

Tormenting memories and the moral reasoning of past mistakes in iris murdoch's bruno's dream: a socio- psychological approach

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ABSTRACT:

This research examines Iris Murdoch's novel *Bruno's Dream* (1969). The analysis focuses on the main character of this novel Bruno and on his recollection of the memories and mistakes he had committed in the past. A nearly ninety years old man who knows that he is losing his battle against cancer soon, spends most of his days in his room attended by a housekeeper and a nurse. Bruno is often seen drifting into a world of fantasies and illusions contemplating past events and actions among which are two major ones; his infidelity to his wife Janie who might be the reason behind her sickness and death and his tense relationship with his only son Miles caused by a faulty decision Bruno recklessly took once. The analysis thoroughly focuses on Bruno's recollections of these occurrences and his overwhelming sense of regret. In this novel, going into these painful memories is a necessity for Bruno to acquire a new self-realization, to rectify the past mistakes and to redeem himself once and for good before confronting his end.

The research paper intends to find answers to specific questions such as; what are the main psychological and social reasons behind Bruno's infidelity? How could he maintain for years two different relationship, a cold one with his wife and an infatuation with Maureen, his mistress? Can faith in God soothe Bruno's suffering and pacify him? Is it possible to redeem past sins even if it is late, as with the case with Bruno and his son Miles?

The methodological approach of this research is largely based on the socio-psychological studies of Erich Fromm. Those studies are in connection with childhood upbringing, emotional deprivation and the lack of security, the "negative freedom", and his studies on the "new man" who seeks amendments to his faults. All these socio-psychological ideas are tackled in relation to Bruno's actions and decisions. The methodological approach also utilizes the strategies of close reading techniques and an in-depth literary analysis in order to address specific intrinsic literary features of the novel.

Key words: Bruno's Dream. Fromm's theories. Bruno. Memories. Fantasies. Isolation. Negative freedom. Past sins. "New man". Regret and reconciliation.

Introduction

1-1 *Bruno's Dream*: Plot Summary

Iris Murdoch's novel *Bruno's Dream* is centered on Bruno an aged man in his eighties who has isolated himself in his bedroom slowing dying while reminiscing his past days. Bruno spends most of his time doing his weird hobbies collecting spiders, reading, drinking and indulging in painful memories of the past. Bruno often declares to Nigel, his nurse, that he has no faith in God's existence nor in the divine justice. This is why he prefers to spend his time talking to his spiders which he collects in glass jars.

His memories disclose an affair of infatuation and love he indulges in with his wife's friend Maureen. His infidelity as a husband leads to the collapse of his marriage, the sickness of his wife which eventually

claims her life. For many years, Bruno's agonized guilt and regret feeling that he was the cause of his wife's fatal end. Another significant mistake Bruno committed in the past is his refusal to approve his son's marriage to an Indian woman Parvati. His reasons were basically prejudicial and racial. Though Miles defies his father and marries the woman he loves, the marriage does not last long as the wife is killed in a plane crash. Bruno feels that his son is in a way held him responsible for that sad end of his marriage and this leads to a decades-long rift between father and son. Bruno sensing his approaching end sought to meet his son to ask him for forgiveness. Though the son has married Diana and has succeeded in establishing himself as a literary figure, though not a famous poet as he dreamt to be, he still holds grudge against his father. Thus, he was reluctant to meet him. However, Bruno's widower son-in-law Danby, arranges

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for the meeting which proves to be disastrous as Miles refuses to pardon his sick father.

There are also minor sub-stories like Diana's infidelity to Miles as she has a relationship with Danby. Whereas the husband Miles is also betraying his wife in his affair with his wife's sister Lisa. Those fleeting love stories end with failures when Diana regrets that affair and Lisa discovers she has no love to Miles, but to Danby. The novel ends with some glimpses of hope as Diana takes care of Bruno and begins to visit him often. Bruno feels more at ease and less desperate than before as he sees in Diana a resemblance of his long-deceased daughter Gwen.

