

Notes

1 Revisiting the sublime and the beautiful: Iris Murdoch's realism

1. The connection between romanticism and modernism is not by any means unprecedented, of course. See, for example, Waugh (1992) and Jameson (1981).
2. The influence is most clearly apparent in Murdoch's book on Sartre (82–3), and she refers to Lukács in the interview with Magee (1978). See Lukács (1950, 1963).
3. Two useful discussions of Murdoch's construction of an underlying myth in her earlier novels can be found in Souvage (1962) and Byatt (1965).
4. Murdoch's attitude towards myth is examined in relation to modernism in Wasson (1969) and Byatt (1991).
5. See, for example, Philippe Lacoue-Labarthe and Jean-Luc Nancy, *The Literary Absolute: The Theory of Literature in German Romanticism* (New York: State University of New York Press 1988) and Paul Hamilton, *Wordsworth* (Brighton: Harvester 1986).
6. For a thorough, informative discussion of Murdoch's engagement with Western philosophy, see Heusel (1995).
7. A detailed assessment of the significance of Weil on Murdoch's philosophy can be found in Byatt (1965).
8. See, for example, Bersani (1992), Belsey (1980) and Eagleton (1986a).
9. See Goode (1966), the chapter 'Character and Liberalism' in Bergonzi (1970) and Bayley (1974).
10. This quotation comes from an interview in *The Listener*, 4 April 1968, cited in Bergonzi (1970).
11. Gordon (1995: 89).
12. The term psychoanalysis, as Bruno Bettelheim has explained, resulted from Freud's deep humanist aspiration to be 'midwife of the soul' – a phrase used by the American poet and former patient of Freud, Hilda Doolittle (Bettelheim 1982).
13. I am arguing here that Murdoch's attitude to Freud is ambivalent. She is by no means a 'Freudian' – as she takes pains to insist (in the interview with Rose [1968], for example) – yet it is going too far to say that she is involved in a 'feud' with Freud, as Jack Turner does in *Murdoch v. Freud: A Freudian Look at an Anti-Freudian* (1993).
14. BBC interview 1971, quoted in Todd (1979).

2 The insistence of the past

1. See the chapters 'Looking Backwards' and 'Between Nostalgia and Nightmare' in Bergonzi (1970: 104–48, 149–87).

2. See Hutcheon (1988) and Lee (1990). Its sensitivity towards the question of accessing the real in my view dissociates historiographic metafiction from much of the ironic playfulness many see as representative of postmodern culture. And if its attitude to the past is nostalgic, it is certainly not the empty dehistoricized nostalgia Fredric Jameson associates with postmodernism (Jameson 1991).
3. In an interview with S. B. Sagare Murdoch claims that '[t]he idea about abolishing the central characters was really a kind of joke in a way. I didn't mean that literally I would do this but that very often a novelist may find that the minor characters have more individuality than the central characters' (Sagare 2001).
4. Murdoch repeated similar views in a conversation with me on 28 July 1994.
5. In a letter to his friend Pfister, quoted by Bettelheim, Freud speaks of his aim to entrust psychoanalysis 'to a profession that doesn't yet exist, a profession of secular ministers of souls, who don't have to be physicians and must not be priests' (Bettelheim 1982: 35).

3 Narrative as redemption: *The Bell*

1. Iris Murdoch, 'A House of Theory' in Conradi 1999, 171–86 (172).
2. Howard German, 'Allusion in the Early Novels of Iris Murdoch', *Modern Fiction Studies* XV: 2, Autumn 1969: 361–77.
3. A. S. Byatt speculates that Imber evokes connotations of 'umber' or 'umbra' (shades or shadows) (Byatt 1999: xii). A more prosaic explanation for Murdoch's choice of name is the fact that there is a real Imber in Wiltshire – or rather *was*, until the village was requisitioned by the Army in 1943. It now stands as a ghost village, the only original buildings left being the Manor House, which is called Imber Court, the nearby church of St Giles, and the old pub called The Bell.
4. John Milton (1644) *Areopagitica: A Speech for the Liberty of Unlicensed Printing to the Parliament of England*. In John Milton, *Complete English Poems, of Education, Areopagitica* (London: Phoenix 1993).
5. Iris Murdoch, 'Vision and Choice in Morality' in Conradi (1999), 76–98.

4 Author and hero: Murdoch's first-person retrospective novels

1. Barthes (1977: 111). 'External focalization' is used by Gérard Genette in *Narrative Discourse* (1980) while 'psychonarration' is Dorrit Cohn's term (1978). For a detailed exploration of this form of narration, see Rimmon-Kenan (1983).
2. Other valid comparisons with modernist authors can be made. Virginia Woolf is similarly concerned with how the flux of reality is divided up artificially by various forms, and her novels also regard love as the supreme binding force. As I have already suggested, a comparison with Lawrence is worthwhile too. Despite their obvious differences (most clear, in fact, when it comes to narrative voice) both conceive of the psyche in similarly Platonic-Freudian terms and present this via dramatic 'set-pieces' (compare, for example, Gerard on the horse at the level-crossing in *Women in Love*, and Rain Carter's car in *The*

- Sandcastle*). Malcolm Bradbury compares Woolf and Murdoch in his essay "A House Fit for Free Characters": The Novels of Iris Murdoch' (1973), while Gordon (1995) discusses Murdoch and Lawrence.
3. There are only a couple of exceptions: see the chapter 'The Role of the Narrator' in Johnson (1987: 20–54) or McCall (1991).
 4. In my conversation with Murdoch, Oxford, 28 July 1994.
 5. Peter Conradi has discussed the similarities between Murdoch's heroes and Dostoevsky's (see Conradi 1988, 1989).
 6. See Conradi (1989: 297, n2). His book also makes some valid comparisons between her work and romance.
 7. The extra power which results from witnessing the narrator actually reliving his past can be suggested if we imagine third-person versions of Murdoch's first-person texts. This is not in fact as hypothetical as it may seem, in fact, for the stage adaptations of three of Murdoch's first-person novels also involve the application of an alternative text to the same basic story: *A Severed Head* (1963, with J. B. Priestley), *The Italian Girl* (1968, with James Saunders), and her own adaptation of *The Black Prince* (1989). As conversion into a different medium, these adaptations illustrate the importance of the retrospective dimension.

The suitability of these particular works for conversion is easily apparent. Each has a small cast, a compact range of settings and a concise plot, without the reader requiring to be filled in on a great deal of background information. All three depict a favourite Murdochian situation, 'a poor, rather gullible, confused man stumbling on from one awful blow to another' (Rose 1968). Yet these advantages must be weighed against the large amount of abridgement required to adapt a work made up largely of narratorial introspection, which must necessarily be a major obstacle when converting a first-person novel into a play.

Without this dimension, *A Severed Head* and *The Italian Girl*, although just as entertaining as the originals, are ultimately no more than uncanny likenesses. Deprived of the tortured workings of Martin's mind, *A Severed Head* is reduced to a witty 'Restoration' comedy of manners – much the same, in fact, as Harold Hobson's reductive interpretation, expressed in a *Sunday Times* review, of the novel as a meditation on 'the ineptitude of the English in illicit love, upon their quaint staggerings when they stray from the straight and narrow path'. Martin's love for Honor Klein, which in the novel is made to seem far more intense than any other of the many love affairs, is, in the play, in danger of appearing like just one more meaningless sexual liaison, a product of the permissive era in which the novel is set. *The Times* drama critic, reviewing the play in 1963, commended the play for its comedy and its crisp presentation of Murdoch's 'scrupulously articulate and emotionally entangled world', but detected something missing. He or she recognized that Honor Klein 'holds a position of deeper significance in the play. But it is hard to decide precisely what this is. [...] At this symbolic level the adaptation does not manage to carry the novel's content into the theatre, and the result is more arbitrary than illuminating' ('Every Laugh Well Placed', *The Times*, 8 May 1963).

