffrey dumped him in the scalding bath, McCaffrey's attempt to force this connection with Rozanov apparently fails.

However, most of the novel's other characters view Rozanov's death as the event which changes McCaffrey's life (Murdoch, 1984: 539), which is the carnivalistic rebirth from death. With Rozanov's death, George experiences a renewal:

> As George walked along the grassy bottom of the cutting he noticed the flowers growing upon the banks, foxgloves, white comfrey, campion, rambling purple vetch with its tiny stripes. He thought, this is the first day, the first hour, of the new world in witch everything will entirely different. I have undergone a

> cosmic change, every atom, every particle is changed, I am switched into a completely new mode of being.
>
> (Murdoch, 1984: 539)

On the night of Rozanov's death, George sees a flying saucer - already spotted by William Eastcote - flying low over the village common: "As it carne it emitted a ray which entered into his eyes and a black utter darkness came upon him and he fell to his knees and lay stretched out senseless in the long grass" (Murdoch, 1984: 539). Once he has recovered his sight, McCaffrey becomes quiet and docile. His sister-in-law, Gabriel, describes him as ''spiritless, character less and good," but she also considers him "broken" (Murdoch, 1984: 552).

When George's wife returns to him, she finds him "looking over his old plays which had evidently not been destroyed after all" (Murdoch, 1984: 545), and eventually he begins to write poetry again (Murdoch, 1984: 554). While George's reflections on his mental state reveal "a considerable capacity for self knowledge" (Murdoch, 1984: 554), the reader would need additional information about his future actions to establish any pervasive spiritual change.

Through Rozanov, also, the dilemma which artists face when they must consider their duty to their art and their duty to others is introduced. Rozanov, who returns home to Ennistone to complete his great work on moral philosophy, wishes throughout the novel that he had more time to refine his understanding of philosophy and refuses to allow others to intrude upon his time. Following the early death of his wife, Linda, Rozanov ignored his daughter and concentrated on his publications. When his daughter also died, leaving her daughter, Hattie, Rozanov absolved himself of personal responsibility for his grandchild by hiring a governess and later by sending Hattie away to private school and trying to arrange for

her marriage. While Rozanov provides for Hattie's material needs, be is unavailable for her emotional needs. He devotes himself entirely to philosophy and writing, and his grandchild wonders how often Rozanov remembers that she and her governess even exist (Murdoch, 1984: 438).

As the carnival king fails to help his people he is doomed to be discrowned in the end. Rozanov even fails to save himself and chooses ridiculously pull his own rope. The desperate desire that George has to further his connection with Rozanov is yet another demand upon the philosopher's time. "George had been attempting for years to attract John Robert's attention, to provide a 'happening' which would establish a 'bond' between them" (Murdoch, 1984: 427). He repeatedly asks Rozanov to give him attention: "Can't you even look at me, can't you concentrate on me for a moment?" (Murdoch, 1984: 145). But Rozanov makes it obviously clear that he has no time for George: "You keep imagining I think about you, I don't" (Murdoch, 1984: 222); "As far as I'm concerned you don't exist" (Murdoch, 1984: 224). It is clear that Rozanov is very defensive against all attacks upon his art.

While Murdoch recognises the paradox involved in connecting great art with virtue, she has stated that each case must be considered individually to determine if the egoism involved in artistic duty interferes with the truth which art can reveal. *The Fire and the Sun* also makes the point that virtue can lie entirely in the work of art. (Bove, 1993: 108) In Rozanov's case, the protection against intrusion on his time for his art is carried to the extreme. He ignores his responsibilities to his daughter and grandchild and fails to attend to the existence of others or even to converse with anyone unless he initiates the conversation. Even his late interest in Hattie is solipsistic and, as he reveals to Hattie, carnal in nature (Murdoch, 1984: 470-7 1). Accordingly, his work and achievement are less than he expects.

After his suicide, Rozanov's fears concerning the failure inherent in his work are confirmed: "Hattie had perhaps not been mistaken in thinking that he was in a state of destructive despair about what he felt to be the failure of his philosophical works" (Murdoch, 1984: 560).

Furthermore, there are examples of degradation as another carnivalistic element. Bakhtin writes, "Loftiness ands nobility live on the border of baseness" (Bakhtin 1973: 148). Father Bernard Bernard's representation is an example of degradation of the sacred. Father Jacoby, a former Jew, is now a very high Anglican priest who uses incense and often says mass in Latin. Although he no longer believes in God, he continues to meditate, using a mixture of Christian and Buddhist beliefs. A dialectic, an intellectual exercise whose aim is discovery of truth, which takes place between Father Jacoby and Rozanov establishes some of the priest's metaphysical beliefs. Father Jacoby does not believe in a personal God, but he believes in a spiritual reality (Murdoch, 1984: 185). We live in an "in terregnum," a time when spirits exist but one no longer believes in God, he tells Rozanov (Murdoch, 1984: 187). The major characteristic of our age is "just to hang on . . . until religion can change itself into something we can believe in" (Murdoch, 1984: 187). Father Jacoby's position and his representation is an example of the carnivalistic degradation:

> Father Bernard had long ago decreed solitude for himself: that included celibacy. He did not disapprove homosexual love, and would have made the same decision if he had been heterosexual, which he was not. After messing about with human sexual adventures he decided to devote his love, that is sexuality, to God. When God passed out his life he loved Christ. When Christ began, so strangely, to withdraw and change he just sat, or knelt, and breathed in the presence of something or in the presence of nothing. He was never seriously tempted to break his vow of chastity, but remained, in the common abject sense, a sinner. He had considerably disturbed the equanimity of a young chorister whose hand he had sometimes held in the dark empty church after choir practice…Father Bernard was well a and fairly and calmly aware that in many ways he was a perfectly rotten priest.
>
> (Murdoch, 1984:157)

Father Bernard Jacoby, following Rozanov's death, goes to Greece, where he has a religious experience which leads him to the conclusion that "the essential and only question of our age the absolute denial of God" (Murdoch, 1984: 570). He had planned to spend the rest of his life "as a servant in some remote monastery on Mount Athos" (Murdoch, 1984: 567), but he found it impossible to get along with the holy men at the monastery and moved to a stone chapel in a cave in the Greek countryside.

There are carnivalistic contrasts and pairs on which *The Philosopher's Pupil* is built. The carnivalistic pairs present in the novel are sacred and profane; and good and evil, for which Father Bernard and William Eastcote can be taken as examples. In opposition to Father Bernard's representation, William Eastcote presents views on good and becoming good. (Heusel, 1995: 68). The cassock, incense, rituals, and tortured metaphysical doubts surrounding Father Bernard stand in contrast to Eastcote's simple declaration of faith (Murdoch, 1984: 199) and the Quaker Meeting House with its "douce blank Quaker rites" which he attends. Instead of the dialectic of doubt professed by Father Bernard and Rozanov, Eastcote speaks confidently about humility and love: "Let us love the close things, the close clear good things, and hope that in their light other goods may be added . . . Let us then seek aid in pure things, turning our minds to good people, to our best work, to beautiful and noble art...." (Murdoch, 1984: 204-05). "A gentle person who performs good works speaks ill of no one, Eastcote inspires good behaviour in his fellow characters by this speech" (Murdoch, 1984: 205). Father Jacoby, on the other hand, is unable to meet the spiritual needs of his parish despite his good intentions.

Eastcote possesses Quaker humility and is a proponent of the Friends' belief that "truthful vision spontaneously . . . prompts virtuous desire" (Murdoch, 1984: 54). At various

times Murdoch refers to Eastcote as “a most respected citizen and pillar of the Friends’ Meeting House,” ‘a very devout person and pillar of the Meeting,” and a “good man” (Murdoch, 1984: 27, 53, 454). Dr. Roach calls him “a saint if ever there was one” (Murdoch, 1984: 431) and, when announcing Eastcote’s death, exclaims, “But what a wonderful life, what a wonderful man, not just a comforter but a living evidence of a religious truth” (Murdoch, 1984: 432).

Eastcote’s passing is mourned by the many whose lives he has touched *The Gazette* reporting on his funeral cites the universal respect and affection in which he was held evidenced the crowd which stood in complete and impressive silence ... to reminisce about the good deeds of the deceased” (Murdoch, 1984: 486-87). And “the McCaffrey contingent . . . were all in different ways deeply grieved at the death of one whom they had always regarded as an example of goodness and a place of healing (Murdoch, 1984: 487) Even un natural signs accompany Eastcote’s death. The latest saucer sighting appears on the night of his death (Murdoch, 1984: 488) and Lud’s Rill becomes a powerful geyser after his funeral (Murdoch, 1984: 488).

Eastcote’s spirituality makes him appear larger than humanly possible. But surrounded by a novel of egocentrics, he appears a genuinely loveable person who possesses both knowledge and respect for others. “His message rings of simple truths and universal harmony” (Bove, 1993: 106). The first person to view the flying saucer, Eastcote recognizes in it the interconnected nature of all things: “He felt it was something good-a wholly good visitation” (Murdoch, 1984: 194). And his life is an example of what Murdoch means about becoming virtuous by looking upon good things.

In *The Philosopher's Pupil* Murdoch balances authoritarian control of forming the dynamic presentation of realistic characters in a muddle world. Freed to draw their own paths and not overwhelmed by the author, the characters control their spheres and thereby evoke strong feelings from the reader. In the novel Murdoch controls the pattern of low comedy that dominates the characters but creates a unity of effect that is hilarious. The novel fleshes out its narrator's reality: "We would all be comic characters if we were in novels" (Murdoch, 1984: 370).

