

# Realism and Naturalism in Iris Murdoch's 'The Sea, The Sea'

D. Richa Tripathi

Department of Applied Sciences & Humanities, Galgotia College of Engineering & Technology, Gr. Noida, India

(Dr. A.P.J. Abdul Kalam Technical University, Lucknow)

Email: richa.tripathi@galgotiacollege.edu

**Abstract**— Dame Jean Iris Murdoch's masterpiece, 'The Sea, The Sea' won 'The Booker Prize' in 1978 in which writer attempts to divulge real and natural portrayal of the contemporary society, characters, plot and climax as she wants readers to experience harsh truth and naked reality of practical and normal life instead of portrayal of idealism, impracticality, romanticism, imaginary and fantasies of made-up life. The Sea, The Sea is Murdoch's of the finest attempt to root out odd imaginary and to insert what is real and true. This paper reveals that acknowledging truth and accepting reality is the one and only way to know one's real self which helps one to be moral and good.

**Keywords**— Realism, Naturalism, Morality, Moral judgment, Self-knowledge, Anti-realist sentiments.

## I. INTRODUCTION

The Literary realism movement started in the mid nineteenth century in France and later empowered rest of the world. As the word suggests, "Realism: An elastic and ambiguous term with two meanings. (1) First, it refers generally to any artistic or literary portrayal of life in a faithful, accurate manner, unclouded by false ideals, literary conventions, or misplaced aesthetic glorification and beautification of the world. It is a theory or tendency in writing to depict events in human life in a matter-of-fact, straightforward manner. It is an attempt to reflect life "as it actually is"--a concept in some ways similar to what the Greeks would call mimesis." [1] Depicting reality became one of the favorites literarily approach for contemporary writes throughout the world.

Irish-born British novelist and philosopher, Dame Jean Iris Murdoch born on 15 July 1919 also witnessed this sudden contemporary change in literary world as she had a huge impact of realism moment on the plots, characters and climaxes of her novels. Iris Murdoch was a profound thinker and philosopher who witnessed some of the devastating horrors of the 20th century and their impact on individuals and societies which became the reason of big paradigm shift on human psychics, behavioral responses, societal patterns and emotional temperaments.

Murdoch accepted these changes and reflected them in her literary framework. In *Metaphysics as a Guide to Morals*, Murdoch affirms that "The good and just life is thus a process of clarification, a movement towards selfless lucidity, guided by ideas of perfection which are objects of love." [2] According to her, "We need to return from the self-centered concept of sincerity to the other-centered concept of truth. We are not isolated free choosers, monarchs of all we survey, but benighted creatures sunk in a reality whose nature we are constantly and overwhelmingly tempted to deform by fantasy. Our current picture of freedom encourages a dream-like facility; whereas what we require is a renewed sense of the difficulty and complexity of the moral life and the opacity of persons. We need more concepts in terms of which to picture the substance of our being; it is through an enriching and deepening of concepts that moral progress takes place. Simone Weil said that morality was a matter of attention not of will. We need a new vocabulary of attention." [3]

As both novelist and philosopher, Murdoch is concerned with the human propensity to look into the world through the misrepresentation of reality which tempers the ultimate truth. As the author expresses, "We live in a fantasy world, a world of illusion. The great task in life is to find reality." [4]. Murdoch herself proved her concern, "Our sense of reality has shifted, and we explain the world in new ways which cohere with all our new knowledge." [5] As published in the *Britannica*, "Murdoch's novels typically have convoluted plots in which innumerable characters representing different philosophical positions undergo kaleidoscopic changes in their relations with each other. Realistic observations of 20th-century life among middle-class professionals are interwoven with extraordinary incidents that partake of the macabre, the grotesque, and the wildly comic. The novels illustrate Murdoch's conviction that although human beings think they are free to exercise rational control over their lives and behaviours, they are actually at the mercy of the unconscious mind, the determining effects of society at large, and other, more inhuman,

forces.” [6] Her literary approach reveals her efforts to admit the real self by accepting personalities, things, circumstances, situations, emotions as the way they are not as one wants to see, hope or wish. On this count, she further adds that reality is “the object of truthful vision, and virtuous action...[is] the product of such vision” [7] In her words, “Education doesn’t make you happy. Nor does freedom. We don’t become happy just because we’re free – if we are. Or because we’ve been educated – if we have. But because education may be the means by which we realize we are happy. It opens our eyes, our ears, tells us where delights are lurking, convinces us that there is only one freedom of any importance whatsoever, that of the mind and gives us the assurance – the confidence – to walk the path our mind, our educated mind, offers.” [8] She further adds that “The most essential and fundamental aspect of culture is the study of literature, since this is an education in how to picture and understand human situations.” [9]

Author truly believes in giving practically authentic literarily education for the real enlightenment of mankind.