1-2 Erich Fromm's Socio-Psychological Theories

Erich Fromm (1900-1980) is a well-known German psychologist, sociologist, humanistic and philosopher, he is often associated with Frankfurt School of critical theory. Fromm developed more oriented theory than others psychologist such as Sigmund Freud. Fromm composed many books and compiled various studies on human behavior and on the effects of social conditions on man. For instance, in *The Anatomy of Human Destructiveness* (1973). Fromm claims that personality is affected more by social and economic factors and less by unconscious desires. Hence, disagreeing with Freud (P.p.166-171).

In Fromm's book *Individual and Social Origin of Neurosis* (1944), he investigates childhood experiences and the impact of the authority of the parents on the child. As the child grows up, he learns to obey the parents and to follow their guidance, but he also tends to defy and challenge that authority. The reason is by yielding to the authority of the parents, the child feels his own authority is undermined. (P.p. 382-383). Another significant socio-psychological theory of Fromm, discussed in his book *Escape from Freedom* (1969), is in connection with alienation. Fromm states that the frequent disappointments in the adult's life may lead to emotional and social alienation. (P. 203).

Another significant book of Fromm is entitled *The Sane Society* (1955). In this book, Fromm states that within the consumer-oriented industrial culture modern men have become alienated and estranged from himself. As a result, the external world appears frightening to him that is why he prefers to live in his own private world, isolated and secluded from the society. There are also a number of important articles dealing with childhood experiences and modern man ill-oriented attitude called the practice of "negative freedom", those studies seek to interpret the behavior and attitude of modern-day man when he practices his freedom, at the same time, violates moral and ethical codes of his society (P.p. 117-136).

2- Iris Murdoch's Bruno's Dream: Tormenting Memories and the Moral Reasoning of Past Mistakes

In *Beyond the Chains of Illusion* (1962), Erich Fromm states that "The more alienated [modern man] he is, the more the sense of having and using constitutes his relationship to the world" (P. 40). This statement is highly applicable on the protagonist Bruno Greensleave in Iris Murdoch's *Bruno's Dream* with one main point of

difference as the sense of "having and using" doesn't refer to materialistic gains, rather to his past memories. A bed-ridden old man nearly ninety years old is stricken by cancer disease and the tormenting memories of the past.

Bruno is sorrowfully aware of his worsening health condition feeling his fight with cancer is doomed to fail. He hadn't been downstairs for a month and Adelaide, the house keeper, informed Nigel that Bruno will not go downstairs any more. Feeling feeble and old, Bruno tends to lead a life of total isolation, except the brief meetings with Danby or Nigel, this may indicate that Bruno sees the world as nothing more than a marketplace where new represents something perfect and desirable, while old represents something tattered and useless (R. Furst, 1990, P.p.269-173).

A highly symbolic description of Bruno comes when he is compared to the Greek king Tithonus. Tithonus, according to the Greek mythologies, was ardently loved by the goddess Eos. She pleaded to Zeus to give Tithonus immortality, but forgot to ask for eternal youth. In the course of the years, Tithonus grew old, feeble and aged. Out of compassion, Eos converted him into a grasshopper and kept him in a cage (Berens, 2009, p.55). A similar metaphoric image is seen in the protagonist Bruno as he is slowly aging in his secluded room upstairs painfully waiting for his death, just like Tithonus (Soláns García, 2019, p.39).

In his bed room upstairs, Bruno leads a life of estrangement and illusions as many of whom Bruno is connected with by blood ties are either dead; his wife Janie, daughter Gwen and daughter in-law Parvati, and also, he is not in good terms with his only son Miles. Losing the close people to him renders Bruno desperate, lonely and isolated. His reminiscences about past events constitute all his present life since he has long ago shut himself away from the world outside "Confined to an upstairs bedroom in his son-in-law's house, from which he can no longer go out into the real world and participate in everyday life" (Đjorić-Francuski, 2007, P.112).

