

The Impact of Money Matters on The Characters In Muriel Spark's Novel The Ballad of Peckham Rye

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Abstract

Money matters exert a considerable influence on man's life-style, social rank and his relationship with other people. This paper aims at exploring the impact of money matters on the characters' inner feelings, social status, and personal relationships in Muriel Spark's modern novel *The Ballad Of Peckham Rye*. This paper aspires to show that Spark's subtle portrayal of characters reveals the dominance of money matters over human and social relationships.

Muriel Spark (1918-2006) is a modern Scottish novelist whose wit and detached sense of humour has brought her prolific body of both popular and critical acclaim. Spark is interested not in building suspense but in exploring the moral significance of the characters' actions. In addition, she chooses to depict the characters in her novels as individuals rather than as types; and she believes that it is the artist's job to reveal the truth about the characters . Thus, Spark exposes the weaknesses and moral corruption of the characters as they confront with the reality of their existence. In an interview broadcasted by the B. B.C, Spark explains that there is a truth or a serious theme behind her fictional works and characters:

I don't claim that my novels are truth . . . I claim that they are fiction, out of which a kind of truth emerges. . . because I am interested in truth-absolute truth. . . there is a metaphorical truth and a moral truth¹.

The target of Muriel Spark in her fifth novel *The Ballad Of Peckham Rye (1960)* is the impact of money matters on the characters' inner feelings, as well as on their social and personal relationships. Most of the characters in this novel, in my view, sacrifice their personal happiness for financial and social advantages. Although Spark's novel depicts a narrow modern industrial society in Peckham Rye, her characters are from diverse social classes. In this novel Spark criticizes the negative impact of the characters' obsession with money matters which can often undo a small community. The critic MacGillivrey asserts that "In *The Ballad Of Peckham Rye*, Peckham is a materialistic place with no visible religion on offer²."

The title of the novel refers to the recollections and ballad-like retelling by Peckham Rye's inhabitants of Humphrey Place's jilting of Dixie Morse at their wedding. His immoral behaviour and several related events in the lives of other characters are assumed to be a result of his recent association with Dougal Douglas,

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a Scottish man, who has since left Peckham Rye. The novel starts with Humphrey Place's reappearance at Dixie's house a few weeks after their aborted wedding. Yet, Dixie's mother turns Humphrey away and she slams the door in his face. The reappearance of the bridegroom becomes the talk of the town in Peckham Rye, a small London suburb.

Notably, money matters dominate the lives of the characters in this novel on two interrelated levels: the personal level, and the social level. On the personal level money matters exercise an important influence on the personal relationships of the characters particularly Dixie and her stepbrother Leslie. First of all, money matters have a great impact on the relationship between Dixie Morse and her fiancé Humphrey Place. The jilted bride Dixie, a seventeen years old girl, is the daughter of an American enlisted soldier. She works in the typing pool of the small firm of Meadows, Meade, and Grindley, manufacturers of nylon textiles, in Peckham. Although her fiancé Humphrey Place has a good job as a refrigerator engineer of Freeze-eezy's, Dixie is obsessed with money matters. She thriftily saves all her money to get married with an eye to have a big wedding, a model dress, and a well-furnished model bungalow house. Throughout the novel Spark criticizes Dixie's obsession with money matters at the expense of her fiancé's feelings and her own personal happiness and enjoyment. After Humphrey is sent away from the door of Dixie's house, in chapter one of the novel, Dixie "scrutinized her savings book. As she counted . . . to the rhythm of 'Pickin'a Chicken', which tune she hummed³."

Just as Dixie has become engaged to marry Humphrey, Dougal Douglas joins the firm of Meadows, Meade, and Grindley in chapter two of the novel. Dougal, the protagonist of this novel, is a twenty-three years old Scottish man who has got his M.A. degree from Edinburgh College; and he is a crippled man as his right shoulder is highly crooked by nature. Dougal's job as an Arts man is to make a human research to "bring vision into the lives of the workers⁴", to decrease absenteeism and to speed up output. He also takes a similar job in the rival industrial firm of Drover Willis. Yet, Dougal encourages the workers to take days off to rest and to have fun; and as a result absenteeism has increased eight percent in the six weeks during which Dougal has been working in the firms. He often serves as Spark's mouthpiece who voices her bitter criticism of human manners and the increasing materialistic concerns of the modern age in general.