## II. PLOT AND REALISM

The plot of *The Sea*, *The Sea* moves around the actions of a successful theatrical director, Charles Arrowby who has come to live in a lonesome house, Shruff End, after declaring his retirement. Even in sixties, he is unable to come out from his obsessive attachment to a childhood sweetheart Hartley who has been disappeared and married someone else. Charles thinks that it is his failure to get Hartley that turns him into a successful worldly man that ruined him morally.

Charles meets his first love Hartley, who is now married to Ben Fitch and is living in the village. He presumes wrongly about her unhappy married life. He attempts to rescue her from her husband, whom he considers to be a tyrant. He comes to know about their adopted son, Titus, who has run away from home due to their differences. Titus comes to meet Charles to inquire whether he is his father or not. Charles tells him the truth that he is not his father of Titus, who is without any means of food and shelter. During his multiple attempts to cage his childhood lover, his previous fellows begin to appear one by one. Rosina constrains him not to marry anyone else except her as her marriage to Peregrine has been wrecked by Charles. In spite of being engaged to Gilbert, Lizzie is blindly in love with Charles. In keeping Hartley as a prisoner, Charles is helped by Gilbert, Peregrine and Titus. Finally the cousin of Charles, James tries to show him the ultimate truth and helps him to encounter reality. He makes, Charles realize that forty years of Hartley’s life spent away from Charles cannot be wiped out. So under his suggestion all of them take Hartley to Ben.

Later Peregrine makes an attempt to kill Charles by pushing him into Minn’s Cauldron to take the revenge for destroying his married life. Meanwhile, everyone comes to know that Titus is drowned while swimming in the sea. Hartley and Ben leave for Australia. James dies leaving his whole property to Charles. Charles starts living in James’s flat in London and meets Lizzie and Gilbert. At the same time, Peregrine gets killed by terrorists. The Catholic and Protestant bishops setup Peregrine’s Peace Foundation. Subsequently, Shruff End is sold out by Charles. Charles understands that his love for his brother is everlasting and starts to renew his career and life once again with moral and goodness.

Iris’s plot is very natural where a lover turns into anti-hero after going through the trauma of betrayal and tries to get over his failure by deceiving other women in his life and to make his life very successful, rich and renounced. Throughout his life he seeks peace but unable to do so because he is unable to digest the naked reality of his life. He thinks that by treating others in the same way will provide him real salvation from haunted past. Writer’s approach is very real while dealing with series of acts in the novel as the death of Charles brother James becomes an eye opening event in his life where he can easily say that his love for his brother is far more true and pure than his obsession for Hartley. In *The Sovereignty of Good*, Iris Murdoch depicts the same, “It is in the capacity to love, that is to SEE, that the liberation of the soul from fantasy consists. The freedom which is a proper human goal is the freedom from fantasy, that is the realism of compassion. What I have called fantasy, the proliferation of blinding self-centered aims and images, is itself a powerful system of energy, and most of what is often called ‘will’ or ‘willing’ belongs to this system. What counteracts the system is attention to reality inspired by, consisting of, love.” [10] Presently, the foresaid truth and realism are seen by the individuals where they run after lust and power for the sake of finding temporarily solutions for their hypothetical issues. Conversely, it is very easy to deal with problems by being realistic about people and their psyches, situations, scenarios, circumstances, social systems around. The consequent actions in this fiction clearly depict certain true and real facets of life such as hatred, cruelty, despair, mental instability, jealousy, manipulation, entrapment, imprisonment, abduction, domination, tyranny, corruption, perversion of love, obsession, and brain-washing. Consequently, the writer attempts to conclude that half of the problems are occurred due to our lack of analysis of actuality and half of them will vanish automatically if one becomes capable to calculate the complexities with the help of the equation of reality.