Throughout the years of chronic pain and bitter regret of past decisions, Bruno has created for himself a secluded world where he dives deep in his reminiscences. In few occasions, Bruno comes back to the reality; five o'clock champagne drinking, his peculiar hobby of watching spiders and going through his priceless stamp collections. For Bruno, regret seems to be the forceful emotion that triggers his memories. Those memories create a world of illusions as he speculates over what could have happened differently if he had acted otherwise or taken a different decision.

Bruno recalls his childhood days when he would often rebel against his father, then suffered the consequence of that rebellion which is his father's rejection of him. A clear instance is caught when the father forced him to learn riding a horse, though the child "had been afraid of the horses". Bruno recalls certain punishments he had to agonize every now and then when he was a child. Though he had forgotten the situations that led to these punishments, the bitterness of the memories is still felt vivid in Bruno's mind. For Bruno, the father was a source "of negative energy, a spring of irritation and

resentment, a hole through which things drained away” (Murdoch, 2017, p. 8).

Erich Fromm in his article “Individual and Social Origins of Neurosis” (1944) states that the child meets the society at first through his parents learning about authority and the need to subdue to it. Yielding to this kind of authority often breaks the child’s will and his independence. However, the child often learns to fight against this authority and sometimes he succeeds, other times, he fails. When he is defeated to counter that parental authority, the child develops some features of weakening “of the self [...] the feeling of I’m is dulled and replaced by the experience of the self as the sum of the total expectations others have about me” (Fromm, *Individual and Social Origins of Neurosis*, 1944, p. 382). As a youth, Bruno recalls, he had always wanted to study zoology and his greatest ambition was to become a scientist. However, being the only son of the family, his father compelled him to run the printing house, the family business. Though Bruno dedicated the best years of his life working tirelessly on his printing company “He had done his best for the place” (Murdoch, p.8), he detests it and often was terrified of the clacks of the monotype printing machines with their loud sounds.

Further, Bruno’s decision of marrying the elegant aristocratic Janie was not based on love or a profound emotion, rather on logical reasons and social considerations. She belongs to a family of a name and wealth. A stylish young woman elegantly dressed and talked “Janie playing tennis in a white dress [...] Janie chattering Italian at a diplomatic party” (Murdoch, p.15). They seem quite suitable to one another, and for a time, they looked as if leading an ideal married life “They had played social roles, put on smart clothes, been admired and envied” (Murdoch, p. 15). However, this style of married life is in essence a pretentious one “marriage is a symbol of goodness, though it is only a symbol” (Murdoch, p.15) In reality, the two were acting social roles in a relationship that is devoid of genuine love and passion.

Being ripped off the right to decide his own career or to let his feeling and emotion decide his spouse gradually leads Bruno to a state of a psychological isolation. Erich Fromm in *Escape from Freedom* (1969) explains that the constant disappointment in the life of an individual can ultimately lead him to a state of alienation and estrangement from the surrounding, an estrangement that can be emotional and psychological. This condition of isolation is felt by the individual as a refuge since the inner world of thoughts, feelings, emotions cannot be overwhelmed by the power of the outside world, the inner world replaces the outer and becomes a haven for him (P.202).

The tendency to live in an inner world of recluse and isolation, as described by Fromm, is evidently caught in the life of Bruno. His role as a husband and father is fairly limited to the duties and obligations within the family framework, while he remains emotionally detached. The lack of emotional fulfillment in the married life ultimately culminates in seeking it outside the marriage bound, in an affair with his wife’s friend Maureen. Such love gradually turns out to be a full compensation to his emotional deprivation. Bruno’s

infatuation of Maureen is evident when he describes her as “a nymph of the cinema age, a sybil of the cavern of illusory love” (Murdoch, p. 13). Further, the little flat of her, where the two would meet, was felt by him as an “exotic bird nest”.

