

## A Study of Brian Moore's Hallucinatory Technique in *Fergus*

Pro . Dr. Ekbal Al-Jabbari

Zarqa University Faculty of Arts Department of English Language and Literature

### Abstract

Hallucinatory realism is a term that has been used in connection with the concept of magical realism in literature . Hallucinatory realism is more specific. It is defined as " a dream-state , where the imaginary universe seems concrete and believable" . *Fergus* (1970) is one of Brian Moore's novels characterized by innovation in the style of narration and plot structure . From Moore 's perspective , the traditional realistic approach and the modern consciousness method appear to be insufficient for presenting the full dimensions of the crises of an artist-hero in exile . Accordingly, he adopts the hallucinatory technique or Hallucinatory realism in the novel in which the actual world of the hero is inhabited by visiting ghosts and spirits of dead people from his past life in Ireland. The past impinges on the suffocating present not in forms of actual remembrances or recollections , but through the protagonist's imaginative recreation of it in terms of hallucination , which in turn highlights the true nature of the sacrifices in the artist's aesthetic talents and past heritage for the media, fame and publicity .

**Keywords:** Artist–Hero Conflict , Mass–Media , Hallucinatory Realism, Metaphysical Journey to the Past, Self-Redemption .

### Introduction

Hallucinatory realism is a term that has been used in connection with the concept of magical realism in literature Hallucinatory realism is more specific . It is defined as " a dream-state , where the imaginary universe seems concrete and believable ."<sup>1</sup>

*Fergus* (1970)<sup>2</sup> is a poignant novels written by the Irish –Canadian novelist Brian Moore (1921-1999)<sup>3</sup> about the artist's relation to the mass media in the contemporary . From Moore 's perspective , the traditional realistic approach and the modern consciousness method appear to be insufficient for presenting the full dimensions of the crises of an artist-hero in exile . Accordingly, he adopts the hallucinatory technique or Hallucinatory realism in the novel in which the actual world of the hero is inhabited by visiting ghosts and spirits of dead people from his past life in Ireland.

Moore believes that modern mass media can be a weapon of self- destruction in the artist's life . Thus , in his novel *Fergus* , he delineates the negative impact of the life of publicity and mass media on the central protagonist , who is a writer of Irish descent like himself . Following the path of many Irish writers before him, the thirty-nine years old Fergus James Madden leaves Ireland to follow his dreams of fame, fortune, and success in America. Moore uses the American wasteland , as a setting for the novel because in this particular part of the world people are obsessed with celebrity figures. They are known to be fanatic in their devotion to a hero worship to the degree that they conceive him as a guiding force, influencing their lives in all directions. Eventually, they treat him as their belonging, an additional collection or an ornament to beautify and color their superficial existence. The consequence of this attitude on the artist is amply devastating : He feels himself being domination by the public via the mass media's impact that his real self is annihilated and his talents are jeopardized in the process .

This paper studies Fergus's plight within the perspectives stated above , prior to his progression to a full understanding of the sacrifices he has made for the dream of being a legend or an idol , eternally worshiped by his fans, including the young and beautiful American girl , Dani Sinclair . Fergus's awakening in the novel occurs after experiencing a series of hallucinations about his former life in Ireland: The real world of the hero becomes a stage for a series of visiting ghosts of dead people from his past life in Ireland. The past impinges on the suffocating present not in the form of remembrance or recollection , but through the protagonist's imaginative recreation of it in terms of hallucination, i.e. imagining his actual world being inhabited by wandering ghosts and spirits of the dead on the beach , near his residence . This paper proposes that the hallucination technique depicts the artist –hero in the actual process of artistic creation, so that to highlight the nature of his sacrifice for the media . Ultimately, Fergus's hallucinatory expedition or sojourn to the past climaxes in the perception endowing his art with higher objectives than pursuing the subjective delusions that condemn him to be a prey for the mass media.