### III. CHARACTERIZATION AND REALISM

The In her play, *The Sea, The Sea*, Murdoch presents realism, which is based on making her character appearing lifelike and believable figures. She has chosen a story of human interaction with a chain of events by using characterization, language, and dialogue to describe her concern for the society and humanity at large. Murdoch once said, "People have obsessions and fears and passions which they don't admit to. I think every character is interesting and has extremes. It's the novelist privilege to see how odd everyone is." [11]

Murdoch is concerned with the human tendency to see the world through the distortion of fantasy. 'We are not isolated free choosers, monarchs of all we survey,' she writes, "but benighted creatures sunk in a reality whose nature we are constantly and overwhelmingly tempted to deform by fantasy" [12]

*The Sea, The Sea* is the depiction of true account of the mislead perception of the unpredictable narrator, Charles Arrowby. *The Sea, The Sea* explores the journeys of two cousins, Charles and James Arrowby to recognize the 'magic' of acknowledging truth as well as accepting reality and to turn into a spiritual being in a true sense. Their respective journeys reflect greed, power, obsession, deceit, lust, illusion and self delusion under the influence of the disguise of mislead human vanity, jealousy, hatred, envy and lack of compassion. Author's approach is to portray natural imperfection as her protagonist Charles is not an ideal figure but the reflection of an odd normalcy, blatancy and naturalness where one makes mistakes and learns from them or sometimes never learns. Charles was not only a tyrant but also power-crazed monster who enjoyed misogyny too. Charles told Gilbert, 'A woman can lie a thousand times.' So, he further clarifies to him that 'Lizzie's right, you despise women.' As the story opens, the character of Charles was completely lost in the company of beautiful women, love, sex, money and power in London. His retirement to the sea is the first step to seek the real liberation beyond his fake thespianism.

Her female characters of the novel are not pious and pure ladies who are meant to idealize by the readers. Conversely, they are all ready to break moral and ethical code and conduct of true commitment in love and institution of marriage. Hartley, the main female leads of the novel breaks every stereotype phenomenon about love, life, goodness and liberty. When both Charles and Hartley were eighteen, Hartley ran away from her wedding with Charles, leaving a message that she did not want to marry him. Her action turned Charles from a prospect hero to antihero.

As the story progressed, Charles receives a letter from Lizzie, a very young actress who is living with her lover

Gilbert, Charles's friend, bares her struggle to silence her love for Charles. She says, "Can we not love each other and see each other at last in freedom, without awful possessiveness and violence and fear." [13] Rosina, another female character sacrifices her marriage with Peregrine Arbelow and motherhood by not conceiving, enjoys her subjection under Charles. Like anti-heroine, Rosina threatens Charles not to marry anyone but her. But Charles manipulates her to overlook everything, "Mercifully one forgets one's love affairs as one forgets one's dreams." In reality, Charles enjoys power over the women whoever comes in contact with him and he once claims that, "I may add here that one of the secrets of my happy life is that i have never made the mistake of learning to drive a car. I have never lacked people, usually women, longing to drive me withersoever I wanted. Why keep bitches and bark yourself?" Much of Charles power over his women has to do with his rendering them frightened and guilty. Similarly, we find one of the dialogues in *The Red and The Green*, "I think being a woman is like being Irish... Everyone says you're important and nice, but you take second place all the same." [14] Author's characters are internally facing the internal struggles due to their humane weaknesses where their creator did not gift them super powers or great qualities to face difficulties. All the characters are more real types, like villainous hero, deceiving wives, bewildered son, frustrated husbands, aggressive cousins, jealous mistresses, helpless friends etc. Murdoch's characterization in the fiction reveals her temperament to admit humane weaknesses and their ordinary limitations. The overriding concern of the writer was seen with the portrayal of characters where she struggled and become successful in creating flesh and blood creatures of humane world rather than creating puppets or mannequins of the ideal imaginative world which exists due to human desires, hopes, fears and expectations.

### IV. SERIES OF DIALOGUES AND MONOLOGUE AND REALISM

Throughout the novel, reader will read series of dialogues and monologues which are true representation of realism. All the characters are indulge in realistic arguments, genuine heated conversations, valid intra communications, etc. In the beginning, to repent of a life of egoism, Charles Arrowby, novel's central figure, decides to withdraw himself from the show biz life of London and dwells in seclusion into a house by the seaside. His goal is to learn to be good.