Similarly, though the play version of *The Italian Girl* does manage to echo the Gothic atmosphere of the original (chiefly as a result of the melodramatic manner which the stage directions encourage the actors to adopt) it results in a diminishing of Edmund's character. Where he is portrayed sympathetically in the novel, as a man beset by a damaging other-fixation and a deeply nostalgic

longing to return to childhood, in the play he becomes, as *The Times's* reviewer saw him, a prudish moralist whose only role is to go around 'telling everyone unconvincingly that sex is bad' ('Surprise and a Little Fun', *The Times*, 7 February 1968).

The play version of *The Black Prince* is Murdoch's most accomplished adaptation, and the only one of the three to retain the retrospective aspect of the novel, the sense of the narrator reliving previous events. Its metafictional debate about the nature of art is paralleled, naturally, by the use of the play within a play. Bradley tells the audience, 'I have changed my beloved into art. I have preserved her inside this frame. [Gestures to indicate the prison, the theatre.] This is her immortality – from this embrace she cannot escape. So speaks the artist' (*BP*, play version, 299–300). Yet still we miss Bradley's written meditations. As he says of Hamlet, Bradley himself is words; but unlike Hamlet, he is not just the words he speaks but the words he writes. Bradley's final soliloquy suggests that Murdoch is aware of this fact, when he reveals that the play the audience has just seen is his own artistic re-creation of what happened: 'I lost my Julian. But I wrote my book. [Takes book out of table drawer and stands]' (*BP* 299). Yet Bradley has written a novel, not a play. Thus the strong sense of the surrogate author's independence, which drives the first-person novels, inevitably cannot be reproduced on stage. To use Hamburger's terminology, a play is not a feigned reality statement, like the first-person novel. The autonomy of his text is finally lost, as is a little of the revisionary force of the postscripts (still present, as the Epilogue), because the audience has of course seen the events with its own eyes.

8. It is worth pointing out here that not all the artists in Murdoch's fiction fit the definition of 'artist-figures' (those who manipulate others around them like novelists). For example, the painter Bledyard in *The Sandcastle* and the thriller-writer Monty Small in *The Sacred and Profane Love Machine* have aspirations towards the Good which cannot simply be dismissed as falsely consolatory, though they do not approximate the saintly.
9. In describing the self-begetting novel as metafictional, it is necessary to consider Waugh's view that it is not necessarily 'postmodernist': 'The emphasis is on the development of the narrator, on the modernist concern of consciousness rather than the post-modernist one of fictionality (as in, for example, André Gide's *Les Faux-Monnayeurs*)' (Waugh 1984: 14). Yet we can say, I think, that the self-begetting novel is postmodernist in the sense that it exhibits a self-consciousness about its own process of construction, which often – as in the case of Murdoch's artist-novels – involves an exploration of fictionality.
10. See Waugh (1984: 19, 99), Alexander (1990: 168), Stevenson (1991: 29) and Hutcheon (1984: 102), who remarks on the foregrounding of reading in *A Word Child*.
11. In Genette's terminology, these time-spheres correspond to the 'extradiegetic' and 'diegetic' levels of narration.

5 Reading past truth: *Under the Net* and *The Black Prince*

1. Murdoch herself says something very similar in the interview with Magee, a statement which serves to underline the view that *The Black Prince* is her

- most personally reflexive work: 'Of course philosophers have unconscious minds too, and philosophy can relieve our fears; it is often revealing to ask a philosopher, "what is he afraid of?"' (Magee 1978).
2. Those (e.g. the present author) who like to psychoanalyse fictional characters may be interested in the light Bradley's epistemophilia sheds on two of his psychological problems, his sexual impotence and his 'writer's block'. Freud says that, for the epistemophilic, the satisfaction which results from thinking his way to the heart of a problem 'is experienced as a *sexual* satisfaction' (Freud 1984a: 124). Given Bradley's inability to penetrate the heart of a mystery, it is perhaps not surprising that he is impotent. Furthermore, according to Freud, the result of the sexualization of the thought-process means that the subject prefers to dwell on thoughts rather than act. This prompts another of the novel's many links with literature's most celebrated procrastinator. Terry Eagleton has in fact linked the concept of epistemophilia to *Hamlet* (Eagleton 1986b: 65). Whereas Othello is manifestly an epistemophilic, he suggests, Hamlet himself represents the heart of everyone else's mystery. He is certainly the heart of Bradley's.
 3. Murdoch's contemporary Philip Larkin once described his meeting with her: 'she is very nice, but given to asking questions: "Where do you live? How many rooms? What kind of carpet? What kind of pictures? What do you eat? How do you cook?" etc. A real novelist's interest...'. (Letter to Barbara Pym, 26 June 1971, *Selected Letters of Philip Larkin 1940-1985*, ed. Anthony Thwaite [London: Faber 1992], 439).
 4. Peter Brooks comments that the English translation of Barthes' phrase '*la passion du sens*' does not do justice to its ambivalence in French, where it means 'both the passion *for* meaning and the passion *of* meaning: the active quest of the reader for those shaping ends that, terminating the dynamic process of reading, promise to bestow meaning and significance on the beginning and the middle' (Brooks 1992: 19).
 5. See, for example, Byatt (1976), and the section on *The Black Prince* in the reissue of her *Degrees of Freedom* (1965).
 6. Most of Murdoch's own fiction – certainly this novel – conforms to neither approach, but instead amounts to a combination of the two. Her art is both 'fun' and 'an aspect of the good life' (*BP* 187) – a dialogue between both viewpoints.
 7. See the interview with Ziegler and Bigsby (1982).
 8. *The Black Prince's* rhetoric about the power of the word is plentiful. Bradley uses words as a 'barrier' to protect himself from Arnold (*BP* 82), admires *Hamlet* for showing that words can be a powerful redemptive force 'in the lives of those without identity, that is human beings' (*BP* 199), and realizes he can become a murderer in the eyes of the law simply by confessing (*BP* 388). He places special value on the written word, for it has special ability to effect change. He invests letters with 'magical power', for 'to desiderate something in a letter is, I often irrationally feel, tantamount to bringing it about' (*BP* 62-3). His faith is shown to be perfectly rational after all later in the novel when Arnold's letter declaring his love for Christian is found by Rachel who then kills him in a jealous rage. Above all, words are the vehicle for his ultimate artistic desire, to 'travel that path, through truth, absurdity, simplicity, to silence' (*BP* 392) by writing a great work of art.

9. Such injustice is quite at home, however, in a genre of postmodernist fiction to which *The Black Prince* could loosely be linked, the antidetective story. Put simply, examples of this kind of fiction (like Paul Auster's *City of Glass* and Peter Ackroyd's *Hawksmoor*, to name but two) create a sense of disorder where the classic, modernist detective story emphasizes order. See McHale (1992: 291).
10. See the readings of the novel given in Conradi (1989) and Dipple (1984) for a fuller account of this interpretation.
11. The extent of Murdoch's insistence at Amsterdam that *The Black Prince* is relatively simple to decipher, despite the mystification, is in fact quite striking. She denies that the postscripts destabilize the narrative, because of their brevity compared with Bradley's story and because of the unreliability of each writer. She agrees that Julian's admission 'I think the child I was loved the man Pearson was' (*BP* 411), is a casual way of saying 'actually it's all true ... all this did happen, you may take what you've just been reading about as true; but the implication is that *she* could have told it better'. She acknowledges some readers will remain puzzled by the ambiguity of the novel, but hopes it is only a 'small number', for she did not deliberately include 'contradictory constructions'. In the end, she trusts Bradley and Loxias' rhetoric is convincing.