The paper is divided into five sections. Section one is the introduction that summarizes the main ideas and objectives of the study. The focus of section two is on Fergus's crises with the American girl, Dani Sinclair in California. Section three sheds light on the deceptive dimension of Fergus's relationship with the young heroine. Fergus's birth as a real artist will be the main core of analysis in section four. Section five is the conclusion that highlights the main findings of the paper.

## 2- Fergus's Morning Conflict with Dani Sinclair

The novel opens at a crucial moment in the hero's life when he proposes to his twenty -one- years old American girl -friend Dani Sinclair in the morning . She panics and imagines that undoubtedly her seemingly old lover is both naïve and daring in this request to marry him. Her illogical and cold mannered reaction to him overwhelms Fergus with an instant feeling of despair . However, at a glimpse , the problem may appear a case of misunderstanding, precipitated by the age difference between the two lovers. Moore establishes the fact that Fergus's crisis with Dani foreshadows his real moral and spiritual degeneration as an artist in exile.

Fergus Madden is a middle-aged Irish writer who lives in his isolated prosperous beach house in California. As is the case of a long line of Irish writers, he leaves his homeland to pursue the dream of realizing his artistic ambition in exile in the States. He perceives that the American land of freedom and opportunities is a fertile soil for the nourishment of his aesthetic cravings . He soon learns that the price of achieving his dream is too high and involves his self -identity and being. As Fergus emerges into a successful writer, known for his exceptional gifts of creating alive human beings in his books, the mass media interferes to manipulate his fame for its materialistic advantages. They start to forecast Fergus in the image of a god- like creator of miracles on the pages of his novels to heighten the people elevation of him. Moreover, working with people like Norman Redshields and Bernard Boweri from the Hollywood Production Company causes him to change his novels into film scripts in a manner to increase their profits. In due course, he feels that his aesthetic skills are under their merciless exploitations. Nonetheless, he appears so overwhelmed with his publicized image that he is blinded to the negative results of this propaganda mission on himself.

In due course, , Fergus' media implemented flashy image of himself becomes a substitute identity for him in exile. During this crucial period of transient in his life , Fergus conceives Dani Sinclair to be his mirror image , reflecting his unique and imminent celebrity identity and status for him . For this very reason, he has always thought that he has an iron grip on their relationship. He has never imagined that she will defy or refuse him for any reason , for she worships him as her idol. The opening scene of the novel proves the contrary to Fergus : He realizes that the girl , who is young enough to be his daughter, is the one who dominates their relationship and threatens to leave him floating in a void of anonymity and nothingness this morning:

"Look. Women want to be married," he told her ....

"Shit!" –

"What do you mean, shit?"

"What do I mean, shit?" Dani said. "I mean *shit!*"

Shit-shit-shit!" ( 16-17)

The above conversation between Fergus and Dani illustrates Moore's skillfulness in manipulating some seemingly simple linguistic vocabularies for the prospect of delivering a heightened image of the existing disparity between the hero and his young beloved. Above all, the word "woman" supposedly encompasses Fergus's status as an ordinary man who is asking a woman's hand for marriage. In this occasion, the word exhibits his innate obliviousness of this fact in his obsession with his media engendered god – like perception of himself. The word "woman" is also associated with maturity, which Dani proves entirely lacking in her appearances and mannerism. In retrospect, the word 'woman " exemplifies Fergus's utter blindness to Dani's reality. Likewise, the repetition of the word "shit" by Dani has several levels of interpretations. Dani insists on ending the conversation with Fergus by stating the word "shit " four times , each with different allegorical implication .The first time , she uses the word to allude to her reluctance , as a free young American girl , to be tied by any marriage commitments with him , or probably with any other man at this age. The second mention of this word symbolizes her utter carelessness about the future of their relationship together. The third "shit" is the most crucial one , for it indicates that, contrary to his imaging, she is no longer seeing him as a hero or overpowered with his celebrity status . In another word, her earlier pride in accompanying him has faded. The fourth "shit " refers - as in the case of the heroine Daisy Buchanan in F. Scott Fitzgerald's novel *The Great Gatsby* (1925 ) - to her personal carefree attitude to her life and environment as a whole . However, Dani's rejection of Fergus in the morning causes the first crack in his mirror image that marks a starting point of a stage of confusion in his life. He ponders that if he is neither the man nor the hero –artist whom she has admired, then who he is to her and, in retrospect , to his American fans altogether . When Dani leaves, Fergus has a series of apparitions. He imagines that people from his remote past in Ireland have arrived to rescue him from his present calamities . Fergus relives his past in the form of a willful imaginative recreation of it to verify to himself that what has been publicized about him remains unblemished by the unexpected grim occurrence of the day.

