REFLECTION AND DIALOGISM AS DISCOURSE MARKERS OF IRIS MURDOCH'S PHILOSOPHICAL PROSE

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Abstract. The article explores the literary-philosophical discourse of Iris Murdoch's texts with regard to its narrative specificity and genre modification. The genre specifics of her novels are examined in the historical and cultural retrospective, with the emphasis on their discourse markers. Previous research indicates that this aspect of her philosophical novel poetics remains insufficiently studied. The paper aims to examine the discourse of Murdoch's prose within theoretical-historical context, considering its main markers as reflection and dialogism. The discourse analysis basically employs a qualitative methodology that includes the integrative approach comprising the fundamentals of historical poetics, genre study, narratology, receptive poetics and transitivity theory. The findings support the idea that the analysis of dialogues (conversations) in close rereading of Murdoch's texts contributes to the insight of her philosophical prose dynamic nature due to the specific patterns of complex interplay of voices in her writings (novels, philosophical dialogues). Consequently, we find that the phenomenon of universal dialogism in Murdoch's prose appears to be qualitatively diverse: 'dialogic protagonist', plot dialogism, dialogues with the reader, reflections of characters, discussions on various issues of philosophy, religion, being, morality, etc. Overall, reception links of Murdoch's philosophical essays and her novels are traced and analysed within the broad context of European literary-philosophical reflection.

Keywords: Iris Murdoch; philosophical dialogue; reflection; dialogism; discourse markers; narrative.

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In the historical-literary process, against the background of the general cultural context, the philosophical novels by Iris Murdoch appear to be a rather distinctive phenomenon. As a moral philosopher and distinguished novelist, she considered literature as a "moral medium" applying this postulate to "all the arts not just the literary arts" (Murdoch 1999: p. 218), and she actively articulated it in her novels. Therefore, in order to realize the original nature of her writings, it is appropriate to outline the historical parameters regarding the conceptualization of the genre form of the philosophical novel in terms of discourse markers inherent in Murdoch's fiction.

It is widely known that the primary sources of European philosophical prose were the works of Plutarch, Plato, ancient historians and rhetoricians, works of Christian patrology, the experience of the philosophical-utopian novel (Thomas More, Francis Bacon, Louis-Sebastien Mercier, etc.) and in general the educational tradition of the 18th century, as well the German literary tale and novella of the Romantic era that acquired their philosophical dimensions, and, of course, we can also refer to the works of numerous representatives of world classics from Dante Alighieri to Iris Murdoch and her contemporaries. The historical retrospective of the mentioned genre, in relation to the issues of our study, has its own specifics. It is known that as an independent, differentiated literary form, the philosophical discourse was presented in French literature of the 18th century, however, its germs, individual structural elements have been observed in literature since the ancient times.

Among these elements, philosophical dialogue is really worth highlighting, which made new philosophical ideas known and understood by a wider audience, that is, by general public. As Vytautas Bikulčius states, it has passed a historical distance starting from the antiquity, early Christianity, the Middle Ages, the Renaissance, ending with the Reformation and the Age of Enlightenment (Bikulčius 1988). A huge influence on the world literary and philosophical tradition was exerted by those genres of late classical antiquity that occupied an intermedial position between arts, rhetoric and free philosophizing. This realm of creativity, called "serio-comical", refers to the literary forms that combine serious and humorous elements, often found in ancient narrative traditions including Menippean satire, Socratic

dialogues, symposium literature, memoirs, parodies, pamphlets, utopias, parables, allegories, legends, biographies and others (Bakhtin 1984: p. 106–108). The above genre forms as a whole had a significant impact on the formation of the literary-philosophical discourse.

Considering that this aspect of philosophical novel poetics remains insufficiently studied, the paper aims to examine the discourse of Murdoch's prose within theoretical-historical context, emphasising its main markers. The discourse analysis basically employs a qualitative methodology that includes the integrative approach comprising the fundamentals of historical poetics, genre study, narratology, receptive poetics and transitivity theory.