Also, there are allusions to Dostoyevsky in *The Philosopher's Pupil* where the potential murderer George hallucinates a hammer carrying double and insists on discussing with Rozanov such matters as good and evil, God and Satan, and whether there is a point beyond morality at which 'all is permitted' (Murdoch, 1894: 487) where such passionate discussions spring to life in Dostoyevsky.

Another convention of the carnivalesque takes place in the novel: in his own rise and fall and rise, Tom McCaffrey, the twenty-year-old carnival king, embodies ritual death and rebirth. At first, the young, naive Tom is celebrated as a hero, a carnival king: "Robin said, 'Why there's Tom McCaffrey. What a handsome boy he has grown up to be.' Mrs Osmore said nothing. She resented the way in which everyone, even her husband, praised Tom as if, by common consent, he had been elected to be a sort of *hero* (Murdoch, 1983: 279). However, after his encounter with the older king, Rozanov he is doomed to change. His meeting with Rozanov - due to Rozanov's invitation when he plans to offer Tom his granddaughter – makes Tom feel the inevitable force of the first burden of the spell of monster-like king, Rozanov: "He thought, is this madman carefully and by magical words, by little planned psychological movements, making me his prisoner?…Tom thought, *am* I being hypnotized?" (Murdoch,

1983: 277). Once he meets Rozanov, Tom is doomed to change. Later when he leaves Rozanov's place and goes back home where he tells Emma what has happened, he is criticized by Emma and signals of his discrowning becomes evident:

> But Tom was shaken by Emma's attack, not least because he saw the good sense in it. There *could* be some sort of nasty mess: he preferred not to imagine the details. But he knew that he was caught; his curiosity, his vanity, a dotty sense adventure, a sense of fate, urged him on. It was as if his *value* had been changed, and John Robert had made him a new person. How could he, having in his thought, even for this short time, *touched* this seventeen-year-old girl, *promise* as John Robert required (and he would have had to promise) not ever come to know her? This prohibition alone was enough to 'set him on'. And if he refused, he could never now be as he was. Some uncanny magic was already at work. He might indeed regret having tried, but he would even more, and bitterly, regret having funked the challenge. If he refused he would 'lose' Rozanov: Rozanov who now represented some sort of necessity. He was no longer free, he was even perhaps no longer innocent: no longer happy.
>
> (Murdoch, 1983: 282)

Tom's discrowning is caused by Rozanov, Tom fails to get rid of the spell, to return to his ordinary life. He 'had been bewitched. For a short time he had lived with gods and fairies' but he 'failed to respond, failed to *see*' (Murdoch, 1983: 476). Until his baptistery renewal, and rise he is to experience the curse he was given by Rozanov.

Tom McCaffrey descends into the steamy bowels of the earth beneath the Ennistone Baths, intent upon seeking out the 'sheer awful force' that provides the spa with its miracle waters -Tom emerges from his adventure baptized and strengthened; that is reborn out of death similar to the experience of that of Tim in *Nuns and Soldiers.*

The discrowning is that of the philosopher Rozanov, a paradoxical double of his former pupil George, who overturns the academic hierarchy. George drowns (or he thinks he does) Rozanov, who has just taken an overdose of drugs, in a hot bath, but Rozanov does not rise revived. He becomes the discrowned king whose sin of pride is drowned. And his death causes a renewal in the community. Murdoch reverses the conventional comic relationship between the lover and the heroine's father by having old Rozanov suggest the coupling of his granddaughter with Tom. The grandfather's motive, apparently, is to help himself resist an even more scandalous temptation - incest.

Another carnivalesque element in the novel is observed in 'The Bath Institute' which resembles a carnival phenomenon. It eliminates the "impenetrable hierarchical barriers between people and allows them to enter into free, familiar contact on the carnival square" (Bakhtin, 1973: 123). Therefore, The Bath Institute has an important role as being the carnival square. It is the square where people from various (hierarchical) situations in life crowded in are made equal by the rules and atmosphere of The Bath Institute. Their behaviour in the Baths does not correspond to the role which they play in ordinary life. Among the features of the atmosphere of The Bath Institute there is renewal as well, for it heals, cures and purifies. The narrator describes the role of the square:

> The Institute occupies a central place in the social life of Ennistone. Its role has been compared to that of the agora in Athens. It is the main rendezvous of the citizenry where people idle, gossip, relax, show off, hunt for partners, make assignations, make business deals, make plots. Marriages are made, and broken, beside these steamy pools. It is like what going to church used to be, only it happens every day. ...The people of our town make the fullest possible use of this natural bounty.
>
> (Murdoch, 1984: 30)

Because of the atmosphere, the narrator says, “more than one woman has admitted to me that she feels a sexual thrill on entering” (Murdoch, 1984: 23). It has the power to heal, to bring all people together, from any age, social class, gender and so on. The square’s metamorphosis to spa helps Murdoch combine the ideas of rebirth and communion. Murdoch’s focus on low Eros -incest, homosexuality, lesbianism, adultery- and on murder and death attaches the sacred taboos. Promiscuity around the communal bath creates scandal, comedy’s basis being in the communal square.

As stated at the beginning of this chapter. *The Philosopher’s Pupil* is filled with a lot of carnivalistic fantastical details. There is, for instance, the meeting of a tiny dog and a fox, told rather charmingly from the dog’s point of view. Ennistone, an imaginary place, is given a vivid history and a frightening present. An old industrial waterway prevents its own modernization: “The canal remained in mourning for its useful past, expressing the grim puritanical character of local history rather than any desire to be reborn as charming.” Murdoch, 1984: 33). The steam from the Ennistone spa rises from the pools and clouds the chilly English air, a recurrent scene emblematic of both hedonism and rigour. Citizens slide in sulphuric baths, attempting to drown sorrows that hover in the air waiting for their owners to emerge and reclaim them.

The setting also offends the morality of the social community. The backdrops that represent Ennistone suggest layers of time, particular epochs, allusions to primitive religious rites: Stonehenge, a Delos-like wasteland, Roman baths, and “cult of Venus” fountains. Moreover, Murdoch makes use of all ways of gossip devices: characters, narrator, letters, and newspapers. The narrator generalises that Ennistone’s young people want to modernize the Bath Institute by introducing dancing, drinking, gambling, and nude bathing. The adults are

content for this centre of the town's social life to remain a place "where people idle, gossip, relax, show off, hunt for partners, make assignations, make business deals, make plots" (Murdoch, 1984: 23).

In *The Philosopher's Pupil* the narrative voice is designed as a striking example of a third-person narrator becoming an outsider and copying the reality accurately. The narrator first appears to be a traditional third person teller, but is revealed in the end to be "involved in the action with the characters of the story world. Evidently, 'N' has interviewed all the participants in order to gain the copious evidence of their thoughts, feelings, and motivations that would usually be plausible only as funnelled through an external authorial narrator" (Murdoch, 1984: 41). Murdoch demonstrates how a first person narrator, who seems to be privy to the thoughts of others, might possibly, within the bounds of realism; write accurately as a third person teller.

'I am an observer,' says N, 'a student of human nature, a moralist, a man; and will allow myself here and there the discreet luxury of moralising. N passes judgements, chats with characters, characterises events, and keeps track of the characters. In his last sentence N acknowledges 'the assistance of a certain lady.' What this collaboration between Murdoch and her imagination provides is both challenging and irresistible: a combination of gossip and profundity.

At times the narrative voice becomes likely to be 'breathless' as it can be observed in the following examples: "No young swain of twenty, as it might be Tom McCaffrey, as he approached the half-naked slumbering body, carelessly relaxed, of the young girl whom he adored, could have felt a greater excitement than did George in thus surprising John Robert

Rozanov asleep." (Murdoch, 1984: 135). Or, "His visit to Diane now seemed like a dark nightmarish cavern out of which there opened an indistinguishably large number of exits into hell." (Murdoch, 1984: 216).

The narrator, who says, "it is my role in life to listen to stories" (Murdoch, 1984: 576), plots the course of the river of erratic gossip or scandal. His discordant discourse intrudes periodically to juggle the voices. The (no) name 'N' Murdoch assigns to the narrator is similar to what Kristeva uses in her discussion on Bakhtin's philosophy of language in her book *Desire in Language: A Semiotic Approach to Literature and Art,* in the chapter titled 'Word, Dialogue, and Novel' to signify "a proper name (N)" for a character in a diagram explaining "writing as trace of a dialogue with oneself (with another)" (Kristeva, 1982: 75). N penetrates the walls between narrator and character and between character and audience. He sounds like a stage manager when he ends "Our Town," the second section of the novel, with a listing of the ages of the dramatis personae: "At the time of the story Alex is sixty-six, George is forty-four, Brian is forty-one, Tom is twenty, and Adam is eight" (Murdoch, 1984: 31). N, a character living and listening at the Bath Lodge, calls his town "N's town," Ennistone. Toward the end of the novel, Murdoch juxtaposes this language and the sterile language of the press to test the reduction of doubleness to monotone.