## 3- Fergus's Heightened Crises with the Heroine

The id, the ego , and the super-ego are the three parts of the psychic apparatus defined in Sigmund Freud's structural model of the human psyche . The interaction between the three concepts explains the way the human mind works.<sup>4</sup> Freud believes that the mind of a newborn child is completely "id-ridden" in the sense that "it is a mass of instinctive drives and impulses, and needs immediate self -gratification or satisfaction" <sup>5</sup>. Undoubtedly,

this viewpoint equates the id-ridden child within the heroine Dani Sinclair in *Fergus*. Dani's child-like personality is not only dispatched in her attitudes towards Fergus in the manner depicted earlier in the discussion. It is also ostensibly portrayed in her outward appearances :

When his girl left , Fergus wept. He hadn't been talking about  
Her specifically, he had just wanted to discuss . The situation . But  
she got up and went into the bathroom, where she kept her clothes.  
When she came out she wore a sweater and a very short skirt, and  
had tied a schoolgirl- bow in her long red hair. He knew he was too  
old for her. *She avoided his eyes* . (9)

Moore's compelling description of Dani's appearance is the touchstone for the revelation of several important features of her character. Symbolically, Dani's outward appearance catalyzes her faith in the own self-priority and carelessness about others. Her " very short skirt "and " her school girl bow" ( Ibid) are distinctive labels for her immature and child- like character which stirs doubts in her credibility as a suitable match for the prominent artist -creator , Fergus . In his friend Dick Fowler's apartment, Fergus recalls that, when they first met: "she and I were like children, giggling and making silly jokes." (115) Hence, her irresponsible approach to their relationship is rather acceptable and justifiable; she is too young and too inexperienced to commit herself to her old lover. Dani's provocative "long red hair", that she ties in a childish ponytail style, is another evidence of her immaturity . Indeed, the color "red" is always associated with passion. In line with the above -mentioned Freudian concepts , the color red is used as an emblem of the heroine's inclination to be driven by the instinct of self - gratification , rather than any moral or ethics . Dani's interest in appearances and her spiritual lacking are further magnified in her attachment to her "makeup- mirror"(90) . She keeps examining herself in a manner to reveal another psychological trauma in her personality ; namely her insecurity , due to her problematic relationship with her divorced mother . She states to Fergus, "I don't like her. She makes me ashamed. Then afterward, I hate myself for despising her... What right has I to despise her? I know what it is. I'm afraid maybe, in some way I'm like her ." (102) Dani appears to be accurate in her anticipation. Her mother, the eccentric and aging Dusty Sinclair, has always talked of her overflowing passion for the legend celebrity singer Frank Sinatra. This seems to influence Dani throughout her adolescence to the extent that she was instantly captured with Fergus's inflamed media persona.