Respectively, the problem of the discourse markers in Murdock's philosophical novel, namely, reflection and dialogism, require a detailed consideration in a historically changing context starting from the juxtaposition of impersonal intermedia to their personification in characters and real historical personalities, and involves reference to the original source of this genre, that is, ancient literature. Therefore, let's turn back to the epoch of classical antiquity when so appreciated by Iris Murdoch Platonic dialogue emerged; it was a peculiar way of searching for the truth and at the same time a literary form, which creative experience was repeatedly used by the British writer in her own philosophical dialogues *Acastos: Two Platonic Dialogues*: "Art and Eros: A Dialogue about Art" (Murdoch 1999: p. 464–495), "Above the Gods: A Dialogue about Religion" (Murdoch 1999: p. 496–531), as well as in her novels. The good example of bringing out different perspectives in searching for the truth is the dialogue between Tamarus and Annandine (Jake Donaghue and Hugo Belfounder) in the novel "Under the Net":

> …ANNANDINE: When you've been most warmly involved in life, when you've most felt yourself to be a man, has a theory ever helped you? Is it not then that you meet with things themselves naked? Has a theory helped you when you were in doubt about what to do? Are not these very simple moments when theories are shilly-shallying? And don't you realize this very clearly at such moments?
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> TAMARUS: My answer is twofold. Firstly, that I may not reflect upon theories, but I may be expressing one all the same. Secondly, that there are theories abroad in the world, political ones for instance, and so

we have to deal with them in our thoughts, and that at moments of decision too <…>

ANNANDINE: Why should life be made endurable? I know that nothing consoles and nothing justifies except a story – but that doesn't stop all stories from being lies. Only the greatest men can speak and still be truthful. Any artist knows this obscurely; he knows that a theory is death, and that all expression is weighted with theory. Only the strongest can rise against that weight. For most of us, for almost all of us, truth can be attained, if at all, only in silence. It is in silence that the human spirit touches the divine. This was something which the ancients understood. Psyche was told that if she spoke about her pregnancy her child would be a mortal; if she kept silent it would be a god (Murdoch 1979: p. 93–95).

Considering that "philosophy and literature are both truth-seeking and truth-revealing activities" (Murdoch 1999: p. 11), Iris Murdoch draws inspiration from the Platonic dialogues and dialogises certain philosophical issues in texts of her fiction keeping within the tradition of antiquity. Philosophy and literature for ancient Greeks were the ways to pursue happiness (eudaimonia) as their highest goal (Jacobs 1999: p. 56). The Platonic dialogue served as a model there; as the genre initiated by the Socratic school, it acquired literary perfection. It is no coincidence that Plato's Socratic dialogues were defined as a "syncretic philosophical-artistic genre" (Bakhtin 1984: p. 112), emphasizing its autonomous status. Philosophical dialogue became the cornerstone of modern philosophical novel, but at each new stage of its development this form had its own unique functions serving one goal: to juxtapose different thoughts, views, ideas, and, thereby, to contribute to the search for an appropriate solution to certain problems at each new historical stage. That is why the Platonic dialogues are considered the first historical dimension of the philosophical novel, as evidenced by at least three main points given by V. Bikulčius in the aspect of dialogism: the ideological and thematic level, the compositional structure and, finally, the stylistic aspect (Bikulčius 1988). All this indicates that the emergence of the germs of a new literary form is primarily associated with Plato, that is, Plato's philosophy appears here in the guise of art.

According to modern scholars, namely Martha Nussbaum, following Jacques Derrida (Derrida 1981), states that Plato depicts the Socratic understanding of philosophy using purely literary means

(Nussbaum 1992; Nussbaum 2001). Moreover, in Plato's representation, Socrates turns into a literary character, changes his status from a historical figure to a literary image. Borrowing this method of the classical Greek tragedy of ideas in her dialogues Murdoch gives it a new life:

> Reflecting on the outlined issue, in the best traditions of Plato's Socratic dialogues, Murdoch even dramatizes the idea in her own dialogue about art, in which Socrates, Plato and his disciples appear as protagonists (Matiychak, Nikoriak and Tychinina 2023: p. 153).