Bruno’s love feeling to Maureen is so profound that leads him even to ignore the many signs denoting her infidelity. Such signs like her expensive clothes though her business of selling handmade hats can hardly be described as successful “she never seemed to sell any of those hats” (Murdoch, p.13). Another sign is when Bruno found a man’s handkerchief in her flat, Maureen claimed that it was her brother’s. He would often forgive her “even these lies were sweet” (Murdoch, p.14). Having a secret mistress with whom Bruno can gratify his sensual desires but more his emotional needs is felt, by him, as the perfect world about which he carries, while having this affair, no sense of regret or guilt “he had felt particularly no guilt at all” (Murdoch, p. 14). This secret affair ran for years during which Bruno succeeded in maintaining two different attachments, cold relationship to his wife Janie and a deep infatuation with Maureen. Leading two different relationships at the same time and feeling comfortable with such a state might be owing to the circumstances of his childhood upbringing. The harsh firm ways of guidance of Bruno’s father cultivates in the child a tendency to subdue his feeling towards the close family members. Bruno, the grown-up man seeks to fulfill that need, love and emotion, in the secret affairs. B. A. Mattingly (2010) in “Foggy Faithfulness” explains that an unfaithful behavior of an adult can be the result of not being able to “have a healthy emotional attachment as a child” (Mattingly, 2010, p.1468).

A radical alteration in Bruno’s feeling as well as in his married life occurred when Janie discovered his affair with Maureen “he had felt the burden and the horror of it, the ugliness and the scandal” (Murdoch, p. 14). It is only during these grilling times when she raged with anger that Bruno came to know about Janie’s love to him “he only [...] knew for certain that she loved him when she was crucifying that love before his face” (Murdoch, p. 16). In fits of madness, she burnt the proposal note he sent her once along with some of his private letters giving no room for his constant pleads and requests for forgiveness. Later on, they began quarreling over everything, even when Janie became ill and was dying, they were exchanging accusations while Bruno would often burst out with his true feeling about Janie “You reject me, you reject everything I’m [...] you never loved me” (Murdoch, p. 16).

Bruno is a representative of modern man who is trying to liberate himself from the shackles of social constraints, a married relationship devoid of love through having a secret affair. Fromm’s concept of “negative freedom” finds its best expression in the conduct and behavior of Bruno. Fromm believes that when the social repressions increase, an individual develops a specific behavior or a practice to maintain and protect his personal freedom. Sometimes such a behavior is socially rejected and in certain times it might even be unethical. In this case, it is called the practice of a negative freedom (Fromm, *The Fear of Freedom*, 1942, n. p). Fromm believes that the

owner of negative freedom usually suffers from the lack of security and nothing is clear in his mind.

Being unhappy and unsatisfied in a married relationship drives Bruno to seek emotional fulfillment in an affair with Maureen. In this manner, he is practicing his freedom in a negative way. His motivation to maintain his platonic fantasy affair is to remain in his imaginary world of love and passion, which he has never experienced with his wife. Imagination and fantasy seem to be Bruno's quickest way to fulfil his emotional and sensual needs (Akot, 2021, P.p78-81). When Maureen disappeared, Bruno tried different ways to find her, he even posted an announcement in a newspaper about her. His sole aim is to regain that fanciful world which used to fully compensate for the world of emotional deprivation and loneliness.

Having lost the wife and the mistress, the elderly sick Bruno cannot find peace not even in religion. He demonstrates a skeptic attitude towards the presence of a divine power that governs man and the universe. He tells Nigel, his nurse, "I loved God. I was in love with God and the world was full of the power of love" (Murdoch, p.100). However, over the years Bruno's attachment to God grew feeble. He began to view God as an "bureaucrat making checks and counter checks...I stopped loving Him" (Murdoch, p. 100).