In addition to violent reversals of the hierarchy - the ambivalent discrownings of Rozanov and of Tom, *The Philosopher's Pupil* introduces sub-artistic newspaper use as a transformation, from fruitful ritual to "single-levelled ... naked journalism" in Ennistone's two newspapers (Bakhtin, 1973: 126), marks a great falling off. "The importance of the news reports are the deflations by which the press plays with hints while still protecting itself from

disturbing interpretation" (Heusel, 1995: 71). Murdoch, progressing from deflating the Slipper House to deflating the occupants, uses repetitions of so-called to establish a pattern of denigration running through the two news stories. Both newspapers drift into editorializing to undermine what they consider sexual perversion. The story in the Ennistone Gazette appears under the sensational headline "MCCAFFREY PRACTICAL JOKE GOES TOO FAR":

> Extraordinary scenes took place on Saturday night at the so-called "Slipper House" ... home …Miss Harriet Meynell and her maidservant. "Rehearsals" of The Mask of Aphrodite in the Ennistone Hall broke up in confusion when George and Tom McCaffrey led a drunken rabble to lay siege to the two damsels in their flossy seclusion. Drinking and shouting, the revellers, who included parish priest. . . attempted to gain access to the house. . . . Also present were a number of young men in outrageous "drag" and their sponsor, our own Madame Diane.
>
> (Murdoch, 1984: 409)

The *Gazette* continues writing on the two adolescent women, who are innocent of all the newspaper's suggestions—but secretly guilty of being in love with the seventy-year-old Rozanov. Repeating so-called amplifies the innuendoes: "At last, with the connivance of the maidservant who opened the back door to him, George McCaffrey was enabled to enter the house, while his brother Tom howled with laughter outside. What happened next is not recorded! One fact has emerged. The so-called maid, Pearl Scotney, is no other than the sister of Madam D, who is the intimate friend of G. McCaffrey! . . . Picking up the pieces should constitute an interesting problem in moral philosophy" (Murdoch, 1984: 409-10). The anonymous reporter who makes this lame joke about maidservants and picking up the pieces is apparently not aware of Murdoch's more basic joke: Tom, howling with laughter, evokes the carnivalesque tradition of cleansing the community through laughter. Murdoch is illustrates the "parodistic" in Bakhtin's explanation: "any reproduction of another person's

word with a change of accent" (Bakhtin, 1973: 164—65), which is a borrowed discourse used for an opposite purpose.

It is also appropriate that the other newspaper be called *The Swimmer*, the word connoting "river," a collector gossip as well as a vehicle for rebirth. This newspaper exaggerates the hint of lesbianism suggested by deflation of the "so-called maid." N tells the reader that:

> according to *The Swimmer* the orgy had been arranged by Miss 'Hattie' Meynell herself, who had turned out to be considerably less stuffy than was at first imagined. The paper also struck a note of its own, reporting that 'Our Sapphic Sisterhood of Women's Libbers were also there in force, and the so-called "maid" was to be seen hugging and kissing, clasped to the bosom of another long-haired Amazon.
>
> (Murdoch, 1984: 410)

In addition to the use of newspaper, Murdoch's use of the letter form adds another carnivalistic element to convey "verbal agons and cursing matches" (Bakhtin, 1973:125) between George and Rozanov (Heusel 1995: 73). When the narrator, privy to Rozanov's thoughts, says that "the sending of a letter constitutes a magical grasp upon the future" (Murdoch, 1984: 434), the reader can assume that the philosopher, who knows best "the inadequacies of language," genuinely hopes to provoke action by writing "an intemperate letter to George" to get him of his back. The letter contains "wild phrases such as 'I would like to kill you,' and in the style of 'fake fantasy villain, mean weak impotent rat, incapable of evil but spewing out the sickening black bile of your petty spite,' and '*faux mauvais*, the execrable taste of your contemptible schoolboy pranks merely expressive of your own realisation of your mediocrity'" (Murdoch, 1984: 33). These "carnival curses" (Bakhtin,

1973: 126) do arouse the well of magic energy in the unconscious: in his recoil from the letter, George attempts to murder his mentor.

Furthermore, there are a lot of symbolism used the novel. For instance, the canal in which Stella nearly drowns and also the baths for which the town is known and in which its people are non-stop swimming in their quest for purification; the foxes that inhabit the grounds of George's mother's estate; and, a dog. Here, water imagery works radically as rebirth or as destruction.

Murdoch uses both water and anthropomorphic animals as vehicles for exploring the unconscious. She employs this figure to subvert the logic of causality. Also, Murdoch evokes a mystical power rising from the unconscious by introducing foxes and references to wolves. This helps to find "accidental slit into another world, weird, beautiful, dangerous, and coming nearer" (Murdoch, 1984: 423), a world seen by children, grandmothers, and gypsy maids. Murdoch makes the fox image a comic secret keeping one when N says that the child Adam knows to keep the foxes secret and tells the reader that "Alex never admitted to anyone that she saw foxes" (Murdoch, 1984: 423) and when Alex asks Ruby, the gypsy maid, not to talk about foxes.

When Alex falls down the steps on hearing that the foxes have been killed, and this simple accident reduces the powerful boss, mother and grandmother to a weak old woman, it is observed that the foxes embody some balance in the universe to which he or she has not been paying attention: "Alex's fail prefigured George's" (Murdoch, 1984: 552). Happily, the foxes escape to the safety, but another mystical figure, Rozanov - who embodies the old year, the winter, the old king - does not survive. In addition, Heusel also discusses some symbols in the novel and writes: "His drowning makes way for marriages and spiritual growth and celebration" (Heusel, 1995: 82). In *The Philosopher's Pupil*, Murdoch has used spectacle of

scene and language to exteriorize, or bring to light, insights from the unconscious: insights about sexuality, birth, and death. Murdoch experiments not only with social stratification of language but also with parody and stylization. Thus creates carnivalesque confusion and subversion.

Bakhtin mentions the ambivalent nature of carnival images, and he writes, "all of the images of carnival, are two-in-one images, they unite within themselves both poles of change and crisis (Bakhtin, 1973: 103). Ambivalent nature of carnival image bears in it both poles and a duality nature emerges out of it. In *The Philosopher's Pupil* the demonic George as he is mostly presented when it comes to a point of he acts and goes through a change and becomes a hero all of a sudden when he almost without thinking, saves Adam's small dog, Zed from drowning.

The Philosophe's Pupil is designed in a way that it becomes significantly speed at times although the novel is full of characters and symbols. When Emma, a beloved friend that Tom, brings home from Oxford is first met a sense of this speed is felt. Emma turns out to be Emmanuel Scarlett-Taylor, a brilliant Irish person who lives away from home with transvestite leanings who cannot make up his mind whether to pursue his promising career as a historian or to cultivate his spectacular but secret countertenor singing voice.

On the other hand, gradually it is observed that the plot structure, for all the weight it bears, is essentially a comic one. The comings and goings of the characters are presented as being frantic. The design of the many scenes is repetitive. These uses of comic scenes add

another carnivalistic element to the novels; that is 'laughter', for Bakhtin attributes a great role to laughter in carnivalized literature:

> Laughter is a specific ethical attitude toward reality, but is untranslatable into logical language; it is a specific means of seeing and capturing reality, and consequently a specific means of constructing artistic image, plot or genre. The ambivalent power of laughter of carnival possessed enormous creative, genre-forming power. This laughter could seize and capture a phenomenon in the process of change and transition and could fix both poles of evolution within a phenomenon in their continuous, creative, renewing changeability…
>
> (Bakhtin, 1973: 137)

In the novel, misunderstandings whose initial climax results in what might be described as a gentle riot that is brought to an end by Emma's bursting into drunken but thrilling song. From here the plot moves from one surprise to another, by turns funny and surprising. Also, the narrator warns us early that people 'are in fact far more randomly made, more full of rough contingent rubble, than art or vulgar psychoanalysis leads us to imagine.' And towards the end of the novel, N insists that 'More often than the 'experts' imagine, purely intellectual ideas and images can play 'deep' parts in human psychology.' (Murdoch, 1984: 556).

Although glimpses of the narrator are occasionally caught - he gives shelter to George's fleeing wife, he follows George one evening as if to save him from suicide – he remains an enigma. In the last lines of the book, he says: "The end of any tale is arbitrarily determined. As I now end this one, somebody may say: but how on earth do you know all these things about all these people? Well, where does one person end and another person

begin? It is my role in life to listen to stories. I also had the assistance of a certain lady." (Murdoch, 1984: 558).

Bakhtin posits the existence of a 'centripetal force' in language, a social tendency is in constant interaction with its opposite, a 'centrifugal force', which pulls in the direction of social diversity in language (Bakhtin, 1981: 254). Applying these Bakhtinian concepts, In Iris Murdoch's narrating voices laughter at 'centripetal' ideological themes, in other words, at the clichés of everyday social intercourse, can be heard as observed in the novel. For Bakhtin, meaning making is achieved by continuously and cooperatively sharing texts and discourses.

In *The Philosopher's Pupil* elements of dialogically carnivalized literature are observed. The Bath Institute becomes the carnival square and brings together carnival actors who become performers rather than spectators. The ambivalent laughter of carnival ridicules all those who and what claim a sort of superiority. Rozanov and Tom are presented as carnival kings with their rise and fall. George is soldiering around, and stepping on the threshold as the carnival clown goes through a renewal and he continuously asks the ultimate questions of life. Murdoch brings the issues of theology and philosophy down to earth and uses the characteristics of debasement and degradation. In brief, the novel is observed as a good example of carnivalized literature.

CHAPTER IV - A BAKHTINIAN READING OF *THE BLACK PRINCE*

The Black Prince is the story of Bradley Pearson, an unsuccessful novelist in his late fifties. The main narrative section is presented by a fictional editor, P. Loxias, who has prepared for publication the long manuscript of his dead friend, Bradley Pearson. Bradley's narrative is a first-place account of events that took place in the spring of his 58th year, when he retired as inspector for the Inland Revenue Service to devote full time to writing.