The artistic approach here serves as adjuvant means of presenting certain worldview and posting philosophical questions from the view of moral philosophy.

In her writings on philosophy and literature, Murdoch tries to interest her readership in Plato's philosophical reflections across the spectrum of their metaphorical and symbolic embodiment. Following Plato's ideas or, as she names them, "forms" of Good, Eros, Beauty, Art, she refers to the primary source: the dialogues "The Republic", "Symposium", "Phaedrus", "Philebus", "Timaeus" and others. No less important in this regard are her own philosophical essays "The Sublime and the Good" (Murdoch 1999: p. 205–220), "The Sublime and the Beautiful" (Murdoch, 1999: p. 261–286), "The Sovereignty of Good Over Other Concepts" (Murdoch 1999: p. 363–385), "The Fire and the Sun: Why Plato Banished the Artists" (Murdoch 1999: p. 386–463), "The Idea of Perfection" (Murdoch 1999: p. 333), in which, developing Plato's transtemporal ideas, she strives for the moral improvement of the modern man. Murdoch continues her search for the truth against the backdrop of her novels, preserving the basic principle of the Socratic dialogues – dialogism.

The search for the truth through dialogue M. Bakhtin defined as the fundamental principle of this genre:

> At the base of the genre lies the Socratic notion of the dialogic nature of truth, and the dialogic nature of human thinking about truth <...> Truth is not born nor is it to be found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic interaction (Bakhtin 1984: p. 110).

That is why the Socratic dialogues, unlike other ancient genres, in nature were not rhetorical even then. The main character and interlocutor of Plato's dialogues – Socrates, compared his philosophical discussions with maieutics (obstetrics), because he believed that he helped "giving birth" to the truth in other people. Thus, Socrates' understanding of the process of philosophizing as a linguistic dialogue is a value orientation based on the search for the truth as the result of this dialogue. This is what Iris Murdoch took as a basis for her fiction discourse where moral imaginations of her characters are juxtaposed and dialogised.

According to Bakhtin, dialogue manifests itself in two forms: syncrisis (juxtaposition of different discourse-opinions on a certain object) and anacrisis (using words to provoke the interlocutor to express his opinion) (Bakhtin 1984: p. 110–111). In other words, anacrisis is the "provocation of the word by the word", or "the thought by the thought", as defined by O. Potebnia before M. Bakhtin. Thus, Bakhtin focused his attention on "various forms and degrees of dialogic orientation in discourse and on the special potential for a distinctive prose-art" (Bakhtin 1981: p. 276), that could be traced in the dialogic line of novelistic prose of modern writers.

Another genetically linked with the Socratic dialogue "carnivalized genre" was Menippean satire, which, according to Bakhtin's definition, can also be characterized as a genre of "oxymoronic combinations", that is, combinations of the sublime and the mundane, the ridiculous and the serious, the real and the fantastic. The scientist also defined this genre of opposition and interaction of different literary styles and forms, types of speech, and philosophical concepts as a genre of "ultimate questions", in which the discourse is built as a series of tests of certain philosophical ideas. That is, various philosophical ideas, religious dogmas are put forward in a collision with the life context, because testing an idea involves the creation of exceptional unrealistic situations, which, in combination with the reality, contribute to the revealing of the truth.

Hence, Menippean satire, which was by its essence a deeply philosophical satire, contributed to the revision of the established system of values of the contemporary society and, in literary terms, led to the emergence of a new storyline, free form and "moral-psychological

experimentation" (*Лексикон…* 2001: p. 322). Consequently, menippea, as derived from Menippean satire, is referred to a universal type of genre content of a serio-comical orientation, a manifestation of its ambivalent nature, which consists in the search for philosophical moral and ethical truths with a familiar attitude to reality, in the coverage of topical issues through the prism of laughter, an adventurous plot, and a shifted time-space. Objectively, Bakhtin's argument of using the term is not shared by all scholars. However, we adhere to Bakhtin's definition, since it is confirmed by the experience of Murdoch's writing. In particular, Bakhtin's analysis of the contextual connections of the Menippean satire, under the influence of which it was formed, is essential in the study – these are such related dialogic genres as diatribe, soliloquy, symposium and logistoricus (Bakhtin 1984: p. 113), since they also in a certain way influenced the development of the philosophical novel right up to Iris Murdoch and even furthermore to postmodern writers.