It is obvious that the Catholic image of God, Bruno's religious upbringing, as a mighty leader and governor who has the power and the control does not pose an allure to Bruno (Oladotun, 2019, n. p). Such image mirrors to a certain degree his father with his cruel discipline and ways of punishment. The bed-ridden man blames God for his suffering "He makes me suffer," he tells Nigel. Further, Bruno was obsessed with perfection seeing God's creation as imperfect was never accepted by him. Endeavoring to compensate for the loss religious faith, Bruno turns to his mother "his vision of goodness was connected not with God but with his mother" (Murdoch, p. 10) In fact, every joyful memory he had is linked with his mother. He reached over eighty years old and still clearly recalls his mother's kind face and her tone when she would often reproach his father about his cruel ways of dealing with the boy "George, you have to be nicer with the lad." (Murdoch, p. 9).

Bruno is depicted for the second time as a typical representation of modern men who are willing to replace divine authority with a family member who is a kind and sympathetic human being. Modern man has to find meaning for life beyond the rigid walls of the church. Each individual has to explore the purpose of his existence and gives his own meaning to it (McCormick,1990, p.31). Hence, Bruno's sense of estrangement comes as the logical consequence to his loss of religious faith. As he is no more affiliated with his society's religious inclination, he tends to create his own inner world of beliefs and faith, even if it looks so bizarre. When Nigel thinks that God might be made of spiders, Bruno approves "the spiders were a good idea" (Murdoch, p. 101).

Bruno's long hours of reminiscing the past disclose a significant decision he had taken years back and he regretted it so deeply that he wished to redeem it. This decision is related to Parvati an Indian young woman

whom Bruno's son Miles married. Bruno sharply objected Miles' choice of an Asian woman as a spouse and in a mocking tone he told his son he could not imagine having "coffee-colored grandchildren". Bruno's rejection of a mix-race marriage is evidently based on an acute racial attitude. When Parvati died in a plane crash, Bruno was engulfed by sorrow as he felt he had lost both his daughter in law and his son who, somehow, blamed the father for the tragic end of his wife (Jefferess, 2009, p.390-392).

Bruno's new understanding of the moral obligation to seek pardon for mistakes he had committed testifies to Fromm's notion of the "new man". This term refers to the modern man who is suffering and who is aware of the cause of that suffering and that he sincerely seeks ways to overcome it or heal it (Fromm, 2008, *To have or to Be*, p.137).

Bruno's intention behind this meeting is to wash away all past sins, not only the one related to his refusal of Miles' marriage to Parvati, but also to those in connection with Janie and Maureen. A kind of final plea for a release from the past mistakes. Bruno imagines the meeting to run as such:

He would talk to his son about ordinary indifferent things [...] they would talk and talk and the room would grow dimmer [...] they would be speaking the names of the women Parvati, Janie, Maureen in grave relaxed sadness together contemplating these conjured shades (Murdoch, p.31).

Reconciliation and healing are the two aims Bruno wholeheartedly seeks in his expected meeting with his son. However, the meeting turns to be a complete failure. For years, Miles has severed his ties with his father creating an understanding based on disappointment and bitterness about his parents, particularly his father. Miles is convinced that his father can never regret any decision or action he had taken nor he is the type to seek pardon. As Miles enters his father's room, he "felt a sudden acute depression" not wanting to stay for long as the atmosphere of the room was suffocating. When Bruno reached to touch his son's hand, the latter declined and moved his chair back. Miles has prepared himself for some kind of cold formal meeting or a quarrel in the manner of the old days. But to see his father as a dying shadowy figure who is seeking forgiveness was a shocking scene that Miles is not prepared for. When Bruno repeated his plea for forgiveness, Miles felt awkward:

-Forgive me, forgive me, say you forgive me

-Yes, naturally, of course, but-(Murdoch, p. 115).