Though he has published three books in the past, Bradley has entirely failed to have the impact on the literary world he believes to be his fate. Bradley's state of mind is not helped by his being close to Arnold Baffin. The ongoing disagreement between Bradley and Arnold - whether it is preferable to write rubbish or not at all - is responsible for a large part of the book's extensive dialogue, as well as several introspective monologues by Bradley.

Years before, Bradley had published two unpopular novels and a book of 'Pensees'; now he is eager to get started on a long-contemplated, carefully patterned Flaubertian work of fiction that he hopes will be his masterpiece. Obsessed by this ideal of perfection, he accepts the artistic calling as 'a doom,' a condemnation to a severe penalty and the true Last Judgment of his life.

Soon after his leaving his job, he feels struck with writer's block. Therefore, hoping to have some inspiration, he decides to spend the summer in a rented cottage on the coast. A series of events, however, makes him stay at home before he can leave for the rented cottage. Bradley's doom turns out to be partly self-imposed, but different in nature from what he anticipates. Instead of being allowed to get on with the novel, he is surrounded by frantic

callers at his London flat. His ex-brother-in-law arrives on his doorstep to borrow money and to tell him that his ex-wife, newly widowed, is back in town. Christian, his overpowering ex-wife, returns from America hoping for a reunion and she shows up. Also, Priscilla, Bradley's unhappily married sister, flees her husband to call permanently on her brother's charity and arrives to have a nervous breakdown in his spare room. Moreover, Arnold Baffin, a best-selling novelist friend, has beaten up his wife; Rachel, and they both need help. Rachel, Arnold's wife, falls in love with Bradley. Then Bradley falls in love with Julian, their daughter, thirty-eight years younger- who begs for tutoring in literature.

As these people make their hectic, unsettling claims on the self-absorbed Bradley, the relationship of his life and art becomes hopelessly tangled. Instead of writing his masterpiece, he hurts and gets hurt, quarrels with the Baffins, falls disastrously in love with Julian, and prepares the brutal climax that lands him in jail for a crime he did not commit. There the 'great book' that Loxias will later prepare for publication becomes the jagged story of the last years of Bradley's life.

'Art,' Iris Murdoch says, 'has got to have form whereas life need not,' (Murdoch, 1990: 18) and the main movement of *The Black Prince* follows Bradley's struggle to give a truthful order to the 'foul contingency' of his experience. The design of his manuscript emerges gradually from his effort to interweave scenes dramatizing in the invasion of the callers with discursive reflections on mutual motives and the hazards of creative art. The scenes are often grating, farcical, outrageous and fierce.

In action, Bradley likes mysteries but dislikes muddle. Faced by exposed human misery, he desires to do 'good', but is arrogant and easily disgusted. In meditation, however, he admits these faults and tries to submit his impulses and motives to just scrutiny; but since he is human, his account is often sententious, comically self-deceiving, and unreliable. Thus the reader is forced constantly to revise and re-evaluate much of what he hears, and a good part of the challenge and pleasure of the narrative comes from his active role. Bradley himself provides a summary of the difficulty of the operation:

> There is . . . an eternal discrepancy between the self-knowledge which we gain by observing ourselves objectively and the self-awareness which we have of ourselves subjectively; a discrepancy which probably makes it impossible for us ever to arrive at the truth. Our self-knowledge is too abstract, our self-awareness is too intimate and swoony and dazed. Perhaps some kind of integrity of the imagination, a sort of moral genius, could verify the scene, producing minute sensibility and control of the movement as a function of some much larger consciousness. Can there be a *natural*, as it were Shakespearean, felicity in the moral life?
>
> (Murdoch, 1973: 273)

Bradley achieves a brief but radiant felicity in his relationship with the 20-year-old Julian, a naive, shallow, but eager girl whom he transforms by love. A tutorial on *Hamlet* triggers Bradley's passion, and the scenes that follow are a precisely registered account of the creative and destructive furies of late-middle-aged sexuality. Hamlet is the Black Prince, but so, when she dresses up as the Dane, is Julian; and so is Black Eros, the mysterious source of love and art; and so, perhaps, is Bradley Pearson himself, whose initials at least teasingly qualify him as a candidate.

The passion for Julian inspires Bradley, and his life - which had been 'as hard and tight and small as a nut' - becomes all 'luminous and spread out and huge.' (Murdoch, 1990: 17). However, it is only for a matter of days - and then only in his imagination. Through his

own deceit and 'a swooning relationship to time,' he loses her; but his narrative is an effort to achieve in art the felicity he could so briefly sustain in life. That he expects a response to his account with admiring sympathy, but also with skepticism and irony, which is essential to Murdoch's own intricate design, and a major source of the novel's fascination.

In *The Black Prince* the remarks about *Hamlet* are both comically and seriously suggestive. At one point, Bradley tells Julian that Shakespeare, writing *Hamlet*, made 'the crisis of his own identity into the very central stuff of his art' (Murdoch, 1973: 198) *Mutatis mutandis* - so does Bradley Pearson.

In several essays, Iris Murdoch has asked that novels be houses 'fit for free characters to live in,' and has praised those 19th-century realists - Balzac, Tolstoy, Dostoevsky, George Eliot - who respected the impenetrability of individuals and the contingent world in which they move. *The Black Prince* raises the question if what Iris Murdoch believes in can be achieved and with its pattern it reassures the answer.

Murdoch uses her special blend of magic and suspense in the novel. It is observed that doorbells bring trouble, phone calls disaster, and omnipresent Eros has his disrespect for gender, age or custom. Scenes of domestic frenzy mingle with reflections about the nature of art, and there is a last-page shock guaranteed to leave everyone gasping. The intricately patterned plot and the symbolism become functions of character and action. Unlike *The Philosopher's Pupil* in which Iris Murdoch elegantly manipulates dozens of people in an ornate design, *The Black Prince* has only six main characters and a psychologically complex hero-narrator whose growth is followed and about whose fate is cared

The affair between Julian and Bradley manages to be both touching and ridiculous, and provides the excuse for a lot of self-absorbed and rather artificial reflection on the nature of love from Bradley. Julian considers herself deliberately to be an ignorant young girl, taking from her better-educated elders. However, in the end, she is just as self-obsessed as her parents and lover.

Bradley is tormented by his melancholic sister; his ex-wife, who has unbearable hopes of healing the past; her irresponsible brother, who wants money and emotional confrontations; and Bradley's friend and rival, Arnold Baffin, a younger, more prolific and popular author of commercial fiction. The action includes marital cross-purposes, seduction, suicide, abduction, romantic idylls, murder, and due process of law. Bradley tries to escape from it all but fails, leading to a violent climax and an end that has shifting perspectives on all that has preceded.

The Black Prince has been chosen with the aim of the exploration of the polyphonic and carnivalistic elements in one of Murdoch's first-person novels. Her pursuit of creating free characters - as observed in the previous novels - with their confrontation against the monologic discourse is also observed in her first-person narrated novel, *The Black Prince*. Iris Murdoch's first-person novels -narrated by a more or less egotistical and unperceptive male who is also the protagonist – are placed near the summit of her achievement as a novelist. Deborah Johnson says that "they constitute, it will readily be agreed, some of her most distinctive and thoughtful work" (Johnson, 1987: 2). In *The Black Prince* creative invention is put to the service of an expansive sense of character; and since the book also has Murdoch's usual narrative energy and intellectual weight, most critics agree that *The Black Prince* is one of the best of all her works. Heusel explains:

> Insisting that language cannot be separated from the human struggle and that any utterance can have contested interpretations, she creates narrative

> strategies to explore not only verbal content but also the contingent flux of the nonverbal part of the utterance, the gestures and the anticipations…Murdoch's unusual narratives strategies, strategies for capturing the quirkiness of life. Her strategies highlight the competing elements between the author's language and the protagonist's and that of the characters, and the language of the text and the language of the other texts.
>
> (Heusel, 1995:100)

The story starts out slowly. Pearson's self-absorption and righteousness do not inspire the reader's sympathy nor do the other characters, who privately abuse, cheat, or wish death upon their loved ones while maintaining respectable public appearances. Murdoch scatters this introduction to the dual-natured main characters and their immediate crises with a great deal of philosophy about the nature of love, art and truth.

Murdoch successfully involves the reader in the passion - referred to as the black Eros - that could awaken Pearson's creativity, causing lasting consequences and turning the relations between English intellectuals into a literary thriller. Murdoch twists and turns the story in a way that makes the reader care for and even sympathise with each character as they struggle with aspects of love and human emotion. The narrative line encompasses lust, violence, psychosis and adultery, as well as youth, vitality, trust and new beginnings. Combining murder, love and the relationships among a small group of aging Englishmen and women, Murdoch turns a psychological and philosophical tension into a classic tale of love and murder.

Murdoch wants to present the pain of inspiration and creation in *The Black Prince* and this leads her to structure the novel as a multivoiced one. Bradley is presented as a character that chooses routine in order to have a more structured life. With his retirement from his dull

job as inspector of taxes and his planned escape to the seaside cottage, Bradley can act out and have more creative routines.