Dougal becomes the friend and confidant of Humphrey Place whose room is below Dougal's at Miss Frierne's lodging house; and they often sit up late talking. In chapter three of the novel, Humphrey complains to Dougal about Dixie's decision to go out with Humphrey only one night a week so that Humphrey can save up. Dougal thinks that "Avarice . . . must be her fatal flaw. We all have a fatal flaw⁵." Mavis, Dixie's mother, advises her daughter to enjoy her life in a romantic way instead of saving every penny in the bank. She suggests that Dixie and her fiancé go to the pictures to enjoy themselves "But you didn't go to the

pictures, I bet. Saving and pinching to get married, you're losing the best time of your life⁶." Humphrey agrees with Mavis; but Dixie stubbornly holds to her saving plan. Dixie wants to secure a good social position in society regardless of her fiancé's feelings and her own personal happiness. Mavis feels it is sad that her daughter is so devoid of fun at her young age. Ironically, Mavis's life and her personal ideas are sharply contrasted with her daughter's. When Humphrey invites Dougal to tea at Dixie's house, in chapter three, Mavis shows Dougal three large press cuttings with large photographs of Mavis boarding an ocean liner in 1942 during her first marriage to Glub Morse, Dixie's father. Dougal tells Dixie that "Anyone can see your mother's had a romantic life⁷."

In chapter four of the novel, behind the hedge of the Old English garden in the Rye, Dixie spoils a romantic Saturday night with Humphrey by talking about money matters. Her excessive concern with, and worry about, money matters has a negative effect on her relationship with her fiancé. Her behaviour reveals her indifference to her fiancé's feelings as she spends the night in talking enviously about Connie Weedon's increment in salary. She is dissatisfied at not getting her increment for which she has to wait till August. Connie is the daughter of the Personnel manager of the firm of Meadows, Meade, and Grindley; and she has been working in the typing pool six months longer than Dixie has. Dixie tells Humphrey "That fifteen shillings less tax that's due to me . . . could have gone in the bank. If it's due to her it's due to me. Fair's fair⁸." In addition, Humphrey's suggestion that they get married Saturday week does not appeal to Dixie because she wants to have enough money to buy a spin-dryer. Humphrey thinks that Dixie's obsession with money matters has made her emotionless "It's all this saving up to get married and looking to the lolly [money] all the time, . . . It stands to reason, it's only psychological⁹."

Furthermore, Miss Coverdale tells Dougal in chapter seven of the novel about Dixie's evening job which affects her work in the firm. Dixie works as a usherette at the Regal from six-thirty to ten-thirty to make extra money for her wedding savings. Miss Coverdale, the head of the typing pool in the firm, thinks that Dixie is "killing herself . . . that's what she is, for money¹⁰." Miss Coverdale complains about Dixie's second job which makes her come to the pool very tired and unfit for work; and as a result Dixie makes many typing mistakes because she does not get enough sleep. At Miss Frierne's, Humphrey complains to Dougal about Dixie's evening job which allows him time to see her only Saturday nights:

And she won't think of taking one day off of her holidays this year on account of the honeymoon in September. It's nothing but save, save, save. You'd think I wasn't earning good money the way she goes on¹¹.

Dougal tells Humphrey that he personally would not marry a girl like Dixie.

He advises Humphrey to leave Dixie and to find another girl as a wife because of Dixie's obsession with money matters. Dougal ridicules the wedding procedure acting as a bridegroom who refuses to marry the bride. Humphrey is amused and he laughs at Dougal's mockery; but he insists on marrying Dixie. The critic Malkoff, who emphasizes this point, describes Dixie as "the penny-pinching, materialistic Dixie," whose marriage to Humphrey would "deprive him of all spiritual freedom¹²."