Miles' refusal to touch his father's hand for the second time indicates that he is not willing to reconcile. His cold reaction sat Bruno into a mood of anger as the latter cried "Why are you so cruel to me?" then dismissed Miles out of the house. The son was stormed by forceful feelings of anger, rage and bitterness:

He [Miles] began to run away down the street in the rain. He ought never to have gone. It was like a doom; it was more terrible than he could have imagined [...] He was utterly utterly defiled (Murdoch, p.118).

The word "defiled", which refers to someone who is unclean or impure (Hibbert, 2008, p. 2). Here it evidently indicates that Miles feels the meeting with his father has

polluted the purity and tranquility of his life. Though Miles is now married to Diana and it has been years since the tragedy of Parvati, he could never have overcome that loss. Hence, he secluded himself in a world of poetry and literature; reading, composing and immersing himself in the realm of fantasy and rhetoric. Biljana Đjorić-Francuski in her article "How Many Dreams Are There in Murdoch's Bruno's Dream?" (2007), describes Miles as a self-obsessed person because his reluctance to see his dying father is owing to his fear that it might disrupt his quiet fancy world and hinder his attempt to excel in poetry writing (p. 112). The rage Miles felt after encountering his father springs from the fact that the meeting compels him to face the reality and, in consequence, shatters the world of fantasy and imagination he has created for himself since long.

Since Bruno's last hope of seeking redemption through a consolation with his son has proven a failure, his realization of his past mistakes and his attempts to rectify them come too late. He seems to realize this when he declares:

I spin out my consciousness, this compulsive chatterer, this idle rambling voice that will so soon be mute. But it's all a dream. Reality is too hard. I have lived my life in a dream and now it is too late to wake up (Murdoch, p.304).

Conclusion

Iris Murdoch's *Bruno's Dream* is considered as a literary excursion across time since it takes the reader into the mind of the protagonist Bruno to view different phases in his life. While he recollects various reminiscences, he delineates his childhood days, his grown up years and the late phase of his married life then he takes the reader to the present time while Bruno suffers from disease, loneliness and regret. Bruno's relationship to his father and the firm strict manner through which the father brought out the child is the main cause behind Bruno's tendency to repress his feeling and his emotional need. A tendency which brought catastrophic outcome caught, in his later years, in his infidelity to his wife Janie and his profound secret love to Maureen. Since Bruno agonized emotional deprivation as a child and as he, growing up to man, could not find love in the marriage relationship, he sought to meet his emotional needs in an affair with his wife's friend. Applying Fromm's notion of "negative freedom", Bruno misused his freedom and risked his married life in order to acquire emotional and sensual fulfillment. The world of perfect happiness and satisfaction came to a collapse when the wife discovered the affair, a discovery that led to the disappearance of the mistress and the shattering of the fancy world of passion that Bruno enjoyed for long.

In this novel, Bruno symbolizes modern man with all his doubts and skepticism about religion and God. Though he is in an urgent need for a source from which he derives peace and comfort, he fails in finding it in God. His rejection to believe the presence of a divine authority springs from his rejection of his father's authority with all his rules and instructions. The difficult childhood experiences are, to a large extent, responsible for Bruno's religious skepticism.

Hence, there is only one thing Bruno hopes for believing it can offer him peace and set him free from the grip of torturing past sins, which is a reconciliation with his son Miles. Bruno's decision to meet his son shows the birth of what Fromm defines as the "new man", a man who acknowledges his mistakes and who honestly and boldly intends to seek remedy for. Unfortunately, his attempt for a reconciliation comes too late as the Miles, who owing to the tragedy of losing Parvati, has become similar to his father. He has created a world of illusions and fantasies refusing to counter a horrifying reality in the image of a dying father asking pardon. Hence, Miles fails to be the one who can wash away all his father's sins and set the old man to rest in peace.