The first-person direct discourse in *The Black Prince* illustrates what Bakhtin insists that "human coming to consciousness…is a constant struggle" (Bakhtin, 1981: 424). Being a writer himself - he takes the control away from the author - he recognises that all the events take place because of his own conscious and unconscious obsessions. He gains perspective and eventually gains control of his behaviour. To Bakhtin, it is an essential characteristic of the hero's perception. When he discusses Dostoevsky's polyphonic work, he says:

> For Dostoevsky the important thing is not how the hero appears to the world, but, most importantly, how the world appears to the hero and how the hero appears to himself…the hero, as point of view,…requires unique methods of development and literary characterisation. That which must be developed and characterised not the hero's specific milieu nor fixed image of him, but rather the *sum total of his consciousness and self consciousness,* in the analysis of *the hero's final word of himself and about his world.*
>
> (Bakhtin, 1973: 38)

Bakhtin says that self consciousness is the 'artistic dominant' while constructing a polyphonic hero and it is this that "breaks down the monologic unity of the work (without, of course, violating of a new and non monologic type)" (Bakhtin, 1973: 93). Murdoch's decisions about the narrator and the dialogue of voices are integral to her writing process. An illusion of reality and truth is created in *The Black Prince*, not only in the postscripts at the end, but also in the narrator's addresses to his "dear friend," P. Loxias which interrupt the narrative from time to time. Since in *The Black Prince* there are hidden meanings, ironies and

mixed messages, the reader cannot easily decide where the truth lies. Nor can a narrator such as Bradley Pearson, who is obviously misguided throughout much of the book's action, convince the reader that at the time of writing he has gained true wisdom from his experiences. Murdoch chooses to impersonate her protagonist in this "complex and brilliant exploration of the relationship between the author and her male narrator" (Johnson, 1987: 35). In addition, the narrative technique - whereby the main character himself surveys his eventful life, or describes particularly exciting parts of it, or lays bare his soul to his friend - gives an illusion of reality and truth.

Bradley's perception of truth - as an artist bringing his lifelong 'hidden treasure' on the surface – is presented in such a way that it makes the reader realise that it is relative. Bradley himself is aware of the fact that truth depends on one's own perspective and that ordering and emphasis distort chronological truth while at the same time increasing psychological truth. This awareness of the artist that creates the work makes the reader think that his truth might be an illusion. As a result, the reader needs to hear other voices to be able to make his/her judgement. Bradley, at the beginning of his foreword, is aware of the dilemma that an artist have when he is in pursuit of truth and he decides that he will allow:

> the narrating consciousness to pass like a light along its series of present moments, aware of the past, unaware of what is to come. I shall, that is, inhabit my past self and, for the ordinary purposes of story-telling, speak only with the apprehensions of that time, a time in many ways so different from the present. So for example I shall say, "I am fifty-eight years old," as I then was. And I shall judge people, in adequately, perhaps even unjustly, as I then judged them, and not in the light of any later wisdom. That wisdom however, as I trust that I truly think it to be, will not be absent from the story. It will to some extent, in fact must, "irradiate" it…I have already by implication described this "reportage" as a work of art. I do not of course by this mean of work of fantasy. All art deals with the absurd and aims at the simple. Good art speaks truth, indeed is truth, perhaps the only truth.
>
> (Murdoch, 1973: xi)

It is easier to see beyond the assertions of the other characters to a more stable idea of the truth and to understand that the distortions of the evidence are part of the novel's contemplation of the nature of reality and perception. "Murdoch's vision admonishes her readers to attend to others, to really see them as distinct and separate individuals with rights of their own" (Bove, 1993: 17-18). In most of her novels she moves freely among the points of view of several characters, which is an obvious way of achieving this end. She allows her hero to 'undo his own point of view' by acknowledging the counter-words of others (Nicol, 1999: 59). Thus, Murdoch's ethical philosophy is similar to Bakhtin's disbelief in trying to make one's own point of view because of the dialogic nature of language. Murdoch presents struggling voices to place themselves and failing to make a single point of view, their own point of view because of being challenged by other voices. Therefore, there is respect to and recognition of other voices, points of view, for they cannot be controlled.

In *The Black Prince* - written some time after the action - the narrating Bradley Pearson is a 'transformed character' (Heusel: 1995: 52), and is quite aware of the ironies with which his former self is surrounded. He lets the reader know in his preface that a transformation has taken place, but explains frankly that he will "inhabit my past self and, for the ordinary purposes of storytelling, speak only with the apprehension of that time, a time in many ways so different from the present" (Murdoch, 1973: xi). Murdoch's plot structure makes the narrator, Bradley go through a journey in order to bring order and meaning to his life. The reader meets Bradley at the beginning when he is in the middle of changing his routines. Bradley says he has waited most adult years to retire so that he can look for his "hidden treasure" (Murdoch, 1973: xvii). Now that he is retired, he fails to have the inspiration to start the searching for. He blames this lack of spell to his change of routine and

his need of total silence. Ironically, the silence he looks for comes in prison later. In his foreword, he explains his excuses:

> The shock of leaving the office was greater than I had anticipated… Perhaps I am, More than I realised, a creature of routine. Perhaps too, with scarcely pardonable stupidity, I imagined that inspiration would come with freedom. I did not expect the complete withdrawal of my gift. In the years before, …I would steadily and destroyed steadily…Sometimes I felt a (terrible phrase) dead end. But never despaired of excellence… And at least I found that I could always write something.
>
> But when I …could sit at my desk at home every morning and think any thoughts I pleased, I found I had no thoughts at all…I tried to develop a new routine: monotony, out of which value springs, I waited, I listened…Noise, which had never distressed me before, began to do so. For the first time in my life I urgently wanted silence.
>
> (Murdoch, 1973: xvi-xvii*)*

Murdoch focuses on a thinker, Bradley in *The Black Prince* and Bradley's profession thrives on language both written and oral. In the novel language is used as a medium and message. Murdoch uses a collaborative dialogical multiple narrative by introducing different uses of language. Heusel discusses how Murdoch structures the use of language to give way to her characters' freedom:

> Knowing that language is a pervasive force that not only perpetually changes but also changes people, she seeks new ways to stimulate dynamic human conditions, and she allows characters' freedom to explore their innumerable complexities.
>
> (Heusel, 1995:105)

Therefore, there is resistance to the monologic and this helps Murdoch to create 'full-fledged, contingent', characters who change as often to display as many sides or selves as real people. Bakhtin used the term 'unfinalizability' as an important characteristic of the characterisation in a polyphonic novel. He explains it in his Dostoevsky book:

> Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future.
>
> (Bakhtin, 1973: 166)

Therefore, any 'finalizing' definition given to people will be untrue; thus, the view of them as always making themselves will be possible. So long as they live, people have a 'loophole.' The recognition of each person's unfinalizability, the capacity for 'surprisingness,' is central to Bakhtin's ethics. He believes the novel as the genre that understands people in just this correct way, for in the novel, no matter how many categories are applied to a character, whether physical, social, or even psychological, something is always left over - a 'surplus of humanness' (Bakhtin, 1981: 37). In a related way, in *The Sovereignty of Good* Murdoch argues that humans can consciously change by changing their words.

The author does not make any judgements or assessments over the characters' behaviours and voice. There exists no firm image of the hero, answering the question "who is *he?*" There exists only the questions "who am *I?*" and "Who are *you"* but these questions are asked "within an uninterrupted and unfinalized interior dialog" (Bakhtin, 1973: 212). Murdoch gives the power to his characters to question themselves and the others. Bradley as the narrator and the author holds his voice of self assessment and questioning. Thus, the characterisation in *The Black Prince* is an 'unfinalized' one in Bakhtin's term, which opens the way to a process in which the identity is constantly subject to change. Murdoch's view of character is similar to that of Bakhtin's in her description of characters in the novel as being 'unfinished'. In *The Sovereignty of Good* Murdoch explains:

> Characters in novels partake of the funniness and absurdity and contingent incompleteness and lack of dignity of people in ordinary life. We read here both positive being as individuals and also their lack of formal wholeness. We are, as real people, unfinished and full of blankness and jumble; only in our own illusioning fantasy are we complete.
>
> (Murdoch, 1970: 97)

A carnivalistic element is observed in Bradley's renewal, his change. He goes through a change through his experience of love and art. He even says, "I cannot say that all these sage thoughts as I lay in bed on the first morning of the first full day of a new world. Perhaps I thought some of them. I certainly felt made anew" (Murdoch, 1973: 211). He 'now stood, a man renewed' (Murdoch, 1973: 209).

Similarly, Bradley transfers into carnival celebration, carnival period with his experience, for he becomes a person who is from the laws of the ordinary life. Under the spell of carnival, he becomes a participant in his own life. The hierarchical barrier between him and Julian suddenly becomes penetrable. This is a period in special carnival time, which is as if divorced from historical time and which is "governed by its own carnival laws and can accommodate an unlimited number of radical changes and metamorphoses" (Bakhtin, 1973:147).