Dani 's perception of Fergus as a replacement for the father figure, whom she has missed in her life , can be considered a possible motive in her attachment to him. In the Freudian terms stated earlier , she is probably unconsciously searching for the super ego, who while fulfills her basic needs and instincts , will also provides some parental direction and control to her meaningless existence . Accordingly , Fergus's claim in the morning has shattered all her expectations about her famous male- redeemer. His marriage proposal awakens her to the fact that he is not the god-like celebrity or the father figure she has imagined but an ordinary person who strives to bind her with the reality of marriage, having children and shouldering the responsibilities of a household. Such seemingly vigorous commitments are alien to Dani and stand in opposition to herself- seeking dreams in associating with him. Utterly indifferent to Fergus's wish , she decides to end her relationship with him: "She avoided his eyes. 'Dani?' he called, but deaf to him, she went out of the bedroom .... He tried to smile at her. She ignored his smile ." ( 9 ;17) This interesting short passage is an example of another significant feature of Moore's style in the novel. In an earlier quoted extract, we are made aware of his capacity for playing with words, or employing what was known in Shakespeare's time as puns. Here , Moore appears to be adopting the modern impressionistic technique of using colors , facial expressions ,and senses in delineating his character's mood and action .

It is important to note that Fergus's acquaintance with Dani occurs at a crucial period in his life. He was suffering from the strain of a broken marriage. He needed money to pay alimony to support his wife and child. He was also antagonized with the Hollywood producers' insistence on revising one of his novels to suit their own perspectives of film -making industry:

In the past year, his life seemed to have *become* some other  
person's story, a farcical tragedy or tragic farce from which  
he was trying to emerge and start a new life with Dani . But  
his hope for a new life had been precisely the cause of this  
morning's fight with her.... (16)

Dani epitomizes Fergus's last chance for self- resurrection. He perceives that Dani alone has the power to aid his self- redemption. Through her he can revive his lost youth and in this way he can relives his life all over from the beginning and release himself from his domination by the media and the vulgarity of his existence. He tries to pose some materialistic temptations to persuade her to stay with him and, consequently, support him in his odyssey to the past: "... he had talked of taking her abroad to show her all those places she had never seen – London, Rome, Stockholm, Dublin, and, of course, Paris.... He knew was too old for her ." ( 16 -17) When Fergus fails in his effort to convince her to settle down with him, he suggests the prospect of marriage to her. Her

shocking reaction prompts his realization that Dani , like Redshilds and Bawori ,and all those whom he has known or met in American, are unable to appreciate the human behind the writer .They all embrace the media made impression of him, at the cost of ignoring his innate humanity . Like the heroine of Moore's novel *The Mangan Inheritance*, he *begins* to ponder, "who among this audience really knew "(79) Fergus , the man. He has crucified the man and the human for the partial media projected image of him. It is about time for him to transcend this image, for it maps the distressing withering of his self and artistry .

#### 4- Fergus's Hallucinatory Journey to the Past

Fergus's morning's experiences with Dani , exacerbate his sense of loneliness in his secluded Californian beach house that becomes a stage for a series of hallucinations about seeing apparitions of his own dead parents, brothers and sisters and relatives from his past life in Ireland : " But he is not like everyone else . His past has risen up this morning , vivid , uncontrollable , shouldering into his present ." (38 ) At this point, the description of these hallucinations as "vivid " and " uncontrollable" advocates the media projected image of his uniqueness as an artist . Fergus consciously wills the visitations of these people from his past and shares imaginary conversations with them in the hope of finding some remedy for his present calamities .

However , Fergus's first hallucination leads to his encounter with the ghost of his mother "sitting at the far end of the terrace" and wearing *the "flowered dress"*, which "she had often used for housework ." (13) The meeting overwhelms him with a deep sense of nostalgia for the warmth of his former family life in Ireland. He remembers how his loving mother used to reconcile between him and his domineering father <sup>6</sup>: "When she saw Fergus looking at her she crinkled up the skin at the corners of her eyes and smiled as though trying to placate him ." (Ibid) He also notices that this particular visitation of his mother reveals signs of utter contentment and happiness that probably spring from her selfless dedication to her family . Yet in another vision she reappears "wearing her *black cloche hat* [and] carrying two prayer books ." (35 ) Fergus hears her asking his father, doctor James Fadden, to catch the eleven o'clock mass, for it is a holiday of obligation. This vision illuminates another crucial aspect of his mother's integrity as a woman .He remembers her being a devout Catholic believer. Eventually , he starts to compare between her and Dani's shallow and selfish mother. The juxtaposition between these women renders his painful realization of another significant waste in his life ; that is sacrificing his rich past heritage for a life of triviality and appearance in the States . Significantly , Fergus's imaginative meeting with the phantom of his deceased mother engenders his appreciation of the Irish way of devotion to parental responsibilities and faith , when compared to the reality of the shallowness of parents and people in the States<sup>7</sup>:

Dani and Mrs. Sinclair seemed improbable characters in  
a wide screen color film of American life....His mother and  
Kate he had seen ,smelled and sensed with the special strong perceptions of a very  
young child . (98)

The turning point in Fergus's encounter with the apparition of his mother occurs when she precipitates his consciousness of the adulterous nature of his relationship with Dani, which is considered a grave sin within the perspectives of Irish Catholicism:" How can I live a life with Dani? he wondered, if my mother keeps coming into the room ." (38) His consciousness of this fact results in the revelation of the real cause of his conflicts in Ireland being not only his repressive father but also the Catholic teachings , that hinder individuals' spontaneous consummation of passion. Under these circumstances, he left Ireland and discarded his former faith to escape its web of victimization and paralyzes. Fergus's complicated feelings of guilt and doubt at these realizations prompt his visualization ,this time, of Aunt Mary sleeping in the lower bunk of his own bedroom:

Although she was in bed and under the blankets, she seemed fully clothed , wearing a black dress fastened at the neck by a row of small octagonal jet buttons , the sort of dress she wore in the years she lived with Fergus' parents .He remembered those little buttons; he used to pull them when she took him on her knee to read him a story. ( 38 )

Unlike his mother, the ghost of his dead Aunt appears "fully clothed" in an intricate "black dress" . The black is the color of mourning and Moore's use of it endorses Fergus's memories of her unhappy life with her mad husband , who died in an asylum. In a typical impressionistic manner, the color black reflects the dark side of life in Ireland , displayed in the insanity of aunt Mary's sensitive husband and his following tragic death . He remembers him to be like himself a rebellious person against the austerity of Irish environment. To save himself from the fate befallen aunt Mary's husband, he chooses to live in self- exile from Ireland . His conversation with his Aunt, in due course, transcends this gloomy vision about life in Ireland. Like the heroine of Moore first novel *The Lonely Passion of Judith Hearne*(1955) she informs Fergus , her Catholic faith has sustained her during the crises of isolation and loneliness, following the death of her beloved husband .When Fergus declares that her life is a waste in Ireland she reiterates:

Waste, what's a waste about it ? I had my life ,you were the  
funny *wee* articles, the four of you. God is good, Fergus. Yes,  
God is good. What I pray for is to see us all together again, someday ,

the whole Fadden family, the way we once were... all of us reunited in heaven in the sight of Almighty God. Yes, and God willing, we will be. (42)

The next person whom Fergus conjures up in this visual and hallucinatory odyssey to the past is his sister Maeve. In actuality Maeve is forty-three years old and lives with her family in Ireland. He wishes to recall her because she is the one ,amongst all his brothers and sisters, who understands him .He contemplates that "...the real Maeve is not a ghost; she is alive at this very moment in the town of Dundalk in Ireland, probably driving her Mini to the parochial school to pick up two of her four children ." (50) The Maeve whom Fergus materializes, eating a plum on the beach in California, is aged sixteen and wearing a school uniform and a school badge, showing "a heart, a *cross*, and a wreath of thorns ." (49) Her recollected image is almost similar to that of Dani's in her "short skirt" and a "schoolgirl- bow" in the opening chapter .The difference is that his sister's uniform is distinguished by the school badge that bears signs of conformity to her world ,in spite of its suffocating rigidity . However, the contrast between these two girls highlights Dani's earlier stated superficiality when compared to Maeve's rich and responsible character .Maeve's personality is surpassingly embodied in her typical Irish name. In the color spectrum, mauve stands for the unbiased and calm natured people .In the novel, it is used to its literal dictionary meaning to symbolize the intoxication of life in Ireland. Now Fergus discovers that his sister's actual worth stems from her moral and ethical complacencies with the demands of her Catholic faith and environment. In retrospect, Maeve becomes a means for delineating Fergus's short- sightedness in seeking to be rescued through his shallow American sweet- heart Dani. Moreover, the "heart ", the "cross" and the "wreath of thorns " are symbols of Irish culture. Maeve's devotion and acceptance of them as part of who she is in the present and the future bring into Fergus 's focus his naivety in denouncing his glorious past to become his " own God " in an alien culture . She tells Fergus, prior her departure:

Would you listen to the wee tin god?" Maeve said. "Hey, can I have some of this cheese?"... "If you died this minute, I would cease to exist for you. In that sense, I'm your invention. But, in fact, I would still exist. Heaven depends on your trouble is, you can't be sure of anything. You have no laws, no rules, and no spiritual life at all. You have to make up your own rules of conduct. You have to become your own wee ruler, and found your own wee religion. You are your own God ." (50-51)

Significantly , Fergus's deliberate invocation of the image of the adolescent Maeve constitutes a serious haul in his metaphysical expedition to the past . All the dead persons whom he has invented and conversed appear as mere ghosts or spirits seen in forms of hallucinations . His sister Maeve is recreated at an age of his choice to contrast her with Dani . She appears to him eating a fresh plum on the beach , near his house . This image of the alive Maeve subsides into Fergus's perception that he is indeed ,an elevated and superior writer with an extraordinary imaginative power to create real human beings in the manner , the time and the place he wishes . He outstandingly confirms to Maeve : " I'm the one who imagines you there, eating that plum right now. At the moment, you're my ,the invention ." (50) Henceforth , he should not depend on the mass media and publicity to enforce his image ,at the cost of their merciless crucifixion of his aesthetic gifts .

An important step in Fergus's self – awareness and transition occurs when he suddenly observes Dani's mother conversing with the ghost of his dead artist friend, Paddy Donlon, who arrives on the same problematic day in Fergus's life. In her stage-like approach, Mrs. Sinclair seems to inform Donlon about her need of some minor roles to console her in her old age. The scene intensifies Fergus's earlier perception of her superficiality and indifference to Dani .His frustration incites the vision of his young sister ,Kathleen, waiting for her turn, together with her other sisters and brothers, to kiss her father ,who occupied a central chair in their living room to indicate his authority . He suddenly becomes conscious of the fact that although his sister Kathleen belongs to the generation of suppressed adolescents in Ireland, yet her situation is better than her contemporary American counterpart. Unlike Katherine , Dani is spoiled by too much freedom ,parental ignorance and lack of guidance in her life . This has made her vulnerable to be taken advantage of by an old "Sugar Daddy" (147) like himself . Fergus speculates that she was "vulnerable, unprotected. What helps was he? Couldn't even protect himself ." ( 129)

Fergus's knowledge of the nature of his abuse of Dani moves him to search for other occasions in which he has exploited women for his personal gratifications . In his fantasy world , he imagines Mrs. Edna Findlater. She sparks the recollection of a humiliating adolescent experience when he used to feast his eyes through a bathroom window on her naked body . For the first time in his life , he penetrates into the reality of his corruption that challenges his image of self-perfection and legibility for Dani. The importance of Fergus's reminiscence of his conduct with Mrs. Findlater's resides in rendering a wave of flashback into the time when he was a young adolescent boy ,at the same age as Dani . While he is at the peak of his new ordeal ,Fergus hears Dani crying in the kitchen . Her crying sounds contribute to his understanding of the prevailing fact that engenders his ultimate reconciliation with his own father and his past life in Ireland . Dani's plight with her mother makes him aware of the existence of deep inherited emotional ties that bind between parents and their offspring, despite all differences between them :