"It is significant that the idea of goodness has been largely superseded in western moral philosophy of the idea of rightness, supported perhaps by some conception of sincerity. This is to some extent a natural outcome of

the disappearance of a permanent background to human activity, a permanent background, whether provided by God, by reason, by history or by self.”[15]

As Iris Murdoch's experiences driven way of thinking can be seen, read or felt in the lines written by her. Murdoch's protagonist Charles accepts it as the only truth of his life, “perhaps it is the only true light in my life, the light that reveals the truth. No wonder I feared to lose the light and to be left in the darkness forever.” His fear, insecurity, loneliness are all very realistic. His selfish love for her childhood beloved is also very natural which is filled with hatred and jealousy after her betrayal. He plans to salvage her:

There was a king of dreadful violent leaping ahead in this thought, as if I were being powerfully jerked by something which already existed in the far-off-future. Hatred, jealousy, fear and fierce yearning love regard together in my mind. Oh my poor girl, on my poor dear girl. I felt an agony of protective, possessive love, and such a deep pain to think how I had failed to defend her from a life-time of unhappiness. How I would cherish her, now console and perfectly love her.

His hidden strong love feelings for Hartley are coming in existence. Although she tells him about her happy married life with her husband, Ben and eighteen years old son Titus, yet he thinks that she is his real liberation. Murdoch's main characters are full of vices, faults, weaknesses, failures, deceiving tactics, false imagination and wrong decision makings. His lines are customary portrayal of a broken heart.

Hartley begs him to help her to find her son Titus, who has gone for nearly two years in search of his real identity because of Ben, who thinks that Titus is Charles's illegitimate son. Charles thinks Hartley lives in fear with her husband. Charles adopts Titus and promises him to establish his career and to conduct his responsibilities as a father. He promises Hartley to make him happy. “I would make him happy and successful and free.” He cages Hartley against her will. He thinks everyone is ‘free to love’. He says to James; “I want her to be able to decide freely.” It is Charles's misconception that wrecking marriage vows is the only path of Hartley's salvation. Hartley's freedom is Charles' happiness. He accepts it “Let her know that she can give me happiness by giving herself.” While talking to Rosina, he says:

I had given her my innocence to keep, which he could now miraculously be reclaimed.... She made me whole as I had never been since she left me. She summoned up my whole being, and I wanted to hold her and to overwhelm her and to lie with her forever.... And, yes, to amaze her humility with the forces of my love, but also to be humble myself and to let her, in the end, console me and give me back my own best self. For she held my virtue in keeping;

she had held it and kept it all these years. She was my alpha and my omega. It was not an illusion.

Charles given very realistic reason for his decision to remain unmarried forever, “Possibly this is the deep reason why I have not married. What a queer gamble our existence is. We decide to do A instead of B and then the two roads diverge utterly and may lead in the end to heaven and to hell. Only later one sees how much and how awfully the fates differ. Yet what were the reasons for the choice? They may have been forgotten. Did one know what one was choosing? Certainly not. There are such chasms of might-have-beens in any human life. When I was confirmed I was determined to be good forever, and I still feel a ghostly illusion that I could have been.”

Afterward, James becomes as a path-finder, a problem-solver, an example for Charles. Dialogues exchanged between them explain the difference between the realistic approach and the idealistic approach of individuals.

‘She is real to me. More real than you are. How can you insult an unhappy suffering person by calling her a ghost?’

‘I'm not calling her a ghost. She is real, as human creatures are, but what reality she has is elsewhere. She does not coincide with your dream figure. You were not able to transform her. You must admit you tried and failed.’

I said nothing to this. I had certainly tried and failed to do something. But what, and what did this failure prove?

‘So having tried, can you not now set your mind at rest? Don't torment yourself any more with this business. All right, you had to try, but now it's over and I'm sure you've done her no lasting harm. Think of other things now. There's a crime in the Army called deliberately making oneself unfit for duty. Don't do that. Think about Titus.’

‘Why keep dragging Titus in?’

‘Sorry. But seriously, look at it this way. Your love for this girl, when she was a girl, was put by shock into a state of suspended animation. Now the shock of meeting her again has led you to re-enact all your old feelings for her. It's a mental charade, a necessary one perhaps, it has its own necessity, but not like what you think. Of course you can't get over it at once. But in a few weeks or a few months you'll have run through it all, looked at it all again and felt it all again and got rid of it. It's not an eternal thing, nothing human is eternal. For us, eternity is an illusion. It's like in a fairy tale. When the clock strikes twelve it will all crumble to pieces and vanish. And you'll find you are free other, free other forever, and you can let the poor ghost go. What will remain will be ordinary obligations and ordinary interests. And you'll feel relief,



you'll feel free. At present you're just obsessed, hypnotized.'