6 The writing cure: *A Severed Head* and *A Word Child*

1. Conradi (1989) offers an illuminating examination of the opposition between the Murdochian 'open' and 'closed' novel – or an essentially crystalline version versus the kind of realism which approximates Murdoch's aesthetic of the sublime.
2. Her critics have tended to divide Murdoch's work into three main phases, the middle one – commonly seen as her most successful – beginning with *The Nice and the Good* (1968) and ending with *The Sea, the Sea* (1978).
3. The novel itself seems to have exerted an uncanny fascination over Murdoch, who regarded it as one of her favourites. It is bodied forth in her later fiction: Honor Klein, its most uncanny character, is mentioned in *The Sea, the Sea* as an example of a difficult part for an actress to play; in *An Unofficial Rose*, a bottle of Lynch-Gibbon wine is opened. Despite her confessed affection for the novel, it is conspicuous by its absence as Murdoch forgets its title when trying to recall her first-person novels at the conference at Caen. A further example of its habit of returning comes in 1964, when Murdoch adapted it – replayed it – for the stage.
4. Freud's essay on the uncanny is one of his most important contributions to literary theory, and has been particularly useful in the study of the fantastic. The essay itself has also been comprehensively analysed and deconstructed: for some examples, see Wright (1984: 142–50).
5. Where in the novel Honor cuts in half a napkin thrown in the air, she uses in the play a far more significant object: she decapitates a small figurine of Bishamon.
6. Freud notes that '*heimlich* is a word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite,

unheimlich' (Freud 1990: 347) arguing that this is because the uncanny 'is nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression' (Freud 1990: 363–4).

7. See Brooks' chapter in the same volume, 'Repetition, Repression, and Return: The Plotting of *Great Expectations*' (1992: 113–42) for an example of such a text. In my readings of Murdoch's novels in this chapter I am indebted to Brooks' work on repetition in psychoanalysis and literature.
8. An illuminating discussion about the importance of Frazer's work in understanding *A Severed Head* can be found in Byatt (1991).
9. While these allusions suggest that Martin sees his story as one of mythic proportions, they also show how Murdoch tantalizes the reader with the illusion that there is a 'crystalline' myth underlying the novel. Besides the Orpheus and Medusa connections, which I have referred to, there are many other allusions to mythology. Palmer and Antonia are likened to Ares and Hephaistos. In finally capturing Honor, Martin resembles Perseus, the decapitator of Medusa, the capturer of the severed head. Palmer is compared to Dionysus, his philosophy that a person must act as his heart compels him ('Only let your imagination encompass what your heart privately desires. Tell yourself: nothing is impossible' [SH 168]) fitting for the god of mystic ecstasy. To make the allusions still more entangled, Dionysus is connected with Orpheus (some see both as founding the Eleusinian mysteries) and, most significantly in the light of Martin's defeat of Palmer, Perseus, who in resisting the cult of Dionysus fought and drowned him. In order to coerce her into keeping quiet about their affair Martin tells Georgie of how Psyche was promised her child would become a god if she remained silent about her pregnancy. Psyche was the most beautiful of three sisters just as Georgie is the most beautiful of Martin's three partners.

The myth of Psyche is also particularly relevant to the novel as a whole. Despite its obvious connection with the soul, her story also involves a descent to the underworld, and suggests the choice Freud examines in his essay 'The Theme of the Three Caskets' (Penguin Freud Library, vol. 14 [Harmondsworth: Penguin 1990], 233–48), between the symbolic roles of mother, beloved and Mother Earth (the inorganic state) – which we might see as the roles played by Antonia, Georgie and Honor in Martin's story. Furthermore, the tale of Amor and Psyche concerns the extreme love of a mother for her son. Amor's mother is Venus – to whom Honor is compared – and one of her lovers is Mars (Palmer).

10. It would be possible, of course, to consider her sublime aesthetic from a psychoanalytic perspective. The repetition at the heart of the plot serves as an eruption of the real in the symbolic, a version of what we might call the 'Lacanian sublime'.
11. We could return at this point to *A Word Child's* meditation on *King Lear*. Hilary's decision to pay back the universe resembles Edmund's, and his belief in the 'gods' echoes a similar theme in the play (at one point Clifford Larr quotes Gloucester's 'As flies to wanton boys are we to the gods...'). Other shared themes (besides the central concern with redemptive suffering, which I discussed previously) include the difficulty of finding an appropriate discourse for suffering, Hilary's frequently expressed fears of going mad, and

- the way that descriptions of stormy weather, particularly incessant rain and strong winds, become more common as the story gathers pace.
12. For examples of these texts, and Brooks' development of his theory, see the chapters 'Narrative Transaction and Transference' and 'An Unreadable Report: Conrad's *Heart of Darkness*' in Brooks (1992), and also the essay 'Changes in the Margins: Construction, Transference, and Narrative' in Brooks (1994).
 13. This notion is central to Brooks' *Reading for the Plot*, which contends that 'plot is the internal logic of the discourse of mortality' (Brooks 1992: 22).
 14. In *A Word Child*, to give an example, a comment like 'As I may sometimes seem in what follows . . .' (WC 7) implicitly foregrounds the narrative act. But besides this kind of remark, there is only one direct address to the reader ('which I must leave the reader to determine' [WC 60]) and one explicit acknowledgement that he is writing: 'Then I put a hand on her arm. I felt the rough cold snow-dusted surface of the coat sleeve and can feel its texture this moment as I write' (WC 312).
 15. Brooks reiterates Genette's belief that 'one can tell a story without any reference to the place of its telling, the location from which it is proffered, but that one cannot tell a story without indications of the time of telling in relation to the told' (Brooks 1992: 21). Contained in this statement is an implicit recognition of the importance of the epic situation, but consonant first-person novels like *A Severed Head* and *A Word Child* suggest that when interpreting a first-person novel we do require a more precise idea of the length of time which has elapsed between story and narration, as well as the place where narration occurs, that Brooks and Genette acknowledge.
 16. Byatt's reading of *A Severed Head* (in *Degrees of Freedom* 1965) explains how the novel sets up a dialogue between the Freudian and Sartrean interpretations of the Medusa image, which links to its central themes of 'enslavement' and 'liberation', and the breaking of taboo (something she explores further in her 1991 essay "'The Omnipotence of Thought" . . .'). She takes her cue from a footnote in *Sartre: Romantic Rationalist* where Murdoch compares Freud's and Sartre's reading of Medusa as, respectively, 'a castration fear' and 'our general fear of being observed', and wonders aloud 'how one would set about determining which was "correct"' (S 125). Yet these interpretations are not oppositions so much as two sides of the same coin, for the psychoanalytic understanding of castration could be said to incorporate the Sartrean notion of symbolic imprisonment.

7 The ambivalence of coming home: *The Italian Girl* and *The Sea, the Sea*

1. Nostalgia is evident not just in Murdoch's fiction and her literary theory, but also appeared fleetingly – surprisingly perhaps – on those rare occasions when she spoke autobiographically. She was an only child who was born in Dublin and moved to London at the age of one: 'I lived in a perfect trinity of love. It made me expect that, in a way, everything is going to be like that, since it was a very deep harmony' (Haffenden 1985). The sense of loss in these words is also apparent when she linked her fascination with brothers