Let us dwell on them in more detail. It was the ancient genre of diatribe (a dialogic genre in the form of a conversation with a hypothetical interlocutor) that "exercised a defining influence on the generic characteristics of the ancient Christian sermon" (Bakhtin 1984: p. 120). By the way, the signs of this ancient genre, as a residual phenomenon, can be traced in the novels of the 18th – early 19th centuries, which were characterized by an open dialogic form – correspondence, diary (that is, ultimately, a dialogue with an imaginary interlocutor). In Murdoch's writings it has the effect of a 'twofold' dialogue, the author's communication (as real and as explicit) with the reader. This tendency is preserved in the writer's fiction, in particular, through the embodiment of a fairly common technique of addressing an imaginary reader, for instance, in "The Sea, the Sea" as "The reader, if there is one," (Murdoch 1978: p. 21). Within the novel, the reader is repeatedly offered to get aware with the author's worldview:

> Of course, there is no need to separate 'memoir' from 'diary' or 'philosophical journal'. I can tell you, reader, about my past life and about my 'world-view' also, as I ramble along. Why not? It can all come out naturally as I reflect (Murdoch 1978: p. 13).

A number of explicit authors (protagonist-narrators) from Murdoch's novels seek to share their "philosophy", their "pensées" with the reader in this way: Charles Arrowby ("The Sea, the Sea"), Bradley Pearson ("The Black Prince"), Hilary Bird ("The Word Child"), etc.

In addition to the "dialogical hero", another feature that indicates the essence of Murdoch's novel is the plot dialogism, which is directly related to the philosophical idea. Since the philosophical novel is a work of fiction, the philosophical idea is tested not only by logical deductions, but also by the nature of the plot and the image of protagonist. Therefore, the defining feature, the discourse marker of her novel, is recognized as its universal dialogism, inherent in all Murdoch's novels, starting from "Under the Net" (1954) and ending with "Jackson's Dilemma" (1995). This phenomenon in her prose appears to be qualitatively diverse: dialogues with a reader, reflections of narrators, discussions on various issues of philosophy, religion, being, morality, etc. However, in her novels of different periods, a stable balance is observed between a certain specific stylistics and individual philosophical and ethical issues.

Another internally dialogic genre of antiquity, which promoted active self-knowledge, revealed the essence of one's own self, was soliloquy. A vivid example of the soliloquy form was presented further by the monologues in Shakespeare's plays, for example, Hamlet's soliloquy. Although I. Murdoch uses this technique quite often, in her discourse it is appropriate to pay attention to the authorial technique: thus, 'playing' with Shakespearean images, she also imitates the Shakespearean style. It is not in vain that the protagonist from her novel "The Black Prince" is perceived as a modern version of Hamlet. The transformation of Hamlet image in Murdoch's novel acquires its paradigmatic significance. Shakespearean allusions in "The Black Prince" not only appear as a means of representing the characters' (Pearson, Julian) outlook, they are also functionally significant. The retrospective of Shakespearean images is given in the form of reflections and dialogues, and requires the reader to respond with their own interpretations. Murdoch skilfully uses Shakespeare's technique of retardation to show the inner anguish of her protagonist, his emotional torment while making important decisions. The famous phrase from

Hamlet's soliloquy "To be or not to be" undergoes a similar improvisation turning into "double-voiced discourse":

"Words are Hamlet's being as they were Shakespeare's."
"Words, words, words." <…>
"Something too much of this. As I was saying. The thing is a monument of words. It is Shakespeare's most rhetorical play" <…>
"*Hamlet* is words, and so is Hamlet" … (Murdoch 1977: p. 199).