When Charles tells James in their first exchange that he has met Hertley and she is his one and only love even though his numerous encounters with various women. He expresses his desire to rescue Hartley from Ben and make her happy and free, James without being blind with his brother's never ending obsession for his lover, and he introduces notes of reason and good sense:

One is that you may be deluding yourself in thinking that you have really loved this woman all these years. Where's the proof? And what is love anyway?... I cannot attach much importance to your idea of such a long lasting love for someone you lost sight of so long ago. Perhaps it's something you've invented now.... Your rescue idea is pure imagination, pure fiction. I feel you cannot be serious. Do you really know what her marriage is like? You say she's unhappy, most people are. A long marriage is very unifying, even if it's not ideal, and those old structures must be respected. You may not think much of her husband, but he may suit her, however impressed she is by meeting you again. Has she said she wants to be rescued?

James comes to know that Charles's love is blinded by fake attachment and his attachment is caused by ignoring harsh and unfavorable reality and truth of his life. James wants to redeem Charles from the cage of temporary attachment but Charles has been blind completely under the impact of mendacity. In moments he seems aware of the wrongness of his action in confining Hartley to a locked room;

I had lost control of my life and of the lives with which I was meddling. I felt a dreadful and a terrible fatalism, and a bitter grief a grief such as I had never felt in my life since Hartley had left me so many years ago.

James persuades Charles to release Hartley and personally accompanies Hartley back to her husband. James is true believer of realism. He joined army to learn discipline and self-control, which considers as 'a wrong turn' by Charles. Freedom from pain is won only by factualism, naturalism and realism where one can actually see beyond one's selfish desires and analyze the circumstances the way they really are not as one expects them to be in a certain manner beyond reality and spontaneity. James helps Charles to understand the difference,

"Eternity is an illusion. It's like in a fairy tale, when the clock strikes twelve it will all crumble to pieces and vanish and you'll find you are free of her, free of her forever, and you can let the poor ghost go. What will remain will be ordinary obligations and ordinary interests. And you'll feel relief, you'll feel free. At present you're just obsessed hypnotized."

After the exchange of these real dialogues, series of accidents took place such as deaths of Titus, James and Peregrine shock him to meet head-on with his guilt. He admits "I had destroyed him because I so rejoiced in his youth and because I had to pretend to be young too. He died because he trusted me. My vanity destroyed him." Titus drowns in the sea and his death becomes the reason for opening his eyes of soul. Charles reflects, "That fall in to the sea did damage me after all, not with body damage, but with some sort of soul damage...." Titus's drowning in it suggests the indifference of the sea of life to those who cross it. Its limitlessness shows the soul's long journey from the dark state of ignorance to the light and freedom.

Peregrine confesses that it was he who pushed Charles in to the sea from the bridge due to smashing his married life. Both pairs return back from there move. The force of his attachment to Hartley and Charles's cutter inability to accept the truth reach a climax at the end. Hartley leaves for Australia with her husband Ben. Through bitter lessons he will have to learn the nature of the reality, truth, morality and goodness.

In *The Sea, The Sea*, Charles realizes that the basis for a renewal of bond with Hartley does not exist in reality. He muses:

What shall I do now with my love for you which you so terribly revived by reappearing in my life?... I would keep this fruitless love as my secret chapel. Could I then learn to love uselessly and unpossessively and would this prove to be the monastic mysticism which I had hoped to attain when I came away to the sea?

Charles felt devastated by the news of James sudden death. James is always present in Charles's memories. Once James says to Charles "Goodness is giving up power" James journey displays that he welcomes the world around him the way it is and just contributes to add the fragrances of goodness and morality by being truthful and accepting the real. Thinking about his cousin's death he utters his words, "The exercise of power is a dangerous delight." Charles, who was imprisoned by illusions gets real freedom only after when he faces the reality of past life, dares to live in present with truth and hopes to enlighten his future.