- and sisters and twins to her experience as an only child, seeking to recreate in fiction 'the lost, other person whom one is looking for' (Caen 1978). Similarly Murdoch's personal experience of exile contributes to the nostalgic strain in her work. Her departure from Ireland and subsequent detachment from her Irish relatives made her realize 'as I grow older that we were wanderers, and I've only recently realized that I'm a kind of exile, a displaced person. I identify with exiles' (Haffenden 1985). Being an exile, needless to say, is as much about time as it is about space, as it involves the longing to return to a home which is no longer accessible, perhaps because it never existed in the way we imagine it.
2. 'In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope' (Bakhtin 1996: 184). The space-time juxtaposition is frequently visible in the 'post-Proustian' nostalgic tradition of late modernism, in Hartley's *The Go-Between* ('The past is a foreign country: they do things differently there' [Harmondsworth: Penguin 1986], 7), or the elaborate form of Durrell's *Alexandria Quartet* which explicitly sets out to weld together space and time.
 3. From my conversation with Murdoch (Oxford, 28 July 1994).
 4. This, and all subsequent quotations from Murdoch on Proust, are taken from her short yet extremely incisive reading of *A la Recherche du temps perdu* in *Metaphysics as a Guide to Morals* (262–4).
 5. Genette's discussion of this kind of narration contains other insights which are relevant to *The Sea, the Sea*. He regards it as the most complex type of narration 'since the story and the narrating can become entangled in such a way that the latter has an effect on the former', a development, as we have seen, which occurs in Murdoch's novel. *The Sea, the Sea* also bears out his claim that 'the journal form loosens up to result in a sort of monologue after the event' (Genette 1980: 217).
 6. Johnson's theory of the deconstructive subtext, discussed in Chapter 4, is most convincing when applied to present-tense narrative, as we can see in Lorna Martens' similar argument about the diary-novel (Martens 1985).
 7. The importance of preserving a particular understanding of the past is illustrated in a similar way in *A Severed Head* and *A Word Child*. Upon discovering his wife's long-standing deception with his brother, Martin experiences it as an injury to his past rather than to himself (*SH* 195–6). Similarly, Crystal's revelation about her brief affair with Gunnar has a dramatic effect on Hilary: 'I wonder if you know what this is doing to me?', he asks her. 'You've changed the past' (*WC* 253).

8 Philosophy's dangerous pupil: *Metaphysics as a Guide to Morals*, Derrida and *The Philosopher's Pupil*

1. Skhlovsky says that '[i]t is common practice to assert that *Tristram Shandy* is not a novel. Those who speak in this way regard opera alone as true music, while a symphony for them is mere chaos. *Tristram Shandy* is the most typical novel in world literature' (Shklovsky 1991).

2. See Derek Attridge's *Jacques Derrida: Acts of Literature* (London and New York: Routledge 1992) for a collection of Derrida's explorations of the relation between literature and philosophy.
3. As Derek Attridge points out, Derrida's notion of writing as a phenomenon which eludes conventional notions of identity, temporality, origin, activity/passivity depends 'on the opposition between the sensible and the intelligible [which] is a longstanding metaphysical one' (Attridge 1992: 9). Derrida himself is well aware of the impossibility of ever completely escaping the conceptual motivations of metaphysics.

Postscript: reading Iris Murdoch

1. John Bayley, *Iris: A Memoir of Iris Murdoch* (1998), *Iris and the Friends: A Year of Memories* (1999), *The Widower's House* (2002); Peter J. Conradi, *Iris Murdoch: A Life* (London: Harper Collins 2001); A. N. Wilson, *Iris Murdoch: As I Knew Her* (London: Hutchinson 2003).
2. Martin Amis, 'Age Will Win', *The Guardian*, 21 December 2001.
3. Deleuze's essay insists that we should be wary of the automatic pairing together of sadism and masochism, as 'their processes and formations are entirely different' (Deleuze 1989: 46).
4. If we leave to one side the novelists-by-proxy who narrate Murdoch's first-person retrospective novels, the fact is that there are only five novelists 'proper' in all her fiction. Besides Bradley and Monty we have: Emma Sands (*The Unofficial Rose*), Garth Gibson Grey (*An Accidental Man*) and Arnold Baffin (*The Black Prince*). Unlike Bradley and Monty the first two are peripheral characters, and Arnold is only seen through the framework of Bradley's prejudiced narrative. An exceptional case is Jake Donahue, for it is only at the end of *Under the Net* that he is really – consciously, that is – a novelist. As a self-begetting novel, however, this decision means that the logic of *Under the Net* is that he has therefore 'written' the whole thing from the start.
5. It is worth pointing out that Murdoch here is surely referring only to masochism rather than sadism, even though she uses the term 'sodomasochism'. Her insights do not seem to apply to sadism which is purely, overtly egotistical in her terms, compared to masochism, which has the capacity to give the *illusion* of being something other than it is.
6. Operation Spanner was a police investigation, begun in 1987, in which a group of men were charged with the murder of a teenage rent-boy. The men successfully argued in court that the death was the result of a sodomasochistic practice which had gone tragically wrong.
7. 'Hard-boiled' detective writer Dashiell Hammett always wanted to write a 'real' novel, but never could. Ian Fleming, much like Monty Small, created a fictional character, James Bond, who compensated for his own inadequacies.
8. Murdoch does explicitly draw on, or parody, the conventions of the detective novel on two occasions. *The Nice and the Good* begins with an apparent suicide, and a detective is swiftly called, while *The Black Prince*, which begins with an attempted murder and ends with a real one, could, as I argued in Chapter 5, be read as a metaphysical 'whodunnit' in which the role of detective is played by the reader.

9. Monty is, therefore, like Victor Frankenstein, a kind of father. It is interesting, however, that in a novel so full of mothers, Blaise is the only real father. As a variation on the Murdochian enchanter-figure, though much weaker and less charismatic than Julius King or Hilary Burde, it is tempting to regard him as a combination of both the father-figures which Lacan classified in relation to Freud's discussion of Oedipal conflict in *Totem and Taboo*. In one sense he represents the 'symbolic father' in that he sets down the law which the other characters must adhere to. Paradoxically, though, he is representative of another, archaic, primordial, law too: as the 'obscene father' he also wants the boundaries he has erected to come down so that he can exploit the chaos. In one of his hypocritical self-indulgent letters to his wife Harriet, he tells her 'I am acting with my eyes open. I *see* how awful all this is, what an outrage, what a crime. But I am placed between crime and crime and I have to move' (*SPLM* 247).

Select Bibliography and References

Major Works by Iris Murdoch

Novels

- Under the Net* (London, 1954).
The Bell (London, 1958).
A Severed Head (London, 1961).
An Unofficial Rose (London, 1962).
The Unicorn (London, 1963).
The Italian Girl (London, 1964).
The Time of the Angels (London, 1966).
The Nice and the Good (London, 1968).
A Fairly Honourable Defeat (London, 1970).
An Accidental Man (London, 1971).
The Black Prince (London, 1973).
The Sacred and Profane Love Machine (London, 1974).
A Word Child (London, 1975).
The Sea, the Sea (London, 1978).
The Philosopher's Pupil (London, 1983).
The Good Apprentice (London, 1985).
The Message to the Planet (London, 1989).
The Green Knight (London, 1993).
Jackson's Dilemma (London, 1995).

Plays

- A Severed Head*, with J. B. Priestley (London: Chatto and Windus, 1964).
The Italian Girl, with James Saunders (London: Samuel French, 1968).
The Black Prince (London: Chatto and Windus, 1989).

Philosophy and criticism (a selection)

- Sartre: Romantic Rationalist* (London, 1953). Reissued with new introduction, (Harmondsworth: Penguin, 1989).
'Knowing the Void', *Spectator*, 197 (1956), 613–14.
'T. S. Eliot as a Moraliser', in *T. S. Eliot: A Symposium for his 70th Birthday*, ed. Neville Braybrooke (London, 1958), 52–60.
'A House of Theory', *Partisan Review*, 27 (1959), 17–31.
'The Sublime and the Good', *Chicago Review*, 13 (1959), 42–55.
'The Sublime and the Beautiful Revisited', *Yale Review*, 49 (1959), 247–71.
'Against Dryness', *Encounter*, 16 January 1961, 16–20.
Existentialists and Mystics, 1970 (Birmingham: Delos Press, 1993).
The Sovereignty of Good, 1970 (London: Routledge, 1985).
'Salvation by Words', *New York Review of Books*, 15 June 1972, 4.