Its variable meaning brings the reader closer to understanding the image and emotions of the protagonist. The most important questions are transformed in Pearson's reception from the artist's view:

Being is acting. We are tissues and tissues of different *personae* and yet we are nothing at all. What redeems us is that speech is ultimately divine. What part does every actor want to play? Hamlet (Murdoch 1977: p. 200).

The copy of "Hamlet", which Julian left with Bradley Pearson, and the costume of Hamlet, in which she played this part at school evoke certain images, associations and thoughts in Pearson, giving him the opportunity to immerse in the world of Shakespeare. Pearson falls in love with Julian when he imagines her as Hamlet. After all, according to him, "*Hamlet* is a piece with à *clef*. It is about someone Shakespeare was in love with" (Murdoch 1977: p. 202).

Among other genres developed "in the orbit of the menippea" (Bakhtin 1984: p. 120), there was the symposium, a kind of banquet dialogue, with its inherent frankness, familiarity and eccentricity. This form is also traced in the discourse of Murdoch's fiction. As a way of declaring by the characters certain outlook and philosophical ideas, moral or ethical and aesthetic views among the people with different worldviews over a cup of tea or a glass of wine, this dialogical form is present in most of Murdoch's novels. Incidentally, the rudiments of the symposium can be traced in the philosophical fiction of other English novelists (O. Huxley, J. Fowles, etc.).

It should be mentioned that being considered peripheral products of the classical epos decay, the aforementioned dialogic genres, although they lost their own literary positions over time, nevertheless remained

structural and constituent elements of other genres, in particular, the philosophical novel. Among the 'rhetorical exercises' remained in the genesis of the genre, are ethopoeia (portrayal of a character and the ability to capture the essence of a person in writing) and ekphrasis (a description of a phenomenon of art). In particular, the characteristic features of such forms are actively working in the novels of I. Murdoch as "ekphrastic codes" (Matiychak, Nikoriak and Tychinina 2023: p. 146). The writer sought to clarify the role of arts in human life, its influence on improving the moral essence of each individual. "Key techniques of interartistic discourse, including anthroponymic allusions, are considered as intermedial markers of Murdoch's texts, identified and explored at the level of imagological transformations" (Matiychak, Nikoriak and Tychinina 2023: p. 141). In particular, in her novels she repeatedly depicted such phenomena of art as music (singing), painting, theatre in an unusual (often negative) context, thus, stimulating the sophisticated reader to express his own view on their perception, and arousing a desire to argue with the author:

> Singing is of course a form of aggression. The wet open mouths and glistening teeth of the singers are ardent to devour the victim-hearer. Singers crave hearers as animals crave their prey (Murdoch 1978: p. 304).

Here are just a few such quotes from "The Sea, the Sea" with the statements by Murdoch's protagonist (the theatre director) that encourage readers to an active dialogue:

> The theatre is an attack on mankind carried on by magic: to victimize an audience every night, to make them laugh and cry and suffer and miss their trains. Of course, actors regard audiences as enemies, to be deceived, drugged, incarcerated, stupefied. This is partly because the audience is also a court against which there is no appeal. Art's relation with its client is here at its closest and most immediate (Murdoch 1978: p. 36).

Furthermore, Iris Murdoch had to answer a flow of questions on this issue in her numerous interviews and essays. Generally, she supported Platonic antagonism regarding the influence of bad art on the perceiver: in her opinion, only 'true art' exalts the soul and is a true value

that brings the Good and the Beauty to people, as revealed her essays: "Literature and Philosophy" (Murdoch 1999: p. 13–15), "Art is the Imitation of Nature" (Murdoch 1999: p. 245), "The Sublime and the Good" (Murdoch 1999: p. 212), "Conceptions of Unity. Art" (Murdoch 1993: p. 1–24).