It is noteworthy in this respect that Spark uses ridicule in this novel as a narrative method to expose the weaknesses and foibles of her characters; to add a comic element to the grim events of the novel; and to establish an ironic distance. In her 1971 speech "The Desegregation of Art," Spark states that "Ridicule is the only honourable weapon we [modern novelists] have left¹³." Thus, Dougal's mimicry and mockery of serious situations in the novel reveals Spark's insight into human manners, social classes, as well as materialistic pursuits. Spark tries to make fun of the situation to criticize the characters' behaviour in a comic way.

In chapter eight of the novel, in addition, Mavis criticizes her daughter's behavior with respect to her evening job. Unlike her daughter, Mavis used to enjoy her time and to go out with the boys dancing every night when she turned seventeen or eighteen years old. She tells Humphrey, who has been waiting for Dixie for two hours, that "You wouldn't have caught me doing no evening work for a bit of money. And there aren't so many boys willing to sit round waiting like you. She'll learn when it's too late¹⁴." When Dixie comes home at half-past eleven, she suggests to Humphrey to do overtime work to get extra money for their wedding. Humphrey refuses to do overtime; and he promises to get her the model bungalow house she wants. Shortly after her arrival home, Dixie goes to bed because she feels too tired to spend much time with her fiancé. So, Dixie's evening job enables her to get more money; but at the expense of her comfort, happiness, and her fiancé's feelings. She does not realize that she leads a dull and tedious life devoid of fun, joy, and emotions due to her obsession with money matters. This obsession also influences Dixie's personal life particularly her relationship with her fiancé who eventually jilts her at the altar on their wedding day. Arthur Crewe, Dixie's stepfather, tells Humphrey next day how broken-hearted Dixie has felt. Dixie blames Dougal, rather than herself, for Humphrey's immoral behaviour at the wedding. However, Humphrey makes it up with Dixie; and the novel ends with the marriage of Humphrey and Dixie two months after their original wedding.

On the personal level, moreover, Spark criticizes Dixie's stepbrother Leslie who is likewise obsessed with money matters. He is presented as a blackmailer who takes advantage of the secrets that other people hide to get money. Thus, his relationship with other characters, particularly Dixie and Dougal, is primarily based on blackmail and money matters. Leslie Crewe is a middle-class mischievous, defiant, and spoilt thirteen years old boy. He is the son of the manager of Beverly Hills Outfitters at Brixton; and he is a member of the youth club which is often

engaged in mischievous actions. First of all, Dixie's relationship with her stepbrother is based on blackmail and money matters. She pays him five shillings every Saturday night, which she spends with Humphrey, to cover up for her coming home late and to keep the secret from the family. In chapter four of the novel Dixie complains to Humphrey about her stepbrother's blackmail "I think it should be three shillings weeks when I don't stop out all night. But he's greedy, Leslie is¹⁵." Ironically, Mavis thinks that Dixie gives money to Leslie out of pity and kindness; and she thinks that her son's fondness for money is characteristic of all people. However, Arthur Crewe thinks that both Leslie and Dixie are obsessed with money matters. He realizes that "The boy's ruined. He's money mad¹⁶"; and he is worried about Leslie's companions after school hours. Yet, Leslie's parents cannot keep control over him; and as a result they do not know where Leslie goes or whom he spends his time with.

Actually, Leslie is involved with a criminal gang whose meeting place is the Elephant's pub. The climax of the novel takes place when Dougal is blackmailed by ,and becomes the target of ,a gang which consists of the electrician Trevor Lomans, the teenager Collie Gould, and Leslie Crewe. Thus, Leslie's relationship with Dougal is based on blackmail. Leslie blackmails Dougal when he discovers that Dougal works as an Arts man, under different names, for two rival industrial firms in Peckham at the same time namely Meadows, Meade, and Grindley and Drover Willis's. In chapter six of the novel, Dougal tells Nelly Mahone, a sixty-four year poor tramp, that he has paid Leslie a pound ,then thirty bob, and recently Leslie is asking for five quid a week to keep Dougal's secret. Dougal pays Nelly ten quid to follow Leslie and his gang as she goes out on her rounds proclaiming from the Holy Scripture. Dougal does not want to give up one of his jobs just to get rid of a thirteen-year- old blackmailer "And here's me. . . willing to do three, four, five men's jobs, and I get blackmailed on ground of false pretences¹⁷." To restore his stolen notebooks and to get rid of the blackmailers Leslie and his gang, Dougal fabricates a lie that he is a paid spy working for the police to investigate criminal actions in the industrial life in Peckham. Dougal's tricky plan succeeds and his notebooks are returned. Yet, the gang spread the news that Dougal is a paid police spy all over Peckham; and Dougal is forced to leave Peckham. By the end of the novel, Leslie's criminal actions are made public and he is put on probation for robbing a till. Therefore, neither Dixie nor her stepbrother could realize the negative impact of their obsession with money matters on their lives and future.