The Black Prince has three parts. It begins with two forewords written by the Editor P. A. Loxias and by Bradley himself. Then follows Bradley Pearson's story 'The Black Prince – Celebration of Love' and it ends with six postscripts written by Bradley, four 'Dramatis Personae' and the editor Loxias. By using such a structure and by introducing the postscripts especially that of editor's, Murdoch strengthens and enlarges the distance between her and the male narrator, his story and the reader. Bakhtin points out that the novel should preserve the

distance between the author and the hero so that it becomes a work of art, not a 'personal document.' This is what Murdoch's fiction is designed to do. Since the story is mostly under control of the editor, Murdoch is kept away. Bakhtin believes that a distance between the author and the hero is essential and he says:

> Self-consciousness, as the artistic dominant in the construction of the hero's image, is by itself sufficient to breakdown the monologic unity of and artistic world – but only on condition that the hero, as self-consciousness, is really represented and not merely expressed, that is, does not fuse with the author, does not become the mouth-piece of his voice; only on condition, consequently, that accents of the hero's self-consciousness are really objectified and that the work itself observes a distance between the hero and the author.
>
> (Bakhtin, 1973: 51)

Bakhtin also believes that "…the prose writer can distance himself from the language of his own word, while at the same time distancing himself, in varying degrees, from the different layers and aspects of the work. He can make use of language without wholly giving himself up to it, he may treat it as semi-alien or completely alien to himself, while compelling language ultimately to serve all his own intensions" (Bakhtin, 1981: 299). Bradley has his own sequences of scenes and he struggles against the discourse of the author.

Bradley does not surrender to the monologic discourse. He - with the advantage of being able to create his own word – makes use of different discourses. The stage of his change of consciousness reveals the struggle among several discourses of love: the traditional, antiquated discourse of courtly love and lustful agitated love. Murdoch parodically introduces the language of lust by way of the courtly love convention. Bradley's overstatement is already apparent, but not his overstatement in poetic language. It is a new discourse when he speaks of his lustful love as follows:

> The time had already become eternity. There was a huge warm globe of conscious being within which I moved with extreme slowness, or which perhaps I was. I had only to gaze, to stretch my hands out slowly like a chameleon. It no longer mattered where I looked or what I did. Everything in the world was Julian.
>
> (Murdoch, 1973: 173)

Here Bradley not only adopts the role of the speaker of "To His Coy Mistress", but also he wants to "tear pleasure with rough strife." This transformation of him, illustrates Bakhtin's understanding of the way characters grow into self-awareness. "By being aware of his lustful feelings and by responding them this way, he is freed from his authoritative words which no more mean the same" (Heusel, 1995: 73). By having this peaceful state, he, this time, becomes a creator and a judge and takes the voice of a creator:

> I felt that I was, at every instant, creating Julian and supporting her being with my own. At the same time I saw her too in every way as I had seen her before. I saw her simplicity, her ignorance, her childish, unkindness, her unpretty anxious little face.
>
> (Murdoch, 1973: 173)

Bradley's free and different voices are heard as the text progresses and the plot is patterned to make it sure that all the events seem to have been building on to his awareness and confession of love. This becomes a direction towards comic discourse. Bradley, by experiencing all these, becomes 'another' and decides:

> I could never never tell my love. That this knowledge did not immediately produce a pain of which I died is a proof of the immense power, that is *ipso facto* the purity, of the love which I felt for this girl. It was enough happiness to love her. The extra piece which would be telling her about it was like a pinpoint compared with the heavenly joy of simply apprehending her. (Any further joys beatified imagination not only did not

> covet but did not conceive.) I did not mind even when I saw her again. I had no plans to see her again.
>
> (Murdoch, 1973: 174-5)

Although Bradley - a newly conscious man - is happy with the precious love he has been given and contented with the presence of Julian, he is aware of the dangerous fact that there is the possibility of the 'return of the self' (Murdoch, 1973: 174). However, at present he is content with his state of mind and the decisions he has made. He feels 'a dazzled gratitude' (Murdoch, 1973: 174). and makes the decision that he should love her from afar:

> Yet I understood at once in a clear intellectual way that I could not ever tell Julian that I loved her. The details of this certainly (what it involved) became clearer to me later, but it stood flaming in my way at the very start. I was fifty-eight, she was twenty. I could not puzzle, burden and bedevil her young life with the faintest hint of glimpse of this huge terrible love.
>
> (Murdoch, 1973: 175)

This new experience and shocking realisation of his love, makes Bradley become a different person from his previous self, which is not a self that has been expected by the reader. He gains a new perspective. In contrast with the earlier Bradley, the new Bradley, with a new position, seems to have a less frantic attitude to his friends Arnold and Rachel, and his ex-wife, Christian and her brother, Francis. This newly gained conscious triggers courage and power in Bradley and all day long he becomes a virtuous man. Moreover, his discourse becomes softer and generous. He becomes more hospitable to people, phone calls and knowledge. He builds up a more welcoming relationship with people with his new, more gentle discourse.

Murdoch's use of the postscripts is of great value also in giving voice to each character by whom they are written. Now that they have read Bradley's love story in which they appear, they have the chance to add their own voice to it, to be heard by the reader. As a result, the reader can have a diversity of voices to hear and to judge accordingly. It is not only Bradley's account of the story that the reader hears, there is polyphony, multi-voicedness.

There is not a monologic point of view, a single voice heard in the novel. There are different points of view that created a dialogical presentation. The credibility of Bradley's account of events weakens when other characters' account of them are heard. For example, if Rachel had not been the main mover in his fruitless romance with her – if the version of events in her postscript is correct - then the very foundations of the novel's action begin to shake. Part of the reason the readers are expected to accept Bradley's version of events is that it is backed up within the text by letters from the main characters, but the main reason is the "authoritative 'I'" which brings the reader closer to the fiction (Bellamy, 1977: 78). Murdoch works to unsettle this illusion, but does not destroy it. Thus, it is seen that Bradley lies to other characters within the narrative – for instance, when he returns from Bristol, he lies to Priscilla about her husband's domestic situation; and we are quite willing to believe he is wrong in his opinions of other characters. Even the Bradley of the Foreword regards Francis Marloe as insignificant, "an excellent fifth wheel to any coach" (Murdoch, 1973: xiv), whereas to a more objective observer Francis seems the best-intentioned and possibly the wisest of all the characters - It is he who suggests that Bradley distract himself from his inappropriate passion for Julian by concentrating on helping Priscilla, a course of action which would have prevented most of the problems Bradley brings upon himself. The reader is even invited to believe that Bradley does not understand his own feelings, particularly in

regard to his ex-wife Christian. He has a very definite self-image: for example, he claims that he refrains from returning to spy on Arnold and Rachel after their argument early in the novel because "such an action was not in my character" (Murdoch, 1973: 82), but then speculates in detail and feels strong curiosity about what was happening in their "strange and violent world … of matrimony" (Murdoch, 1973: 82). The character Bradley is sometimes a liar and often mistaken about the nature and feelings of both himself and other people, and even the narrator Bradley may be wrong in his beliefs about others. Through these features and presentations of the character Bradley, Murdoch reduces the power of the "authoritative I'", which also adds more to the polyphonic novel.

As Peter Conradi points out, *The Black Prince* is "both a very funny and acutely distressing' book, and a book which does many different things. Dostoevski the 'inquisitive writer' who sought to understand human pain is referred to once (351). He is a real 'presence' behind the book as Shakespeare" (Conradi, 1989: 184). Conradi goes on as follows:

> John Bayley has suggested that true legacy of the great fiction of the last century, which showed us that the social contract was both 'insufferable but invaluable' and gave us 'characters', may come to us through Dostoevski's subversive Underground Man, 'a man who is offered to us by his author in a spirit of complete intimacy, but also of compete equivocation'. *The Black Prince* partly resembles *A Death in Venice* written by Dostoevski's Underground Man: it is a poetic novel about the ways in which 'The creator of form must suffer formlessness' (44), told from the point of view of a narrator whose testimony about the existence of the 'highest best' (as the Underground Man puts it) is equivocal.
>
> Dostoevski, as well as being master of particular blend of comedy and horror, is also surely the great poet of *embarrassment* among novelists, who both suffers and enjoys the assault on his fastidiousness. Fastidiousness is one of *The Black Prince's* topics.
>
> (Conradi, 1989: 184)

Also, Murdoch at times uses comic descriptions of characters. In addition, the first-person narrator's polyphonic discourse, struggles to give Bradley as a writer freedom from Bradley as participant creating a comic effect. The comic descriptions of characters, usually presented by juxaposing darker, more gloomy situations, as with Priscilla – the "woo-woo-woo" sound she makes when crying, her concern over the "things," the 'stripey vase' and the 'mink stole', she has left behind with Roger. However, Bradley the narrator turns his comedic vision on his former self more than on the other characters. He is describing these characters through his former self's eyes, and his failure to sympathise with or to help Priscilla properly is treated ironically. Part of the comic presentation consists of refraining from commenting during much of the narration of the action. He alerts the reader in his Foreword to the fact that these events have made him transform into better character. Thus he reader expects some follies from him.

What also adds to the comic is that everyone is acting on their own private set of ordeal -Priscilla struggling to leave Roger, Arnold to stop Rachel screaming, Rachel to gain Bradley's loyalty against Arnold, Francis to make himself a place in the world by being helpful - and out of clashes between these compulsive sets of behaviour arise most of the novel's comic set pieces. It is seen at the beginning the foreshadowing of the delays and frustrations that drive the plot. Bradley was about to leave London:

> I had my suitcases ready and was about to telephone for a taxi, had in fact already lifted the phone, when I experienced that nervous urge to delay departure, to sit down and reflect, which I am told the Russians have elevated into a ritual'
>
> (Murdoch, 1973:1)

Because he delays his departure - which can be observed that it already is characteristic of his behaviour - he is home when Francis arrives to tell him that his ex-wife,

Francis's sister Christian, has arrived in London; he is home to receive the phone call from Arnold asking him to mediate in his domestic troubles with Rachel. All these events keep him in London so long that he is still home the next day when Priscilla appears. Thus these three events of the plot are set in motion, to entangle until the novel's climax.