Predominantly, in the genre matrix of Murdoch's novel, dialogism is preserved as a basic principle taken from ancient literature, but it also comprises the discourse features of medieval genres of miracles, morality, mysteries with their inherent forms of various disputes and controversies on religious and philosophical themes. Through this experience the Christian religious vector is related to the genre. Hence, in Murdoch's writings religious and ethical issues draw particular attention. In her famous essay "Against Dryness", she defined her epoch as "anti-metaphysical age" when "precepts of religion have lost much of their power", but yet she emphasized that "through literature we can re-discover a sense of the density of our lives" (Murdoch 1999: p. 287–294). It is no coincidence that Murdoch's characters discuss the religious and philosophical problems that concern the writer: the existence of the Ontological Proof ("The Philosopher's Pupil"), Christian morality ("A Fairly Honourable Defeat"), the decline of Christian values ("The Time of the Angels"), the relationship between religion and mysticism ("Jackson's Dilemma"), etc.

However, analysing Murdoch's philosophical discourse within historical perspective, we cannot ignore the stratification of the philosophical novel by such genres as a fairy tale, fable, parable, as it provides an in-depth understanding of the ontological dimensions of her philosophical prose. In our study we also admit that "the literary tale can be morally didactic, scientific, cognitive, religious, ideological, philosophical, aesthetic" (Matiychak et al. 2022: p. 244) and the discourse on the literary fairy tale can be examined with regard to its "theological specificity of narrative and how worldview came to dominate it".

In the aspect of genre archetype, O. Freidenberg called the 'primitive metaphor' the first element of genre material in literature, which by its essence was a worldview category and ensured the absolute universality of world perception by the primitive consciousness and was embodied in the identity of the microcosm with the macrocosm. Owing

to this, genres were formed and their structure reflected the archaic worldview (Фрейденберг 2008). The validity of this concept is also confirmed by I. Murdoch's fiction, in each novel of hers we can trace the presence of a certain original metaphorical paradigm. In support of this idea, we give the most obvious examples: "The Word Child", conveying the biblical paradigm of the 'good seed' parable (Matthew 13:24–30), or "The Sea, the Sea" as an ontological metaphor of being.

By the way, one of the oldest forms of thinking and reflection of the worldview, preserved in a metamorphic form to our time along with myth, was the fable. The fable with its didactic nature of a certain idea, embodied moral, ethical or social problems. As for the intellectual potential of the fable, regarding Murdoch's legacy, a specific situation arises. Her fiction texts seem to deny the possibility of comparison with the fable, since the writer fundamentally avoids proclaiming any didactic maxim. However, morality is immanently present in each of her novels, and this allows us to draw a parallel with the fable of those ancient times, when morality as an architectonic element was not yet part of the genre structure.

Considering the specificity of philosophical discourse in Murdoch's fiction, we also admit the impact of another genre form on her philosophical prose. The genesis of the philosophical novel is clearly revealed in comparison with the fairy tale genre in the aspect of its social function. The magical intentions of the fairy tale are aimed at proving the victory of the 'good' over the 'evil'. However, in Murdoch's fiction the emphasis shifts from clarifying the questions 'what is good?' and 'what is evil?' towards searching for the truth in each individual context, therefore, confirming its dialogic nature.

The key role in the analysis of discourse markers in Murdoch's fiction by no means plays the parable. Taking into account the fact that parables are characterized by various modifications, they are divided into religious and secular, philosophical and moral (Клим'юк 1993: p. 29). In the novels of I. Murdoch, the parable as such performs an extremely significant function, especially the biblical parable. In general, the role of the biblical parable is determined by the moral, which is proven by a real-life situation. Comparing the ancient parable with the modern one, which is important in terms of Murdoch's writings, we emphasise the peculiar form of the dualism inherent in the modern parable: the aspect

of events here is given the opportunity for broader interpretation, it requires the activation of the readers' imagination, forces them to guess what is meant, to evaluate the imaginary from the position of a certain socio-aesthetic ideal, and increases the intellectual dialogism of the discourse. This explains why Murdoch's novels are often referred to as "fantasy-myth" or "philosophical fable" (Byatt 1976: p. 16). R. Scholes noted that the writer used a new type of narrative, which resembles the old forms of fable, allegory, and myth rather than adhering to the realistic novel tradition itself (Scholes 1979: p. 63–73).