Notably, money matters are also influential on the social level. Money matters give the characters social respectability, pride, social status as well as financial advantages in society. Thus, in this novel many characters give up personal happiness for financial and social ends such as Mr Druce, Miss Coverdale, Mr Weedon, and Miss Friene. First of all, Mr Vincent Druce's emotional dilemma results from his preoccupation with money matters and social status at the expense

of his own personal happiness. He is an upper-class man who works as the managing director of the firm of Meadows, Meade, and Grindley; and he leads a miserable married life. In chapter three of the novel Miss Coverdale thinks it is immoral for Mr Druce to live with a wife who no longer appeals to him because Mrs Druce is a wife in name only. She tells Dougal “How they bring themselves to go on living together I don’t know... There’s no feeling between them. It’s immoral¹⁸.” In chapter five of the novel Mr Druce confesses to Dougal his personal inner feelings. Mr Druce is unhappy in his life because Mrs Druce “is not a wife in any real sense of the word.” They have nothing in common and there is no love, respect, or understanding between them although they have been married for thirty two years ever since Mr Druce was a travelling salesman in rayon. In addition, they have not spoken to each other for five years; and Mr Druce communicates with his wife by writing notes. Yet, Mr Druce continues to live with his wife due to money matters and social interests. Dougal makes two suggestions to Mr Druce to end his sufferings: either Mr Druce makes up with his wife or he separates from her for a while. Mr Druce refuses both suggestions because he cannot “psychologically” bring himself to make up with his wife; and at the same time he cannot leave her¹⁹. Dougal infers that money matters and social interests prevent Mr Druce from leaving his wife. Mr Druce admits to Dougal that his wife has got money and social status; and there are business, money, and social advantages that he gets from his marriage to Mrs Druce. Mr Druce says that “There are interests in vital concerns which we both share. . . Mrs Druce and I²⁰.” Dougal tells Mr Druce that his wife would not let him leave her because of the money and the information she holds against him. Confronted with the truth, Mr Druce lays his head on his desk and cries. Dougal expresses his sympathy with Mr Druce’s situation. He also encourages Mr Druce to cry to relieve his sufferings “Does you good... a wee greet. A hundred years ago all chaps used to cry regardless²¹.” Thus, Mr Druce sacrifices his personal happiness to money and social interests; and this will lead to his tragic end. By the end of the novel Mr Druce loses everything as the police arrest him for murdering Miss Coverdale with a corkscrew.

On a similar social level, in addition, Miss Merle Coverdale’s life is greatly influenced by money matters. She is a thirty- seven years old upper-working class woman who works as the head of the typing pool at the firm of Meadows, Meade and Grindley. In chapter three of the novel Miss Coverdale discloses to Dougal, who becomes her friend and confidant, her six- year love affair with her employer Mr Druce. Like Mr Druce, Miss Coverdale’s misery is largely ascribed to financial and social interests. She realizes that she leads a miserable life due to her immoral affair with a married man whom she has fallen out of love with. She cries as she feels that she is “living a lie²².”