- The Fire and the Sun: Why Plato Banished the Artists*, 1977 (Oxford: Oxford University Press, 1978).
Acastos: Two Platonic Dialogues, 1986 (Harmondsworth: Penguin, 1987).
Metaphysics as a Guide to Morals (London: Chatto and Windus, 1992).

Interviews (a selection)

- Kermode, Frank (1963) 'House of Fiction: Interviews with Seven English Novelists', in *The Novel Today*, revised edition, ed. Malcolm Bradbury (London: Fontana, 1990), 119–22.
 Rose, W. K. (1968) 'Iris Murdoch, Informally', *London Magazine*, 59–73.
 Bradbury, Malcolm (1976) 'Iris Murdoch in Conversation, 17 February 1976', British Council Tape no. RS 2001.
 Caen (1978) 'Rencontres avec Iris Murdoch', ed. Jean-Louis Chevalier, Centre de Recherches de Littérature et Linguistique des Pays de Langue Anglaise, Université de Caen, France.
 Magee, Brian (1978) 'Philosophy and Literature: A Dialogue with Iris Murdoch', *Men of Ideas: Some Creators of Contemporary Philosophy* (Oxford: Oxford University Press), 244–66.
 Haffenden, John (1985) *Novelists in Interview* (London: Methuen).
 Ziegler, H. and C. W. E. Bigsby (1982) 'Iris Murdoch', in *The Radical Imagination and the Liberal Tradition: Interviews with English and American Novelists* (London: Junction Books), 209–30.
 Amsterdam (1988) *Encounters with Iris Murdoch*, ed. Richard Todd (Amsterdam: Free University Press).

Other references

- Alexander, Marguerite (1990) *Flights from Realism: Strategies in Postmodernist British and American Fiction* (London: Edward Arnold).
 Amis, Martin (1980) Review of *Nuns and Soldiers*, *The Observer*, 7 September.
 Antonaccio, Maria (2000) *Picturing the Human: The Moral Thought of Iris Murdoch* (Oxford: Oxford University Press).
 Appleyard, Brian (1990) *The Pleasures of Peace: Art and Imagination in Post-War Britain* (London: Faber and Faber).
 Attridge, Derek (1992) *Jacques Derrida: Acts of Literature* (London and New York: Routledge).
 Bakhtin, Mikhail (1973) *Problems of Dostoevsky's Poetics*, trans. R. W. Rotsel (Ann Arbor: Ardis).
 — (1995) *Bakhtinian Thought: An Introductory Reader*, ed. Simon Dentith (London: Routledge).
 — (1996) *The Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold).
 Barnes, Julian (1984) *Flaubert's Parrot* (London: Picador).
 Barthes, Roland (1976) *The Pleasure of the Text*, trans. Richard Miller (London: Jonathan Cape).
 — (1977) 'Introduction to the Structural Analysis of Fiction', *Image–Music–Text*, trans. Stephen Heath (Glasgow: Fontana).
 Bayley, John (1960) *The Characters of Love* (London: Constable).
 — (1974) 'Character and Consciousness', *New Literary History*, 5 (Winter), 225–35.

- Beebe, Maurice (1964) *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce* (New York: New York University Press).
- Belsey, Catherine (1980) *Critical Practice* (London: Methuen).
- Bergonzi, Bernard (1970) *The Situation of the Novel* (London: Macmillan).
- (1993) *Wartime and Aftermath: English Literature and its Background 1939–60* (Oxford: Oxford University Press).
- Bersani, Leo (1992) 'Realism and the Fear of Desire', in *Realism*, ed. Lilian R. Furst (London: Longman), 240–60.
- Bettelheim, Bruno (1982) *Freud and Man's Soul* (Harmondsworth: Penguin).
- Blanchot, Maurice (1993) 'Everyday Speech', *The Infinite Conversation*, trans. Susan Hanson (Minneapolis and London: University of Minnesota Press, 1993), 238–45.
- Bloom, Harold (1975) *A Map of Misreading* (Oxford: Oxford University Press)
- ed. (1986) *Iris Murdoch: Modern Critical Views* (New York: Chelsea House).
- Booth, Wayne (1961) *The Rhetoric of Fiction* (Chicago: The University of Chicago Press).
- Bradbury, Malcolm (1962) 'Iris Murdoch's under the Net', *Critical Quarterly*, Spring, 47–54.
- (1973) "'A House Fit for Free Characters": The Novels of Iris Murdoch', in *No, Not Bloomsbury* (London: Arena, 1987).
- (1993) *The Modern British Novel* (London: Secker and Warburg).
- (2000) Introduction to *The Philosopher's Pupil* (London: Vintage).
- Brooks, Peter (1992) *Reading for the Plot: Design and Intention in Narrative* (Cambridge, Mass.: Harvard University Press).
- (1994) *Psychoanalysis and Storytelling* (Oxford: Blackwell).
- Brooks-Davies, Douglas (1989) *Fielding, Dickens, Gosse, Iris Murdoch and Oedipal Hamlet* (Basingstoke: Macmillan).
- Byatt, A. S. (1965) *Degrees of Freedom* (London: Chatto and Windus). Reissued 1984 (London: Vintage).
- (1976) *Iris Murdoch* (London: Longman).
- (1979) 'People in Paper Houses: Attitudes to "Realism" and "Experiment" in English Postwar Fiction', in *The Contemporary English Novel*, eds M. Bradbury and D. Palmer (London: Edward Arnold).
- (1991) "'The Omnipotence of Thought": Frazer, Freud and Post-Modernist Fiction', in *Passions of the Mind: Selected Writings* (London: Chatto and Windus).
- Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca: New York: Cornell University Press).
- Cohn, Dorrit (1978) *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton, New Jersey: Princeton University Press).
- Conradi, Peter J. (1988) 'Iris Murdoch and Dostoevsky', in *Encounters with Iris Murdoch*, ed. Richard Todd (Amsterdam: Free University Press).
- (1989) *Iris Murdoch: The Saint and the Artist*, 2nd edition (London: Macmillan).
- (2001) *Iris Murdoch: A Life* (London: Harper Collins).
- Danto, Arthur C. (1991) *Sartre*, 2nd edition (London: Fontana Press).
- Davis, Lennard, J. (1983) *Factual Fictions: The Origins of the English Novel* (New York: New York University Press).
- Deleuze, Gilles (1989) *Masochism: Coldness and Cruelty* (New York: Urzone, Inc.).
- Derrida, Jacques (1967) *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press).
- (1978) *Writing and Difference*, trans. Alan Bass (London: Routledge).