Murdoch's use of language is also very powerful, especially where Charles with a broken heart is unable to forget his first love and tries to pacify himself by breaking others faith and hope in love. This was the reality of life at that time. Throughout the novel, Not only main Characters' but also minor characters dialogues and monologues seems very real and natural that it is very easy for readers to feel normal internally. Lizzie writes in her letters, "let us not waste love, it is rare enough."

Murdoch's style to frame them elaborates her motif to be real and to respect realism as much as she could. It is self evident that her ultimate worry is to guide to be good so that one can transform oneself from bias to the unbiased, from self-centered to the selfless one, from materialistic one to humanistic being, from worldly to the spiritual kind.

## V. SOCIAL REALISM

Murdoch is successful in giving the insights of materialistic 21st century's England where readers get the glimpse of social ambience and psychological behavioral patterns of the sullen villagers and grandiose urbanites. Overtly competitive society was rigid and advancing. The social structure is afflicted with male dominating prejudices and bigotry against women. On the other hand, women were being tough, revolutionary, and unconventional and challenging to men. This social system includes the elements of realistic presentation by highlighting the huge gaps between poor and rich class, and reflecting on the divergent problems by setting them in the seaside background, and presenting their religious and the moral sense. Novelist gives an insight from chaotic social scene of London's theater world to an isolated sea side beach house in a small village. Novel also deals with the complexities of love and troubled marriage where the co-existence of both at the same time is very challenging and rare and author is unveiling this reality of the foundation of contemporary society that tests individuals.

## VI. CLIMAX AND REALISM

The approach of the climax is very natural where after the death of his lover's adopted son, Titus and later his cousin, James; Charles takes a U turn from being psychologically sightless to being existent about his surroundings, people and their personalities, complex situations. In this end, Charles comes to know that what one should do is more important rather than what one can do. The murders of these innocent people have a powerful impact on readers because of writer's realistic subject matter where death is an inevitable truth and reality of life. People are being blinded by their own hopes, desires and power but they should focus more on selflessness, genuinely, morality, humanism and realism which will prove good for society as a whole in the end. Fiction's peak is filled with various realistic morals such as one must encounter one's oversized ego, moral complexities and ambiguities which either will become the reason for forever self-awakening rise or self-deceiving fall, forgive and forget is the ultimate solution to get the real internal happiness and cognitive peace. In the novel's Postscript: LIFE GOES ON, Murdoch's wraps up her idea in the

form of Charles's monologue, "That no doubt is how the story ought to end, with the seals and the stars, explanation, resignation, reconciliation, everything picked up into some radiant bland ambiguous higher significance, in calm of mind, all passion spent. However life, unlike art, has an irritating way of bumping and limping on, undoing conversions, casting doubt on solutions, and generally illustrating the impossibility of living happily or virtuously ever after; so I thought I might continue the tale a little longer in the form once again of a diary, though I suppose that, if this is a book, it will have to end, arbitrarily enough no doubt, in quite a short while. In particular I felt I ought to go on so as to describe James's funeral, although really James's funeral was such a non-event that there is practically nothing to describe. Then I felt too that I might take this opportunity to tie up a few loose ends, only of course loose ends can never be properly tied, and one is always producing new ones. Time, like the sea, unties all knots. Judgments on people are never final, they emerge from summing up which at once suggest the need of reconsideration. Human arrangements are nothing but loose ends and hazy reckoning, whatever art may otherwise pretend in order to console us." By adopting journalistic techniques, the realist novelist has proved herself a believer of realism.

## VII. CONCLUSION

By adopting journalistic techniques, the realist novelist has proved herself a believer of realism. *The Sea*, *The Sea* brilliantly depicts the hazardous risks of self-deceptions of the momentary temptations, complexities of intertwined relations and obsessions for worldly temporal attractions. Murdoch's idea is to make the readers discern the fundamental distinction between imaginative fantasies and down-to-earth reasonableness and ultimately results in either self-awareness and self-knowledge or self-deceit and self-destruction. This sort of realism makes the readers face reality as it happens in the regular world, rather than in the make-believe world of fantasy. As Murdoch herself claims in *Sartre: Romantic Rationalist* that, "The role of philosophy might be said to be to extend and deepen the self-awareness of mankind." [16] In addition she further adds that, "We know that the real lesson to be taught is that the human person is precious and unique; but we seem unable to set it forth except in terms of ideology and abstraction." [17] Everyone is struggling with his/her own psychic turmoil and only the diseased has the strength to fight it back to save himself/herself. Murdoch is a very keen observer of life which reflects in her one of the lines of Charles "One of the secrets of a happy life is continuous small treats, and if some of these can be inexpensive and quickly procured so much the better." The real happiness lies in small