In chapter seven of the novel Miss Coverdale accompanies Dougal in a walk across the Rye during which she gives vent to her inner feelings. She does not want

to discontinue her affair with Mr Druce because of the financial and social advantages that this affair offers her. Her parents are “too possessive” and they only want to brag about her high social position as the head of the pool at the firm regardless of her feelings²³. Dougal advises her to get another job and to refuse to see Mr Druce anymore. Although she leads a miserable life, Miss Coverdale refuses to sacrifice her high position in the firm which gives her enough money to keep her flat as well as the allowance that Mr Druce gives her for her flat. In addition, she does not want to get another job with a lower social position. Her position as the head of the typing pool gives her social respectability, pride, and a good social status in Peckham. She tells Dougal that “after being head of the pool... I couldn’t. I’ve got to think of my pride. And there’s the upkeep of my flat. Mr Druce puts a bit towards it²⁴.” When Dougal predicts that Mr Druce will lose his job in three months, Miss Coverdale feels worried about the money for her flat. Thus, she is only concerned about money matters regardless of Mr Druce’s future or feelings.

However, she feels that she would either have a nervous breakdown or she would commit suicide to get rid of her miserable life “I’ve got a rotten life. Sometimes I think I’ll swallow a bottle of aspirins²⁵.” Dougal treats the situation lightly; and he tells her “That doesn’t work. . . It only makes you ill. And the very thought of illness is abhorrent to me²⁶.” Significantly, Spark uses Dougal’s frivolous remarks and behaviour to add an ironic twist to the situation and to imply her criticism of Miss Coverdale’s behaviour who prefers to live miserably rather than give up the money and social position she has; and this would lead to her tragic end. Thus, laughter and tears intermix in this scene as Dougal performs a dancer’s pirouette and his antics to amuse Miss Coverdale who has been crying during the walk.

Miss Coverdale visits Dougal, in chapter eight of the novel, in his room at Miss Frierne’s to talk about her troubles. She feels upset because of Mr Druce’s decision to leave the country for good as he thinks Dougal has been spying on him. Realizing that Miss Coverdale does not love him, Mr Druce refuses to take her with him. She wants to accompany Mr Druce although she hates him. She is worried about her future without Mr Druce’s financial help and the high position in the firm. To calm her emotions, Dougal asks Miss Coverdale to type for him some story he is writing. In her flat in chapter nine of the novel, Mr Druce accuses Miss Coverdale of cooperating with Dougal in spying on him to the police because she types for Dougal his so-called police reports every Tuesday and every Friday night. Actually, Miss Coverdale types for Dougal the autobiography he is ghost-writing for Miss Cheeseman, a retired singer and actress. She weeps and denies Mr Druce’s accusations; but he does not believe her. In a fit of anger and madness, Mr Druce stabs Miss Coverdale’s long neck nine times with a corkscrew; and then he goes home to his wife. As Dougal has been leaving Peckham, a police man tells him that they have arrested Mr Druce in connexion with Miss Coverdale’s murder.

The burning food on the gas made Miss Coverdale's neighbours think that the flat was on fire. So, they have broken in; and they found out Miss Coverdale's dead body.

Socially , in addition, money matters influence Mr Weedin's life . He is a middle-class old and sick man who works as the Personnel Manager of the firm of Meadows, Meade, and Grindley. Although Mr Weedin hates his job; he does not want to leave his high position in the firm which gives him good social and financial advantages. Thus, he has to tolerate much emotional pressure at work for the high salary and social status he gets; regardless of his own personal happiness and comfort. This accounts for his constant anger; and his eventual nervous- breakdown. In chapter five of the novel, Dougal tells Mr Druce that Mr Weedin is "totally lacking in vision. It is his fatal flaw²⁷." Mr Weedin meets Dougal and he expresses his anger at Dougal's critical comments about "vision." He feels tired of his job which compels him to be subject to the whims and desires of his moody employer who listens to whoever he likes particularly Miss Coverdale and Dougal. Dougal offers Mr Weedin some tablets to relax; and he cleverly changes the subject of the conversation. He calls Mr Weedin's attention to the fact that there are five cemeteries within the space of a square mile in the Rye. Reminded of the fact of death, the sick Mr Weedin is provoked to burst into tears. Dougal expresses his sympathy with Mr Weedin ; and he offers to comb Mr Weedin's hair to calm him down.