- Dipple, Elizabeth (1984) *Iris Murdoch: Work for the Spirit* (London: Methuen).
- (1988) *The Unresolvable Plot: Reading Contemporary Fiction* (London: Routledge).
- Docherty, Thomas (1991) 'Postmodern Characterization: The Ethics of Alterity', in *Postmodernism and Contemporary Fiction*, ed. Edmund J. Smyth (London: Batsford), 169–88.
- Dudek, Louis (1976) *The First Person in Literature* (Toronto: Canadian Broadcasting Corporation).
- Eagleton, Terry (1986a) 'Liberalism and Order: The Criticism of John Bayley', in *Against the Grain* (London: Verso), 33–47.
- (1986b) *William Shakespeare* (Oxford: Basil Blackwell).
- (1992) 'The Good, the True and the Beautiful', *The Guardian*, 20 October.
- Fletcher, John and Malcolm Bradbury (1976) 'The Introverted Novel', in *Modernism 1890–1930*, eds Malcolm Bradbury and James McFarlane (Harmondsworth: Penguin), 394–415.
- Foucault, Michel, ed. (1978) *I, Pierre Rivière, having slaughtered my mother, my sister and my brother . . . A case of Patricide in the 19th Century*, trans. Frank Jellinek (Harmondsworth: Peregrine).
- Freud, Sigmund (1924) 'Recollection, Repetition and Working Through', in *Collected Papers*, vol. 2, trans. Joan Rivière (London: Hogarth Press).
- (1973) *New Introductory Lectures*, Pelican Freud Library, vol. 2 (Harmondsworth: Pelican).
- (1974) 'Medusa's Head', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey, vol. 18 (London: The Hogarth Press, 1953–74), 273–6.
- (1984a) 'Notes Upon a Case of Obsessional Neurosis ["The Rat Man"]', *Case Histories II*, Pelican Freud Library, vol. 9 (Harmondsworth: Pelican), 36–128.
- (1984b) 'Psychoanalytic Notes Upon an Autobiographical Account of a Case of Paranoia (Dementia Paranoides) [Schreber]', in *Case Histories II*, Pelican Freud Library, vol. 9 (Harmondsworth: Pelican), 138–223.
- (1984c) 'The Economic Problem of Masochism', in *On Metapsychology: The Theory of Psychoanalysis*, Pelican Freud Library, vol. 11 (Harmondsworth: Penguin, 1984).
- (1986) 'Beyond the Pleasure Principle', in *The Essentials of Psychoanalysis* (Harmondsworth: Pelican), 218–68.
- (1987) 'Totem and Taboo', in *The Origins of Religion*, Pelican Freud Library, vol. 13 (Harmondsworth: Pelican, 1987), 143–4.
- (1990) 'The "Uncanny"', in *Art and Literature*, Penguin Freud Library, vol. 14 (Harmondsworth: Penguin), 335–76.
- Frye, Northrop (1957) *Anatomy of Criticism: Four Essays* (Princeton, New Jersey: Princeton University Press).
- Garber, Marjorie (1987) *Shakespeare's Ghostwriters: Literature as Uncanny Causality* (London: Methuen).
- Gasiorek, Andrejz (1995) *Post-War British Fiction: Realism and After* (London: Edward Arnold).
- Genette, Gérard (1980) *Narrative Discourse*, trans. Jane E. Lewin (Oxford: Basil Blackwell).
- Goode, John (1966) 'Character and Henry James', *New Left Review*, 40 (November/December), 55–75.

- Gordon, David J. (1995) *Iris Murdoch's Fables of Unselfing* (University of Missouri Press).
- Hamburger, Käte (1957, 1973) *The Logic of Literature*, trans. Marilyn J. Rose, 2nd revised edition (London: Indiana University Press).
- Hartill, Rosemary (1989) *Writers Revealed* (London: BBC Books).
- Hertz, Neil (1985) 'Freud and the Sandman', *The End of the Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia University Press), 97–121.
- Heusel, Barbara Stevens (1995) *Patterned Aimlessness: Iris Murdoch's Novels of the 1970s and 1980s* (Athens: University of Georgia Press).
- Higdon, David Leon (1984) *Shadows of the Past in Contemporary British Fiction* (London: Macmillan).
- Hutcheon, Linda (1984) *Narcissistic Narrative: The Metafictional Paradox* (London: Methuen).
- (1988) *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge).
- Jameson, Fredric (1981) *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen).
- (1991) *Postmodernism, or the Cultural Logic of Late Capitalism* (London: Verso).
- Johnson, Deborah (1987) *Iris Murdoch* (Brighton: Harvester).
- Kane, Richard (1988) *Iris Murdoch, Muriel Spark and John Fowles: Didactic Demons in Modern Fiction* (London and Toronto: Associated University Press).
- Kellman, Steven G. (1976) 'The Fiction of Self-Begetting', *Modern Language Notes*, 91 (December), 1243–56.
- (1980) *The Self-Begetting Novel* (London: Macmillan).
- Kemp, Peter (1969) 'The Fight against Fantasy', *Modern Fiction Studies*, 15 (1969), 403–15.
- Kennedy, Alan (1974) *The Protean Self: Dramatic Action in Contemporary Fiction* (London: Macmillan).
- Kermode, Frank (1971) 'Iris Murdoch', in *Modern Essays* (London: Fontana).
- Kristeva, Julia (1989) *Black Sun: Depression and Melancholia* (New York: Columbia University Press).
- Lacan, Jacques (1986) *The Four Fundamental Concepts of Psycho-analysis* (Harmondsworth: Peregrine).
- Lanser, Susan S. (1981) *The Narrative Act: Point of View in Prose Fiction* (Princeton, New Jersey: Princeton University Press).
- Laplanche, Jean and Pontalis, Jean-Bertrand (1981) *The Language of Psychoanalysis* (London: The Hogarth Press Ltd).
- Lee, Alison (1990) *Realism and Power: Postmodern British Fiction* (London: Routledge).
- Lemaire, Anika (1977) *Jacques Lacan*, trans. David Macey (London: Routledge).
- Levenson, Michael (2001) 'Iris Murdoch: The Philosophic Fifties and *The Bell*', *Modern Fiction Studies* 47:3, 558–79.
- Lodge, David (1986) *Working with Structuralism: Essays and Reviews on Nineteenth- and Twentieth-Century Literature* (London: Ark).
- Loveday, Simon (1985) *The Romances of John Fowles* (London: Macmillan).
- Lukács, Georg (1950) *Studies in European Realism: A Sociological Survey of the Writings of Balzac* (London: Hillway Publishing Co.).
- (1963) *The Meaning of Contemporary Realism* (London: Merlin Press).
- Lyotard, Jean-François (1985) 'Answering the Question: What is Postmodernism?' in *The Postmodern Condition: A Report on Knowledge* (Manchester: Manchester University Press).

- MacCabe, Colin (1974) 'Realism and the Cinema: Notes on some Brechtian Theses', in *Literary Theory: A Reader*, eds Philip Rice and Patricia Waugh, 2nd revised edition (London: Edward Arnold, 1992), 134–42.
- McCall, Lenora (1991) 'The Solipsistic Narrator in Iris Murdoch' (unpubl. PhD dissertation, University of South Carolina).
- McHale, Brian (1987) *Postmodernist Fiction* (London: Methuen).
- (1992) *Constructing Postmodernism* (London: Routledge).
- Martens, Lorna (1985) *The Diary Novel* (Cambridge: Cambridge University Press).
- Moretti, Franco (1983) 'Clues', *Signs Taken as Wonders* (London: Verso).
- O'Connor, William Van (1963) *The New University Wits and the End of Modernism* (Carbondale: Southern Illinois University Press).
- Oates, Joyce Carol (1999) 'Sacred and Profane Iris Murdoch', *The Profane Art: Essays and Reviews* (New York: Dutton). Accessed online, 11 April 1999: <http://www.usfca.edu/fac-staff/sourtherr/murdoch.html>.
- Ramanathan, Suguna (1990) *Iris Murdoch: Figures of Good* (London: Macmillan).
- Ricoeur, Paul (1984) 'Time Traversed: Remembrance of Things Past', in *A Ricoeur Reader: Reflection and Imagination*, ed. Mario J. Valdés (London: Harvester).
- Rimmon-Kenan, Shlomith (1983) *Narrative Fiction: Contemporary Poetics* (London: Routledge).
- Romberg, Bertil (1962) *Studies in the Narrative Technique of the First-Person Novel* (Lund: Almqvist and Wiksell).
- Rorty, Richard (1989) *Contingency, Irony and Solidarity* (Cambridge: Cambridge University Press).
- Roth, Philip (1961) 'Writing American Fiction', in *The Novel Today: Contemporary Writers on Modern Fiction*, ed. Malcolm Bradbury (London: Fontana Press, 1990).
- Sacher-Masoch, Leopold von (1989) *Masochism: Venus in Furs* (New York: Urzone, Inc.).
- Sagare, S. B. (2001) 'An Interview with Iris Murdoch', *Modern Fiction Studies* 47:3, 696–714.
- Sage, Lorna (1977) 'The Savage Sideshow', *New Review*, 4, 39–40.
- Scanlan, Margaret (1992) 'The Problem of the Past in Iris Murdoch's *Nuns and Soldiers*', in *Critical Essays on Iris Murdoch*, ed. Lindsey Tucker (New York: G. K. Hall and Co.), 176–87.
- Scholes, Robert (1974) *Structuralism in Literature* (London: Yale University Press).
- Shklovsky, Victor (1991) *The Theory of Prose* (Dalkey Archive Press).
- Souveau, Jacques (1962) 'Symbol as Narrative Device: an Interpretation of Iris Murdoch's *The Bell*', *English Studies*, 43:2 (April), 81–96.
- Stanzel, Franz (1984) *A Theory of Narrative*, trans. Charlotte Goedsche, 2nd edition (Cambridge: Cambridge University Press).
- Stevenson, Randall (1991) 'Postmodernism and Contemporary Fiction in Britain', in *Postmodernism and Contemporary Fiction*, ed. Edmund J. Smyth (London: Batsford), 19–35.
- Sussman, Henry (1990) 'Psychoanalysis Modern and Post-Modern', in *Psychoanalysis and ...*, eds Richard Feldstein and Henry Sussman (London: Routledge), 129–50.
- Swinden, Patrick (1973) *Unofficial Selves: Character in the Novel from Dickens to the Present Day* (London: Macmillan).
- Todd, Richard (1979) *The Shakespearian Interest* (London: Vision).
- (1984) *Iris Murdoch* (London: Methuen).