The way all the plots push each other, often in an accidental way, is part of the comedy, but the deeper comedy is in the irony of Bradley's incapacity to cope, his inability to think the situation through clearly enough to act effectively and prevent the final disastrous set of events. Murdoch's comedy might be called the comedy of accident and inattention, and it is intensified in *The Black Prince* because the narrator-protagonist is at the centre of most of the accidents, and the dilemmas and decisions that the novel 'lives through' are all his.

Bradley finds the opportunity to tell his story to both the public and to 'his psychoanalyst of sorts, Francis and to his editor, Loxias.' Before these characters Bradley is able to unburden his emotions. As unlikely counsellors as they are, together these companions help Bradley piece his life together so that he can use it in his creative effort. Heusel points out that Francis and Loxias 'each mirror Bradley different aspects of himself', which creates a dialogic model:

> In looking for subplots and displacements of Bradley's life, Francis bumps into his own. Francis projects his own neuroses on Bradley, reading Bradley's confessions as they were his own and reconstructing Bradley's life to be like his own – a habit perhaps not unusual for psychoanalysts. Loxias, being a god and therefore more impersonal in a way Murdoch sees as artistically valuable, reads in and brings out the best Bradley has to offer the world.
>
> (Heusel, 1995:181)

Although Loxias is not present it the story, not seen on the stage, he 'serves as a self-reflective and alienating framing device' (Heusel, 1995:128). Loxias is able to know about the

plot and even able to interpret about the things that have happened despite his 'external' presence to the plot. His relationship to Bradley is, in a way, being the 'actual other' of him. Bakhtin writes about Dostoevsky's novels that:

> he voice of the actual 'other' in confessional dialogues is always given in analogous setting, one pointedly external to the plot…[they] are prepared for the plot, but their culminating points- the peaks of the dialogues – rise above the plot in the abstract sphere of pure relationship, one to another.
>
> (Bakhtin, 1973: 264-65)

In the novel narrative foreshadowing appears, but serves rather to arouse curiosity, for example, after describing the day before Arnold's death and his arrest, Bradley continues: "The morning brought the crisis of my life. But it was not anything that I could have conceived of in my wildest imaginings" (Murdoch, 1973: 370). Thus there is the situation where by the narrating voice is holding back his knowledge of events and his understanding of their meanings, and letting the Black Prince speak, nonetheless hoping "that the light of wisdom falling upon a fool can reveal, together with folly, the austere outline of truth" (Murdoch, 1973: xi).

The reader is placed in a situation that s/he is expected to trust the narrator when he is describing the course of events, while suspecting his assessments of the significance of these events, and his knowledge of the thoughts and motives of the other characters. This is indeed what he asks of the reader in the Foreword, when he writes "I have endeavoured in what follows to be wisely artful and artfully wise, and to tell the truth as I understand it" (Murdoch, 1973: xi). That the reader should trust this truth - which is the domain only of P. Loxias, the "editor," and Bradley, is an assumption upon which the novel is founded. Loxias' postscript, following the postscripts of four of the other characters commenting on the novel and denying

its accuracy, draws attention to their self-serving motives; their egotism in each believing Bradley to be motivated by love of themselves, and their self-promotion. In the person of Bradley Pearson, there are both a protagonist acting in a fantasy-ridden and prejudiced manner, and a narrator relating these events in prison, some years after they happened. He still has perfect recall of letters he wrote and received during this period -including the one from Arnold which he destroys- and he can remember events and conversations accurately, even when he was under severe emotional stress and in some cases deluded when they occurred.

The reader still wants to believe in Bradley and justify his actions. For instance, he does not have much to do when he is about to escape with Julian, and Priscilla arrives demanding to be looked after. Leaving her in Francis' care seems reasonable in the circumstances, given the urgency of the situation with Julian. In the case of the more shocking episode of what Johnson calls his "virtual rape presented as an act of passionate love" (Johnson, 1987: 91) of Julian, his justification of the need to satisfy his passion for Julian, which "had come to seem a symbol of the whole dilemma" (Murdoch, 1973: 331), before telling her of Priscilla's suicide and bringing on their inevitable return to London and the real world, is persuasive – and the immediate consequence is Julian's feeling that "we are joined forever" (Murdoch, 1973: 334). It is his decision to keep back the truth, rather than his violent and sudden lovemaking, that has unfortunate consequences. It causes a question mark in Julian's mind for Arnold's argument against their romance. However, she decides to leave Bradley only after she reads Rachel's version of the Rachel-Bradley 'affair' in her letter.

As the narrator points out, "There are moments when, if one rejects the simple and obvious promptings of duty, one finds oneself in a labyrinth of complexities of some quite new kind" (Murdoch, 1973: 331). Bradley is often unwise in his decisions, and irresponsible

in his actions, but at worst he is guilty of what he himself calls "a semi-deliberate inattention," a series of momentary rejections of "the simple and obvious promptings of duty," rather than "a sort of conscious leeringly evil intent" (Murdoch, 1973: 207). As Johnson points out, though, the compulsive readability has the effect of hurrying the reader past such "local dramatic strengths" as, in this case, "the ways in which the language reflects psychological shifts of awareness. These can only be seen fully if the reading process is slowed down or even halted for a moment" (Johnson, 1987: 99). Bradley's justification is seen to be loaded with irony and retrospective self-accusation. It is Bradley's own carelessness and lack of attention which provide much of the comedy in the novel.

Murdoch believes that art should express the accidental nature of reality, and not be merely the acting out of fantasies, and Bradley and Julian's love is too fantastic to withstand the power of contingency. To Murdoch independence of other minds is fundamental, sets up a situation - that is, Bradley's world view before the trial - where the reader's and the main characters' convictions about truth itself are broken down so that they "may be ready to receive the truth when it is offered." The reader sees in Bradley the consequences of his blindness to the truth and his failure to really see other people, and also his post-trial calm and contentment is observed.

Murdoch has created as a distinct person with a vividly imagined life of his own, not just a projection of the author. She writes in the first person as a male. Johnson observes that Murdoch is able to project her more personal sense of the connection between artistic, erotic and religious experience through the meditative narration of her persona, Bradley Pearson.… The mask of the male narrator … allows the author both the pleasure of projecting herself in a dramatic role and protection in exploring difficult and dangerous regions. (Johnson, 1987:

45-6) In any event, most of the beliefs of Loxias and the Bradley correspond closely with Murdoch's own. For example, Bradley says in the postscript that suffering is a kind of false idea – "no doubt we need these ideas, we may have to live by them, and the last ones we will abandon are those of dignity, tragedy and redemptive suffering" (Murdoch, 1973: 392) Thus, in the final paragraph of his Postscript, Bradley writes of Priscilla:

> may I never in my thought knit up the precise and random detail of her wretchedness so as to forget that her death was not a necessity," and of Julian, "I do not, my darling girl, however passionately and intensely my thought has worked upon your being, really imagine that I invented you. Eternally you escape my embrace. Art cannot assimilate you nor thought digest you.
>
> (Murdoch, 1973: 392)

These words show how far he has come even from his feeling during the trial that "I had been confronted (at last) with a sizeable ordeal labelled with my name" (Murdoch, 1973: 384), and that the book he would write "is my gift to [Julian] and my final possession of her. From this embrace she can never now escape" (Murdoch, 1973: 389). This feeling of a journey well completed is clear in the postscript. However, the Foreword is more confusing. He says he will write in the persona of his former self, but sometimes it is hard to decide, especially because the tenses tend to change:

> My life, until the drama which brought it so significantly to a climax, had been an uneventful one. Some people might call it dull. ... I was married, then ceased to be married, as I shall tell. I am childless. I suffer from intermittent stomach troubles and insomnia. I have usually lived alone. ... I have had few intimate friends. I could not I think be "friends" with a woman.
>
> (Murdoch, 1973: xv)

As a writer, Bradley clearly has with his pretensions, his fear of profaning "the purity of a single page with anything less than what is perfectly appropriate and beautiful" (Murdoch, 1973: xii), his "pride, … as well as sorrow" (xvi) in having destroyed most of what he has written, his distaste for "an intemperate flux of words" (Murdoch, 1973: xvii).

In addition, Murdoch – to keep further away from her narrator- lets the narrator to have his own prose style, especially at first, with a little difference from hers. Bradley has his own voice he becomes enlightened as it is possible to be. Murdoch says she can think of no people in her novels who achieve goodness; "How many people do we know who achieve goodness? I think it's extremely rare. Even so-called saints are imperfect" (Murdoch, 1990: 21). Bradley's ordeal has enabled him to reach the state of mind where he is able to make this judgment. Although he is literally not guilty of the crime for which he is convicted, he feels during the trial that he is 'guilty of something wicked':

> This picturesque explanation certainly had some force, perhaps simply because of the appeal of the picturesqueness to my literary mind. I had not willed Arnold's death but I had envied him and (sometimes at least) detested him. I had failed Rachel and abandoned her. I had neglected Priscilla. Dreadful things had happened for which I was in part responsible.
>
> (Murdoch, 1973: 388)

He realises later in prison that "I surrendered myself to the trial as to a final exorcism of guilt from my life" (Murdoch, 1973: 388). The fact that Bradley judges himself harshly enough to feel that his ordeal was deserved, even predestined by some "divine power which held me in its talons" (Murdoch, 1973: 390), allows the reader to judge him more softly. Murdoch is more interested in explaining than either excusing or judging her characters' behaviour. The reader might be inclined to accuse Rachel of being the villain in this novel,

but this is not Bradley's opinion, or Murdoch's evident intention. Too much is known of Rachel, even though we see her mainly through Bradley's eyes, to condemn her outright, and on the other hand we know too little of her, as a separate and distinct person with mysterious thoughts and motivations, to be able to judge her.