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حلم برونو لإيريس مردوخ: الذكريات المؤلمة والتفسير الأخلاقي لأخطاء الماضي

الملخص:

يتناول هذا البحث رواية إيريس مردوخ "حلم برونو" التي نشرت عام ١٩٦٩. ويركز البحث في تحليله على الشخصية الرئيسية في هذه الرواية "برونو" وعلى استعادته للذكريات والأخطاء التي ارتكبها في الماضي. يبلغ برونو ما يقارب التسعين عاما ويدرك في عمره هذا أنه خاسر في معركته مع مرض السرطان فيقضي معظم أيامه في غرفته في الطابق العلوي بحضور مديرة منزل وممرضة. غالبا ما يُنظر إلي برونو علي انه ذلك الشخص الذي ينحرف إلي عالم من التخيلات والأوهام ويفكر في الأحداث والأفعال الماضية من بينها حدثان رئيسيان: الحدث الاول، خيانتة لزوجته جاين، وقد تكون هذه الخيانة السبب وراء مرضها وموتها. والحدث الثاني، علاقته المتوترة مع ابنه الوحيد مايلز بسبب قرار خاطئ اتخذه برونو بتهور في ذات مرة. يركز تحليل هذا البحث علي ذكريات برونو لهذه الأحداث وشعوره الكبير بالندم. وفي هذه الرواية، يتحتم علي برونو استعادة هذه الذكريات الاليمة لاكتساب تحقيق ذاتي جديد، والتكفير عن أخطاء الماضي وإلي الأبد قبل مواجهة نهايته.

يهدف هذا البحث إلي تقديم إجابات لأسئلة محددة مثل: ما هي الأسباب النفسية والاجتماعية الرئيسية وراء خيانة برونو؟ كيف يمكنه أن يحافظ لسنوات علي علاقته مع مختلفتين: علاقة باردة مع زوجته وافتتان بمورين، عشيقته؟ هل يمكن للإيمان بالله أن يحفف من معاناة برونو ويهدئه؟ هل من الممكن التخلص من خطيئة الماضي حتي لو كان الوقت متأخرا، كما هو الحال مع برونو وابنه مايلز؟

يعتمد المنهج التحليلي لهذا البحث إلي حد كبير علي الدراسات الاجتماعية والنفسية لإريك فروم، تلك المتعلقة بتنشئة الطفل والحرمان العاطفي وانعدام الأمن وكذلك "الحرية السلبية" ودراسات فروم عن "الإنسان الجديد" الذي يسعى إلي التكفير عن أخطائه. في هذا البحث، يتم تناول كل هذه الأفكار الاجتماعية والنفسية فيما يتعلق بأفعال برونو وقراراته. كما يستخدم هذا المنهج البحثي استراتيجيات تقنيات القراءة الدقيقة والتحليل الأدبي العميق من أجل معالجة السمات الأدبية الداخلية للرواية

الكلمات الدالة: حلم برونو، نظريات فروم، برونو، الأوهام، الذكريات، العزلة، الحرية السلبية، خطايا الماضي، "الإنسان الجديد"، الندم والمصالحة.

(خهونا برؤنوی) یا رۆماننقیس (ئیریس مهردوخ)ی: بیرهاتنن نهخوش و شروقه کرنا نهخلاقی بو خهله تییین دهمی بووری

پۆخته:

ئهف فهكۆلینه باس ل رۆمانا (خهونا برؤنوی) یا رۆماننقیس (ئیریس مهردوخ)ی دكهت یاكول ل سالان ١٩٦٩ ی هاتیه بهلافكرن. فهكۆلین د شروقه کرنا خۆدا جهختی ل سهر كهسایهتیا سهرهکی یا نهفی رۆمانی (برؤنوی) دكهت ههروهسا ل سهر زفراندنا وی بو بیرهاتن و خهله تییین د دهمی بووریدا نهجامداین. برؤنوی دگه ههیه تیی نیزیکی نوت سالان و د نهفی ژیی مهزن دا درانیت کو یی سهرهكفتی نینه د ههفرکیا دگه لهخوشیا پهجه شیری، لهورا پتریا رۆژانن خۆ د ژۆراخۆدا ل قاتی سهری ب نامادهبوونا خزمهتکار و پهستارا خۆ دبوورینیت. پتریا جارن ته ماشه ی برؤنوی دهپته کرن وهك كهسهك كو دهپته دناف جی هانا خه یال و ناشویاندا و هزر د رویدان و کریارین بووریدا دكهت، ژ نهوان زی دوو رویدانن سهرهکی نه: رویدانا ئیکي خیانته کرنا وی بو ههفرینا وی (جاين) و دبیت نهف خیانته ته نهگه ری نهخوش كهفتنا وی و مرنا وی بیت. رویدانا دووی په یوه نديا وی یا تیکجیوی دگه ل کوری وی یی ئیکانه مايلزی ژ نهگه ری بریارهكا خهلهت کو برؤنوی ل دهمهکی دابوو. شروقه کرن د نهفی فهكۆلینیدا جهختی ل سهر بیرهاتنن برؤنوی بو نهفان رویدانان و ههستکرنا وی ب په شیمانیهكا مهزن دكهت. د نهفی رۆمانیدا پیدقییه ل سهر برؤنوی نهفان بیرهاتنن نهخوش بزفرینیت بو ب دهستغه هینانا خودی یا نوی، و هزرکرن دهربارهی خهله تییین بووری ههتا ههتابی بهری بهرهنگاربوونا دویمهیا خۆ.

ئارمانجا نهفی فهكۆلینی پشکیشکرنا بهرسقایه دهربارهی هندهک پرسپارین دهستنیشانکری وهکو: نهگه ری دهروونی و جفاکی یین سهرهکی ل پشت خیانته کرنا برؤنوی چنه؟ چهوا برؤنوی شیايه بو چه ندين سالان پاراستنی ل سهر دوو په یوه نديین جیاوازیکهت: په یوه نديهكا سار دگه ل ههفرینا خۆ و داغباربوونا وی ب خوشفتیا وی مورینی؟ نه ری دشیاندايه باوه ریا ب خودای نهخوشیین برؤنوی سقك بکهت و ئارامبکهت؟ نه ری دشیاندايه ژ خهله تییین بووری قورتال بین خۆ نهگه ر درهنگ زی بیت، ههروهکو حالتهی برؤنوی و کوری وی مايلزی؟

ریبازا فهكۆلینی ههتا رادهیهکی ژۆر پشتبهستنی ل سهر فهكۆلینن جفاکی و دهروونی یین (ئیریک فروم)ی دكهت، نهوین گریندا ی په روه رده کرنا زارۆکی و بی به ههروونا سوزداری و نهبوونا ئارامی ههروهسا (ئازادیا نه رینی)، ههروهسا فهكۆلینن فرومی دهربارهی (مرۆقی نوی) یی کو ههولا راستغه کرنا خهله تییین خۆ کهت. د نهفی فهكۆلینیدا باس ل نهفان ههمی هزرین جفاکی و دهروونی یین دهربارهی کریار و بریارین برؤنوی دهپته کرن. ههروهسا فهكۆلین ریبازا ستراتیجیه تین تهکنیکین خواندنن یین هیر و شروقه کرنا نهدهبی یا کویر دكهت ژبو چاره سهرکرنا سیمایین نهدهبی یین دهستنیشانکه ری رۆمانی و هه رگرتن ژ تیکستی و ژ فهكۆلینن دی یین نهدهبی نهوژی ل دويف پیدفیبوونا فهكۆلین بو ژنده کرنا هزرین گهنگه شی پهیدابن.

په یقیین سهرهکی: خهونا برؤنوی، تیورین فرومی، خه یال، بیرهاتن، ب تنی بوون، ئازادیا نه رینی، خهله تییین بووری، مرۆقی نوی، په شیمانبوون و ناشبوون.