- Todorov, Tzvetan (1973) *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (Cleveland, Ohio).
- (1980) 'Reading as Construction', trans. Marilyn A. August, in *The Reader in the Text*, eds Susan R. Suleiman and Inge Crosman (Princeton, New Jersey: Princeton University Press), 67–82.
- Turner, Jack (1993) *Murdoch v. Freud: A Freudian Look at an Anti-Freudian* (New York: Peter Lang Publishing Inc.).
- Wasson, Richard (1969) 'Notes on a New Sensibility', *Partisan Review*, 36, 460–77.
- Waugh, Patricia (1984) *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Routledge).
- (1992) *Practising Postmodernism/Reading Modernism* (London: Edward Arnold).
- Wright, Elizabeth (1984) *Psychoanalytic Criticism: Theory in Practice* (London: Methuen).
- Ziegler, H. and C. W. E. Bigsby (1982) 'Iris Murdoch', in *The Radical Imagination and the Liberal Tradition: Interviews with English and American Novelists* (London: Junction Books), 209–30.
- Žižek, Slavoj (1990) 'The Limits of the Semiotic Approach to Psychoanalysis', trans. Sylvie Newman, in *Psychoanalysis and ...*, eds Richard Feldstein and Henry Sussman (London: Routledge), 89–110.
- (1991) *Looking Awry: An Introduction to Lacan through Popular Culture* (Cambridge, MA: MIT Press).
- ed. (1992) *Everything You Always Wanted to Know about Lacan (But Were Afraid to Ask Hitchcock)* (London: Verso).

Index

- Acastos, 16, 67
Accidental Man, An, 9, 37, 49, 60
'Against Dryness', 4, 24, 25, 154, 171
Alain-Fournier
 Le Grand Meaulnes, 74
Alexander, Marguerite, 23, 79
Amis, Kingsley, 4
Amis, Martin, 4, 168
'Angry Young Men' Movement, 4
Antonaccio, Maria, 167
Apollo (myth), 7, 103
Appleyard, Bryan, 30, 134
ascesis, 7, 44, 81, 103, 109, 170
Austen, Jane, 4
- Bakhtin, Mikhail, 64, 65–6, 71, 72,
 97–100, 135, 164, 171, 175
Barnes, Julian
 Flaubert's Parrot, 31, 37–8, 73
Barrie, J. M.
 Peter Pan, 74, 135
 The Admirable Crichton, 139
Barthes, Roland, 64, 65, 89, 105, 168
Bayley, John, 139, 167
Beebe, Maurice, 86
Bell, The, 40, 48, 49–63, 68, 132,
 153, 180n3
Belsey, Catherine, 18, 64
Bergonzi, Bernard, 10, 28, 31
Bildungsroman, 73
Black Prince, The, 8, 19, 21, 22, 25,
 33, 40, 48, 67, 69–70, 71–2, 73,
 76, 79–81, 83–6, 87–9, 90, 91, 92,
 95–107, 118, 129, 130, 131, 137,
 138, 140, 142, 153, 170, 173–5,
 177, 182n7, 183
Bloom, Harold, 65
Book and the Brotherhood, The, 34–8,
 67, 69, 130
Booth, Wayne, 84
Bradbury, Malcolm, 3, 78
Brontë, Emily
 Wuthering Heights, 5, 72
- Brooke-Rose, Christine, 3
Brooks-Davies, Douglas, 100
Brooks, Peter, 28, 41, 77, 103, 117,
 120, 124, 127, 129
Bruno's Dream, 19, 38, 45
Byatt, A. S., 8, 67, 70, 92, 94, 103–4,
 110, 114–15, 173
- Camus, Albert, 5
Canetti, Elias, 168
carnival, 67, 163
castration complex, 114–15, 128
Catholic novel, the, 41
Christianity, 15, 16, 42–6, 51–2, 54
chronotope (Bakhtin), 135
classic realism, 3, 11, 18, 22, 64–5,
 74, 99, 140, 151, 153, 164
Cohn, Dorrit, 83
compulsion to repeat (Freud),
 111–13, 116, 117, 117–18,
 120–1, 122–3
Conrad, Joseph, 30, 73
 Heart of Darkness, 103, 147
Conradi, Peter, 8, 53, 65, 75, 98,
 100, 104–5, 122, 123, 148, 151,
 168, 177
contingency (in fiction), 9, 10
'crisis of representation', the, 11, 18
'crystalline' novel, the, 5, 8, 108, 140
cultural materialism, 32
- Dante, Alighieri
 The Divine Comedy, 53, 139
death drive (Freud), 181
deconstruction, 20, 156–7, 164
defamiliarization, 152
Defoe, Daniel, 75
Deleuze, Gilles
 'Coldness and Cruelty', 168, 172
Derrida, Jacques, 2, 11, 13, 81, 150,
 155–62
desire, 26, 154