Since we are actually interested in the connection between the parable and the philosophical novel discourse, let us turn to the statement that in most genres the idea is clarified due to the depicted events; in the parable vice versa, the outlined idea is proven due to certain events and images (*Лексикон…* 2001: p. 444). The thesis that in a parable "a certain complex (philosophical, moral, religious) concept is revealed through an instructive story (often a moral lesson), each of the characters, and the events, have a figurative meaning, its interpretation forces the reader or listener to think, leads through simple reasoning to the disclosure of some complex concept" (*Лексикон…* 2001: p. 444) is not entirely indisputable. From this it can be understood that in a philosophical novel an idea that exists as an independent moral imagination, should only be proven through certain events. Consequently, that indicates the relative kinship, but fundamental genre autonomy of both forms. K. Shakhova held the same opinion, emphasizing that the philosophical novel and the parable novel are close in a number of features and can contain elements of science fiction, fairy tales, myths, utopias, and also depict life directly in its realistic forms, but they are not identical (Шахова 1984: p. 8–9). N. Kopystyanska also believes that in the intellectual (philosophical) novel of the 20th century,

> which tends towards parable, the cultural past plays a big role, and not only the past of a certain nation, but of all humanity. This helps to somehow comprehend eternity, variability and repetition of history in a new way, not so much to depict the world, but to express one's concept of the world and the human in it (Копистянська 2005: p. 186).

In the context of Murdoch's fiction, this issue is extremely relevant. In terms of genre, her novels often contain features of a philosophical parable full of multi-valued symbolism.

Overall, having traced the discourse markers of the philosophical novel in the aspect of Iris Murdoch's writings, we can state the following: the features inherent in such dialogical genre forms as Socratic dialogue, diatribe, soliloquy, Menippean satire, fairy tale, fable, parable, allegory, etc., are present in the discourse of the writer's novels on the basis of the authorial intellectual thought, consciously turned to philosophical tradition, and her creative approach to enrich the specified genre with all the available experience of literary and philosophical reflection of European culture in which dialogism plays the decisive role.

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РЕФЛЕКСІЯ ТА ДІАЛОГІЗМ ЯК ДИСКУРСИВНІ МАРКЕРИ ФІЛОСОФСЬКОЇ ПРОЗИ АЙРІС МЕРДОК

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Анотація. Досліджується літературно-філософський дискурс текстів Айріс Мердок з огляду на їх наративну специфіку та жанрову модифікацію. Жанрові особливості романів Мердок розглядаються в історико-культурологічній ретроспективі з акцентом на їхніх дискурс-маркерах. Попередні дослідження показують, що цей аспект поетики її філософського роману залишається недостатньо вивченим. Метою статті є вивчення дискурсу прози Мердок у теоретико-історичному контексті, дослідження його основних маркерів, зокрема таких як рефлексія та діалогізм. Наш дискурс-аналіз спирається на якісну методологію, яка включає принципи історичної поетики, жанрології, рецептивної поетики, наратології, та теорії транзитивності. Отримані результати підтверджують ідею про те, що аналіз діалогів (розмов) при уважному перечитуванні текстів Мердок сприяє розумінню динамічної природи її філософської прози завдяки специфіці

складної взаємодії голосів у творах (романах, філософських діалогах). Отже, виявлено, що феномен універсального діалогізму в прозі Мердок видається якісно різноманітним: «діалогічний протагоніст», сюжетний діалогізм, діалоги з читачем, роздуми персонажів, численні дискусії з питань філософії, релігії, буття, моралі тощо. Загалом, рецептивні зв'язки філософських есе Мердок та її романів аналізуються в широкому контексті європейської літературно-філософської рефлексії.

Ключові слова: Айріс Мердок; філософський діалог; рефлексія; діалогізм; дискурсивні маркери; наратив.

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