He thought of Dani's surprising tears and looked into the kitchen, where mother and daughter stood, busy at the efficient sinks, handsome, red-haired women, a personification of the American way. Affectionate, almost sisterly in their bright play clothes. Yet Dusty can make Dani weep, Dani who never weeps. Why? Because parents form the grammar of our emotions. As mine have, Fergus thought, turning away from this pretty picture, this world so different from the old worlds he had known. (102)

Dani's attitude in the kitchen prompts Fergus's acceptance of the undeniable age gap which hinders proper understanding between them: "No matter how often he told her, there was no way she could really understand" (p.108). Accordingly, he acknowledges his selfishness in manipulating this reckless young girl, for maintaining his image of fame and glory, instead of shrouding her with his compassion and fatherly protection:

Dani appeared outside the playhouse, searching for him over by the bougainvillea bushes. Seen through the playhouse window, she seemed, not the girl who had been close to tears half an hour ago, but a stranger; there was something very childish about her, seen through the window.... She looked far younger than her years, so young that if he touched her he might be arrested for contributing to the delinquency of a minor. (108-109)

Fergus's guilt-stricken consciousness towards Dani leads him to envision three women preparing for a birthday celebration on the beach. These women are his ex-wife Margaret, his daughter Lisa and the first woman he loved, Sophie Lavery. The episode of his encounter with them is led by his younger self. They appear together to remind him of his other deadly sins in the past, starting from forgetting his moral duties as a father towards his daughter Lisa to being an irresponsible husband to his ex-wife Margaret and an indifferent lover to his former sweet-heart, Sophie. There is also the drama of Elaine Rosen: Fergus discovers that he may well have succeeded in drawing some sadistic response from her. Fergus's self-demeaning attitudes towards these women bring into a clear focus his deceitfulness and degeneration as a man and as an artist. He conceives that he has been so involved in manipulating these women from his past and present for the prime objective of imposing his chauvinistic male supremacy that he fails to comprehend his responsibility towards his art. He has never considered using it to alleviate, at least, female sufferings, whether in America or back home in Ireland. For this reason, he has metamorphosed into a void and worthless image of an artist, who – as his sister Maeve informs him in one of his hallucinations – will soon be forgotten after his death, for there is nothing in his art to endow it with significance to immortalize him. Fergus's memories of these thwarting experiences with women precipitate his intuitive sympathy with Dani. He decides to relieve her from the burden of this morning's marriage proposal. It is arguable that the incident in which he imagines himself a chivalric hero rescuing an unknown girl – who could be Dani – from a savage crowd is a clue to his desire for repentance.

Ultimately, Fergus's understanding of the grave sacrifices he has made in the aesthetics of his art climaxes in his birth as a real artist who learns that the worth of his artistic achievement springs from its dedication to causes other than satisfying the media and seeking self-elevation. His visionary hallucinations substantiate the truth that his artistic talents and creativity are everlasting gifts. They will never be lost or diminished unless he adapts them to mere selfish obsessions. Ostensibly, these women from his remote past are present this afternoon on the beach to celebrate the birth of the true artist, Fergus Fadden. His birth is paralleled to that of Joyce's hero, Stephen Dedalus. Stephen's transition into an artist craving for aesthetic beauty also occurs in the instance of observing some women, while wandering on the beach. In both cases, this marked moment of the birth of the real artist adds the final touch to their portraits. Henceforth, Moore's novel *Fergus* can be an emblem or a continuation of James Joyce's semi-autobiographical masterpiece, *The Portrait of the Artist as a Young Man* (1920). The difference between these works is that the portrait of Joyce's hero reaches its completion at a sudden moment of epiphany which exacerbates the need to realize his artistic ambition in a foreign place beyond Ireland. Moore's novel, *Fergus*, traces his interest in portraying the various facets of an artist's struggle to sustain himself and the essentials of art, while living in exile. Thus, both novels can be viewed as the two faces of the same coin: while Moore's novel deciphers into the true nature of the crises of an artist in exile, James's portrait depicts the artist – hero's antagonizing struggle in Ireland.