Furthermore, Mr Weedin tells Dougal frankly that he cannot get another good position in another firm at his age .If he left the firm, he would have to take a subordinate post somewhere else with a lesser salary. Therefore, he has to put up with his employer Mr Druce because he cannot leave the firm "Druce is impossible to work for. It's impossible to leave this firm. Sometimes I think I'm going to have a breakdown²⁸." Dougal thinks that Mr Weedin's breakdown or fall would not be severe because "It is at its worst when a man is a skyscraper. But you're only a nice wee bungalow²⁹." Mr Weedin's answer,that they live in a flat, reveals the lack of understanding between Mr Weedin and Dougal. This creates an ironic contrast that emphasizes Spark's criticism against social classes. Here, Dougal serves as Spark's mouthpiece as he reveals a metaphorical truth about social classes and advantages. He means that Mr Weedin is a middle-class man , a nice bungalow, not a man of a high social position, a skyscraper. If Mr Weedin had a breakdown or lost some of his social class privileges , he would not suffer much as a man in a high social position who would suddenly lose everything. Dougal, in addition, advises Mr Weedin to think sometimes about underground tunnels:

Up at the police station they are excavating an underground tunnel which starts in the station yard and runs all the way to Nunhead. You should ponder sometimes about underground tunnels. . . I think you should take Mr Druce's advice and study my manner,Mr Weedin. I could give you lessons at ten and six an hour³⁰.

Figuratively, Dougal means that Mr Weedin should also think about people from the working-class or poor people who are below him in social rank ; and he should feel their sufferings. Ironically, Mr Weedin again does not comprehend Dougal's meaning. He thinks that Dougal's offer to give him lessons is very insulting. He feels so angry that he rises to hit Dougal ; but he is prevented by the office's glass-walls which allow everyone to see his action. In chapter six of the novel Mr Weedin tells Miss Coverdale in a state of agitation that he thinks Dougal is "a diabolical agent, if not in fact the Devil" because of the bumps in Dougal's head where he had horns removed by plastic surgery. He also thinks that Mr Druce is "bewitched"³¹. Therefore, Mr Weedin is given a holiday as he suffers from a nervous breakdown. Despite the numerous associations of Dougal with the devil throughout the novel, Dougal serves as an impetus who reveals the truth about the characters. Karl Malkoff points out:

Dougal himself is neither good nor evil, . . . ; he represents simply a force a source of energy which takes on moral significance in relation to people, in this case the community of Peckham Rye. For . . . , the community is the true focus of the novel. Angel or devil, Dougal is simply the cataclysmic event in the novel that jolts reality into a new perspective³².

In a like manner, Miss Belle Frierne's concern for social and money matters lead to her emotional dilemma as well as to her subsequent brain stroke. She disowns her brother because he is now a penniless pauper. She is a middle-class old woman; and she is the landlady of the lodging-house in which Dougal and Humphrey live. Her father has left her this house; and her family were big furniture removers. She lives in her own world of perfection as she is obsessed with neatness and cleanness. In chapter six of the novel, Miss Frierne undergoes an emotional dilemma as she comes across her long-lost brother Harold in the street up at Camberwell Green. Harold has left home in nineteen-nineteen; and they never heard about him all these years. Although she used to love her brother Harold so much; she cannot socially accept him now in her perfect world as he is a poor pauper. She tells Dougal that she could not speak to him because "He was very shabby, he looked awful. Something stopped me. It was an instinct. I couldn't do it. He saw me, too"³³. Dougal blames her for her behaviour towards her brother; and he mimics her brother's old ill and miserable look as well as his tired and shuffled walk. Miss Frierne laughs and then she cries. To calm her down, Dougal tells her that the man is possibly not her own brother at all. In chapter seven of the novel Miss Frierne cries as she tells Dougal that she has seen this man again ; and she is certain that he is her own brother. Yet, she could not speak to him.