Bradley's life is over before the novel is published, and this fact, coming to the reader in Loxias' postscript at the very end of the book, gives what precedes it more status as a work of art, a self-contained object which nevertheless crosses its boundaries. The fact that the reader has lived with Bradley through these events, and that he is now dead, gives the events of the narrative, in retrospect, a profounder significance As Loxias says in his postscript, "death always seems to commit truth to some wider and larger court" (Murdoch, 1973: 412) if not for the moral:

> Bradley Pearson's story, which I made him tell, remains ... durable.… Art is not cosy and it is not mocked. Art tells the only truth that ultimately matters. It is the light by which human things can be mended. And after art there is, let me assure you, nothing.
>
> (Murdoch, 1973: 415-6)

As observed above, Iris Murdoch patterns, the first-person narrated, *The Black Prince* in such a way that she allows once again - like the other two novels previously studied – the characters act and react dialogically with discourses freed from monologic hegemony. Bradley as a writer himself takes the authority and responsibility his own word. However, his word is also to become mirrored dialogically as different accounts of events are revealed by other free voices.

CONCLUSION

Murdoch portrays her characters as free and unfinalized as observed in the previous chapters of this dissertation. Her characters often go through a change and no final words can be uttered about them. As observed previously in the study, *Nuns and Soldiers* is constructed as a polyphonic novel. Different voices are presented at combat.. Characters never end their dialogues with themselves and with the world. Anne Cavidge, for instance, has a never-ending dialogue with herself in order to gain self consciousness and to construct her self through her own voice. Furthermore, carnivalistic elements like renewal, carnivalistic attitude to the world and self consciousness is observed in the novel. Murdoch uses the dream image of carnival to convey 'one-coming-to-consciousness'. Almost all characters have dreams significantly as to go thorough a change in order to become conscious of themselves.

In *The Philosopher's Pupil* the scene is set in a carnivalesque mood in Ennistone town - with a cast of bewildered minds - letting the characters' voices heard by subverting the authoritative power. By assigning the narration to a (no)name narrator, N, Murdoch once again, challenges her authoritative power. In *The Philosopher's Pupil* convention of the carnivalesque takes place in the rise and fall of Tom McCaffrey. Also, Rozanov, a paradoxical double of his former pupil George, exemplifies the discrowning of a carnival king. In addition, Murdoch makes use of journalism and letter form to bring different voices to the story. Some other carnivalistic elements like carnivalistic fantastical details, carnivalistic contrasts and pairs can be observed in the novel.

. In *The Black Prince*, Murdoch tests the expansion of freedom in a first-person narrator novel. By giving the role of narrator to a writer who is a master of language Murdoch

challenges the authoritative power once again. The narrator, Bradley Pearson's voice is responded to by other voices throughout the dialogues and also through the postscripts at the end. Therefore, the reader is given the chance to hear other voices. In *The Black Prince* - like the other two novels previously studied – the characters act and react dialogically with discourses freed from monologic hegemony. Bradley as a writer himself takes the authority and responsibility of his own word. However, his word is also to become mirrored dialogically as different accounts of events are revealed by other free voices. Similar to the experiences of the characters in the previous two novels, Bradley experiences a change, a renewal. His change comes through his experience of love.

In the novels Murdoch uses free indirect discourse and confession as well as significant dialogic presentations of what Bakhtin names "the sideward glance" and "the loophole". In their search of the truth the characters in the novels struggle against the monologic description of the truth..

In order to acquire the truth their polyphonic centrifugal discourses struggle against the centripetal force of the monologic discourses. The characters with this attitude towards the world stand against the hegemonic forces that try to overcome their voices. The characters with their own voices and identities become free and dynamic characters.

Also, to Bakhtin human coming-to-consciousness is a significant example of confronting the authoritative word which is similar to Murdoch's presentation of the characters with their experiences of consciousness. Anne and Tim in *Nuns and Soldiers*, George, Rozanov and Tom in *The Philosopher's Pupil* and Bradley in *The Black Prince* are examples of one-coming-to-consciousness.

The characters are presented as dynamic and free characters. They are able to recognize the presence other voices that they will communicate dialogically in order to bring meaning to their dialogues with the world and with themselves.

In the novels elements of dialogically carnivalized literature are observed. The Bath Institute in *The Philosopher's Pupil*, the Ebury Street drawing room, the pubs, and the French landscape in *Nuns and Soldiers* become carnival square substitutes in the novel. The Bath Institute brings together all the town's people in the carnival square with no classifications. People from any class can go there and join the carnival festive of swimming. The high and low, the sacred and profane, the prostitute and the righteous are brought together. *In Nuns and Soldiers*, on the other hand, the pubs are favourite carnival squares for Daisy and Tim. In addition to pubs, the French landscape becomes a significant carnival square for Gertrude and Tim as their points of view of the world and of each other alter in this carnival square.

Another centrifugal force fighting against the hegemonic, centripetal forces is the laughter as observed in the novels. The ambivalent laughter of the carnival ridicules all those who claim a sort of superiority. Rozanov and Tom are presented as carnival kings with their rise and fall. George soldiers around stepping on the threshold. The carnival clown goes through a renewal and he continuously asks the ultimate questions of life. Murdoch brings the issues of theology and philosophy down to earth and uses the characteristics of debasement. In brief, the novel is observed as a good example of carnivalized literature.

In the novels studied Murdoch also uses the carnival element of debasement. In *Nuns and Soldiers* there is degradation of the sacred, faith, love and art. Similarly, in *The*

Philosopher's Pupil the sacred is degraded as well as philosophy. In addition, degradation of art and love is observed in *The Black Prince.*

In all novels the characters are observed as having carnivalistic attitudes toward the world. They do not judge the world; they do not accept the world as it is. They reject the world order, and question it continuously. Usually, the characters in all the three novels are dissatisfied with the world order and they soldier on their quest in seeking the truth without surrendering to the monologic description of it.

All the characters become active participants in the carnival festivities, for the carnival belongs to all people and it is universal. Everyone takes part in the carnival. Characters freed from the authoritative forces take in their carnival substitutes by breaking down all barriers. Furthermore, Murdoch's characters liberate themselves from earthly hierarchical positions and relationships, together with the comical conflicts, scolding and scandals which consequently arise. This is carnival tone of paradoxical 'life outside of life'.

In addition, Murdoch presents a predominantly perceiving hero, for self awareness is accepted as the artistic dominant of the hero's construction. Murdoch's hero is similar to that described by Bakhtin - as the hero presented in a dialogical work. The hero presented in the novels is a hero whose entire life is concentrated in the pure function of perceiving himself and the world. The hero in the novels does not merely dissolve in himself all possible traits at all, he has no fixed definition, there is nothing to say about him. Also, for Murdoch he is not a

carrier of qualities and characteristics which are neutral in relation to his self-consciousness and capable of finalizing him. The vision of Murdoch is directed precisely at his self-consciousness and at the inescapable unfinalizability and vicious circle of that self-consciousness. Therefore, the social characterological definition of the hero and the artistic dominant of his image merge into one the in Iris Murdoch novels studied in this thesis.

The Iris Murdoch hero, similar to Bakhtin's understanding of a dialogically presented hero, thinks most about what others think or might think about him and strives to keep one step ahead of every other consciousness, everyone else's thought about him, every other point of view toward him. He listens to every word said about him by others; he looks in all mirrors of others' consciousness and knows all the possible refractions of his own image in those mirrors. Also, Murdoch's hero in the novels is aware of his objective definition, neutral both to foreign consciousness and to his own self-consciousness. He takes into account the viewpoint of a third party. However, he also knows that all these definitions, both biased and objective, rest in his hands and cannot finalize him. That is mainly because he himself perceives them; he can go beyond their limits and make them invalid. Iris Murdoch hero knows that he has the final word. Thus, the self-consciousness of the Iris Murdoch hero lives on its unfinalizedness, its open-endedness and interminacy. Iris Murdoch leaves the final word to her hero.

Similarly, Murdoch's hero is not seen, but heard, for he is an autonomous word – a pure *voice* – not an objectified image. Everything seen and known independently of his word is non essential and swallowed up as material by word; or it remains outside as a stimulative

or provocative factor. The moral torture to which Murdoch subject her heroes in order to force from them the word of ultimate self-consciousness allows her to expose in the portrayal of a character all that is material and objectivized, or all that is firm and immutable, all that is external and neutral, within the sphere of the character's self-consciousness and his self-utterances.

Murdoch's use of dreams in all three novels also adds to the carnivalized literature. According to Bakhtin, life seen in a dream makes normal life seem strange. It forces the dreamer to comprehend and evaluate it in a new way – in light of the other possibility seen in the dream. The person who dreams becomes a different person, he reveals in himself new possibilities – both worse ones and better ones - he tests and corrects himself by means of the dream.

In conclusion, Murdoch, a natural story teller and a keen and productive novel writer, presents free characters that are able to create their own voices and that are freed from hierarchical barriers and all become participants in the carnival square. Also, by letting her characters discover their own voices, she helps them challenge the authoritative power. Thus, in a dialogised pattern, her characters gain a unique and uniquely powerful discourse capable of cancelling out other voices.

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