## 5- Conclusions

Brian Moore is a well-known writer of realism. But in his novel *Fergus* he seems to digress from the norm of traditional realism of writing into experimenting with presenting a hallucinatory kind of reality in which the actual world of the central character is inhabited by visiting ghosts of dead people from his past life in Ireland. Moore's purpose in using the hallucinatory process in the novel is multidimensional. In the first instance, it helps to create a pattern of parallelism and contrasts between characters, events, and values in the very structure of the novel. As illustrated in the paper, the employment of the hallucinatory discourse proves to be vital for the

scheme of the hero's full self- discovery and radical transformation at the end of the novel . Fergus's spontaneous envisioning of the apparitions from his past in terms of hallucination and contrasting them with the few living characters from his contemporary world ,during his Mrs. Dalloway<sup>8</sup> like twenty –four –hours ordeal ,enhance his understanding of the fact that his potential creative talents are not diminished or extinguished by the mass media interference. The fact that he can invoke the apparitions of his dead parents, sisters , friends and relatives any time he desires is an evidence of the survival of these innate aesthetic gifts within .

Moore's resort to the hallucinatory framework in the novel is essential in transcending the time barrier between the past and the present for the establishment of hero's progression toward ultimate reconciliation with his parents and his former conflicts in Ireland . From this perspective, we can also conclude that Fergus's story is a fictionalization of Moore own nostalgia for his parents' world and the warmth of his past life in Northern Ireland . Moore believes that the artist can never vindicate his past legacies in exile .He writes in his short story "*Preliminary Pages for a Work of Revenge* " (1961 ) : "No other postmark can compete in authority with the place of one's birth. It is what we fled : it may , at any time , reach up to claim us . "(58) He affirms to his interviewer Donald Cameron that the real world is the place "in which our parents and relatives still live ." He adds that he is " anxious to preserve those strong links with real world ".<sup>9</sup> Finally , Fergus's hallucinatory dialogues with the women of his past seem to imply the issue of the female intimidation in Irish culture : Women appear to be the ones who pay the severe price of the epidemic ailing of their society . Thus, Moore's experimentation with the realm of hallucination technique in *Fergus* wins him the reputation for being one of the first- rate writers in the twentieth century<sup>10</sup> .

#### Notes

- 1- [https://en.wikipedia.org/wiki/Hallucinatory\\_realism](https://en.wikipedia.org/wiki/Hallucinatory_realism).
2. Brian Moore. *Fergus*. London : Triad/Granada, 1983. All references in the paper will be from this edition.
- 3-See Hallvard Dahlie , "Brian Moore: Biocritical Essay", *Special Collections* , 1-13 .
- 4- N. R Carlson ,*Personality. Psychology: The Science Of Behaviour* , 453 .
- 5- "Id, Ego and Super-Ego " From Wikipedia , the free encyclopedia.
- 6-In his interview with John Graham, Moore states: "If there is any real character in it (*Fergus*), it is probably my own father, so it contains something of my relationship with my parents", *The Writer's Voice* , 67.
- 7-For details see Jeanne Flood, *Brian Moore*, pp.82-83. See also Kerry McSweeney, "Four Contemporary Novelists " 55 -99.
- 8-Mrs. Dalloway is the heroine of Virginia Woolf's novel *Mrs. Dalloway* , 1925.
- 9- Donald Cameron , "Brian Moore " , *Conversation with Canadian Novelists*, 75.
- 10- Moore is considered by Graham Green as one of the " favorite living novelist "of the century . See Hallvard Dahlie , "Brian Moore: Biocritical Essay", *Special Collections*, 13.

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