In chapter eight of the novel , a policeman comes to Miss Frierne's house to tell her that a pauper aged seventy-nine died an hour ago as he is run over by a bus this morning on the Walworth Road. They have found the name of Frierne in a

paper in his pocket .Miss Frierne denies any relation to this pauper; and she assures the policeman that it is a mistake. When the policeman leaves, she starts to cry. She has disowned her brother because he does not match up with her social status. Her brother's poverty has made a social barrier that prevents Miss Frierne from showing any signs of recognition, sympathy ,love, or compassion towards him. To appease her guilty conscience, Miss Frierne tells Dougal that she will pay for her brother's funeral. Thus, her solution to her emotional problem is in terms of money matters which are useless to her dead brother now. However, she realizes that her behaviour has been wrong. Dougal ridicules the situation as he mimics the way a corpse looks “ ‘Ever seen a corpse?’ He lolled his head back, closed his eyes and opened his mouth so that the bottom jaw was sunken and rigid Then she [Miss Frierne] screamed with hysterical mirth³⁴.” In chapter nine of the novel, Miss Frierne's inner sufferings for her behaviour towards her brother lead to her brain-stroke. Before leaving Peckham , Dougal telephones to the police to send a doctor for Miss Frierne.

Significantly, the novel explores the negative impact of the characters' materialistic preoccupations not only in the small community of Peckham , but also in post-war British society. By following their materialistic interests, all the major characters in the novel, in one way or another, destroy their lives and their relationships with others. Thus, Dixie is jilted by her fiancé who later on makes up with her; the future of her stepbrother Leslie is ruined; Miss Coverdale is murdered; Mr Druce is arrested for a murder crime; Mr Weedin has a nervous breakdown; and Miss Frierne has a stroke. As an exponent of social realism, Spark succeeds in portraying the negative impact of money matters on the characters on both the personal and social levels. She presents her characters with a mixture of pathos and absurdity so that they are funny and tragic at the same time. Despite the ridicule to which Spark exposes her characters, they deserve the reader's sympathy as their foibles and sufferings can be applicable to the whole human condition.

Notes:

¹ Frank Kermode, *Modern Essays*(London: William Collins and Co Ltd, 1971), p.273.

²Alan MacGillivrey, “Spark Of Miss Brodie and Dougal Douglas Still Resonates”,25 september,2009. [Http://www.Tes.Co.Uk/articles](http://www.Tes.Co.Uk/articles).Retrieved on June 2011.

³ Muriel Spark, *The Ballad Of Peckham Rye* (Middlesex: Penguin Books Ltd, 1960), p.10.All further references will be to this edition cited as *The Ballad*.

⁴Ibid.,p.16.

⁵ Ibid.,p.29.

⁶ Ibid.,p37.

⁷Ibid.

⁸Ibid.,p.56.

⁹Ibid.,p.57.

¹⁰Ibid.,p.97.

¹¹Ibid.,p.112.

¹²Karl Malkoff. *Muriel Spark*.(New York:Columbia University Press, 1968),p23.

¹³Peter Kemp. *Muriel Spark*.(London:The Macmillan Press Ltd,1974), 630.

¹⁴*The Ballad*,p.123.

¹⁵Ibid.,p.55.

¹⁶Ibid.,p.124.

¹⁷Ibid.,p.79.

¹⁸Ibid.,p.31.

¹⁹Ibid.,p.64-66.

²⁰Ibid.,p.67.

²¹Ibid.

²²Ibid.,p.31.

²³Ibid.,p.98.

²⁴Ibid.,p.99.

²⁵Ibid.,p.100.

²⁶Ibid.

²⁷Ibid.,p.64.

²⁸Ibid.,p.74.

²⁹Ibid.

³⁰Ibid.

³¹Ibid.pp.81-82.

³²Malkoff ,p.24.

³³*The Ballad*,p.86.

³⁴Ibid.,p.123.

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تأثير الامور المالية على الشخصيات في رواية موريال سبارك "قصة بكهام راي"

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قسم اللغة العربية/ كلية الاداب/ الجامعة المستنصرية

الخلاصة:

تظهر الامور المالية تأثيراً مهماً على أسلوب حياة الانسان بمستواه الاجتماعي، وعلاقته بباقي الاشخاص. يهدف البحث الى كشف تأثير الامور المالية على المشاعر الداخلية والمستويات الاجتماعية، والعلاقات الشخصية للشخصيات في الرواية الحديثة للكاتبة سبارك بعنوان "قصة بكهام راي". يصبو البحث لاثبات ان التصوير العميق للكاتبة سبارك للشخصيات يكشف عن سيطرة الامور المالية على العلاقات الانسانية والاجتماعية للشخصيات.