celebrations as one should not waste life in waiting for the perfect moment to cherish oneself. Murdoch never hesitates to encounter with reality and always welcomes true essences of life, "Art and morality are, with certain provisos...one. Their essence is the same. The essence of both of them is love. Love is the perception of individuals. Love is the extremely difficult realization that something other than oneself is real. Love, and so art and morals, is the discovery of reality." [18] In *The Sovereignty of Good*, Murdoch states that "The self, the place where we live, is a place of illusion. Goodness is connected with the attempt to see the unself, to see and to respond to the real world in the light of a virtuous consciousness. This is the non-metaphysical meaning of the idea of transcendence to which philosophers have so constantly resorted in their explanations of goodness. 'Good is a transcendent reality' means that virtue is the attempt to pierce the veil of selfish consciousness and join the world as it really is. It is an empirical fact about human nature that this attempt cannot be entirely successful....The same virtues, in the end, the same virtue (love), are required throughout, and fantasy (self) can prevent us from seeing a blade of grass just as it can prevent us from seeing another person. An increasing awareness of 'goods' and the attempt (usually only partially successful) to attend to them purely, without self, brings with it an increasing awareness of the unity and interdependence of the moral world. One-seeking intelligence is the image of faith." [19]

Murdoch is unquestionably victorious in the following claim of realism as she declares in *The Sea, The Sea* that "It is necessary to write, that much is clear, and to write in a way quite unlike any way which I have employed before." Murdoch helps the reader to develop the improved understanding towards human psychology, human conditions and social limitations because her philosophy of life dealt with reality, actuality and naturalness. Murdoch's realism portrays that neither life follows any ideal patterns or her novels. The purpose of the writer is to accurately simulate the nature of reality i.e. unpredictable, unconventional, uncertain, omnipotent, omnipresent and inevitable. Without a doubt, *The Sea, The Sea* signifies its writer Dame Jean Iris Murdoch the most fanatical and staunch practitioner of realism as many of the traits are filled in realism – the naturalness of the society, the obviousness of the characters, the superficially mundane plot, the realistic and impulsive climax.

## REFERENCES

- [1] [http://web.cn.edu/kwheeler/lit\\_terms\\_R.html](http://web.cn.edu/kwheeler/lit_terms_R.html)
- [2] Iris Murdoch, *Metaphysics as a Guide to Morals* (New York: Penguin, 1993), 14.

- [3] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch?page=2](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch?page=2)
- [4] Iris Murdoch *The times*, 15 April 1983, 'Profile'
- [5] Iris Murdoch. *Acastos: Two Platonic Dialogues*. Harmondsworth: Penguin Books, 1986. p. 84.
- [6] <https://www.britannica.com/biography/Iris-Murdoch>
- [7] Iris Murdoch. *Metaphysics as a Guide to Morals*. London: Chatto and Windus, 1992. p. 39.
- [8] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch)
- [9] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch)
- [10] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch?page=3](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch?page=3)
- [11] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch?page=2](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch?page=2)
- [12] Murdoch, "Against Dryness (1961)". *Encounter*, XVI (January 1961), pp. 16-20, reprinted in Malcolm Bradbury (ed.) *The Novel Today*. London: Fontana/Collins. 1977.p. 20).
- [13] Iris Murdoch, *The Sea, The Sea*, (Frogmore, St Albans: Panther Books, 1979), p.47. For all textual references the same edition has been used. The page numbers are indicated in the parenthesis after each quotation.
- [14] *The Red and the Green*, (London: Vintage Classics, 1965), chapter 2, p. 30.
- [15] Iris Murdoch, *The Sovereignty of Good*, (London: Oxford University Press, 1970), p.52.
- [16] Sartre: *Romantic Rationalist*, Penguin, 1989 Ch. 9, p.137.
- [17] Sartre: *Romantic Rationalist*, Penguin, 1989 Ch. 10, p. 148.
- [18] [https://www.goodreads.com/author/quotes/7287.Iris\\_Murdoch](https://www.goodreads.com/author/quotes/7287.Iris_Murdoch)
- [19] <https://www.goodreads.com/work/quotes/1389947-the-sovereignty-of-good>