- detective fiction, 40, 101–2, 176,
184n9, 188n8
- dialogism (Bakhtin), 67, 82, 97–100
- Dickens, Charles
Great Expectations, 72
- Dipple, Elizabeth, 67, 106, 132, 148
- Dostoevsky, Fyodor, 5, 27, 65, 67, 71
- Dryden, John, 93
- Dudek, Louis, 141
- Durrell, Lawrence
The Alexandria Quartet, 30, 73
- Eagleton, Terry, 33
- Eco, Umberto
Foucault's Pendulum, 105
- eikasia* (Plato), 137
- elegiac mode, 134
- Eliot, George, 3, 4, 18, 65
- Eliot, T. S., 42, 127
- 'epic situation', the, 76, 78, 121,
186n14, 186n15
- epistemophilia (Freud), 87–8, 89,
93–4, 101–2, 105, 130, 183
- Eros (Plato), 26, 103, 108–9, 110
- existentialism, 13, 43
- Fairly Honourable Defeat*, A, 8, 37
- fantastic, the, 55
- Fire and the Sun*, *The*, 112, 137, 171
- first-person narration, 68, 72–3,
75–6
- first-person retrospective novel
(theory of), 82–6, 127–8, 138–9,
141, 143, 147–8, 151, 173
- first-person retrospective novels
(Murdoch's), xv–xviii, 48,
63, 68–9, 90–1, 131, 138–9,
142–3, 151
- Flaubert, Gustave, 7
- Fletcher, John, 78
- Flight from the Enchanter*, *The*, 4, 37, 69
- Ford, Ford Madox, 30
The Good Soldier, 73
- Foucault, Michel, 102–3
- Fowles, John, 22, 135
The French Lieutenant's Woman, 31
The Magus, 74
- Frazer, James
The Golden Bough, 120
- Freud, Sigmund, 2, 25–8, 41, 46, 55,
69, 87, 110–12, 114, 115, 116–17,
120, 122, 128, 131, 134, 156, 168,
171, 172–3, 179n12, 179n13,
184n4, 189n9
- Frye, Northrop, 33
- Garber, Marjorie, 117–18
- Gasiorek, Andrejz, 11, 21
- Genette, Gérard, 77, 78, 119, 144
- Gide, André
Les Faux-Monnayeurs, 73
Good Apprentice, *The*, 34, 40, 42, 45,
46–7, 51, 88, 114, 135, 146
- Gordon, David, 10
- Gothic, the, 54–5, 108, 130
- Green Knight*, *The*, 40, 44, 102
- Greene, Graham, 42
- guilt, 41–2
- Hamburger, Käte, 76, 82
- Hampshire, Stuart, 68
- Hartley, L. P.
The Go-Between, 37, 73
- Hawthorne, Nathaniel, 5
- Heidegger, Martin, 2, 13, 155, 157
- Henry and Cato*, 43
- Hertz, Neil, 112
- Heusel, Barbara Stevens, 67, 164
- Higdon, David Leon, 30
- historiographic metafiction, 30, 36,
37–8, 141, 180n2
- Hutcheon, Linda, 20–1, 22, 24,
30, 89
- incest taboo, 117
- insistence* (Lacan), 41
- 'intentional fallacy' (Wimsatt and
Beardsley), 168
- Isherwood, Christopher
Goodbye to Berlin, 73
- Italian Girl*, *The*, 48, 70, 83–6, 91,
108, 130, 131–6, 143, 150,
181–2n7
- Jackson's Dilemma*, 38–41, 43, 44,
46, 69
- James, Henry, 2, 65, 73, 111, 139
- Jameson, Fredric, 131, 147, 180n2

- Johnson, B. S., 3
 Johnson, Deborah, 72, 81, 132, 144
 Joyce, James, 5, 7, 73
 'The Dead', 35
- Kant, Immanuel, 5, 6, 19, 135
karma, 41, 123
 Keats, John, 7
 Kellman, Steven, 76–7, 92
 Kennedy, Alan, 80–1
 Kermode, Frank, 10
 Kierkegaard, Søren, xvii
 Kristeva, Julia, 133, 135
- Lacan, Jacques, 19, 109, 111,
 112, 120, 124, 125, 150, 168,
 185n10, 189n9
 Lanser, Susan, 100
 Laplanche, Jean, 113
 Lawrence, D. H., 2, 7, 27, 139, 180
 Levenson, Michael, 62
 Lévi-Strauss, Claude, 117
 liberalism (and the novel), 22–3
 Lodge, David, 22, 42, 128
 loss, 31
 Lukács, Georg, 5
 Lyotard, Jean-François, 19
- MacCabe, Colin, 18, 64
 McHale, Brian, 86, 88, 102, 147
 Mann, Thomas
 Death in Venice, 58
 Doktor Faustus, 73
 Marsyas (myth), 7, 81, 103
 masochism, 168–9, 171–5, 177–8
 masochistic 'masquerade', 172
 Medusa (myth), 116, 128, 132,
 186n16
 melancholia, 133
 Melville, Herman, 5
Message to the Planet, The, 69,
 135, 150
 metafiction, 21–2, 78, 81, 89–90, 95,
 100–1, 104, 152–3, 155, 164, 175,
 177–8, 180
 metaphysics, 12–13, 156–9, 161
Metaphysics as a Guide to Morals, 14,
 15, 17, 20, 33, 44, 153, 154, 155,
 156–61, 163
- modernism, 3, 8–9, 30, 65–6, 72–3,
 74–5, 83, 88, 92, 105, 140, 146–7,
 149, 171, 180n2
 monologic novel (Bakhtin), the, 66
 see also dialogism
 'moral masochism' (Freud), 173
 Moretti, Franco, 88, 96
 Murdoch, Iris
 'aesthetic of the sublime', 4–10, 45,
 75, 123, 149, 184
 'ambivalence' of, 149, 150, 159–60,
 161
 'anti-modernism' of, 3, 8–9, 39,
 65–6, 74–5, 85, 86, 90, 105–6,
 146–8
 approach to myth, 8–9, 27, 39,
 185n9
 and authorial impersonality, 6–8,
 71, 169–71, 174
 and Derrida, 155–62
 'double movement' of past in, xvii,
 47–8, 56
 'dualism' of, 156, 161
 and history, 34–7
 narrative voice, 64–8, 151–2
 novelists in her fiction, 170, 188n4
 and philosophy, 12, 153–66
 and postmodernism, 18–24, 78
 and psychoanalysis, 31
 stage adaptations of, 181–2n7
 and theories of authorship, 169–71,
 175–6, 177–8
- Myers, L. H., 5
 mythology (classical), 120, 185n9
- narrative, 57–8, 60–3, 124
Nice and the Good, The, 33, 37, 40, 41,
 67, 88
 Nietzsche, Friedrich, 157, 163
 nostalgia, 30, 31–7, 130–1, 133, 134,
 135, 139, 147–8, 186–7n1
nouveau romanciers, the, 7
Nuns and Soldiers, 35, 37
- Oates, Joyce Carol, 165
 'objet petit a' (Lacan), 137–8
 'omnipotence of thought', the (Freud),
 27, 122
 Orpheus (myth), 7, 47, 85, 109

- 'paranoid reading', 69, 105–6
Philosopher's Pupil, The, 14, 21, 33, 43, 107, 150–3, 162–6
 Plato, 7, 14–15, 17, 18, 137, 157, 165
 Poe, Edgar Allan, 130
 polyphonic novel, the, *see* dialogism
 Pontalis, J.-B., 113
 postmodernism, 15, 18–24, 30–1, 33, 37, 73, 78, 86, 95, 97–8, 105, 106–7, 128, 131, 141, 149, 152, 153, 155, 164, 180n2, 182n9
 poststructuralism, 11, 15, 18, 33, 149, 171
 Powell, Anthony
 A Dance to the Music of Time, 30
 primary masochism (Freud), 172–3
 Proust, Marcel, 5, 30, 73, 131, 136, 139–41, 143–4, 145–7
 A la Recherche du Temps Perdu, 139–41, 144, 145–7
 psychoanalysis, 25–8, 31, 46, 55, 109–11, 117, 122, 123–4, 127–8, 154
 Pynchon, Thomas
 Gravity's Rainbow, 105

 'Rat Man, The' (Freud), 69, 87
 real, the (Lacan), 109, 137
 realism, *see* classic realism
Red and the Green, The, 36
 redemption, 42–7, 63, 123–4, 146
 religion, 51–3, 63
 'remembering and repeating' (Freud), 84, 127–9
 repetition, 56–7, 111–13, 117–18, 122–3, 132
 see also compulsion to repeat (Freud)
 Ricoeur, Paul, 141
 role-playing, 19, 80–1
 romance ('prose romance'), 33–4, 74–5, 135
 romanticism, 4–5, 171
 Romberg, Bertil, 76, 78
 Rorty, Richard, 11, 17, 106
 Rousseau, Jean-Jacques, 156
 Russian Formalism, 142, 152

Sacred and Profane Love Machine, The, 9, 21, 23, 26, 36, 40, 67, 80, 135, 150, 169, 170, 175–8, 189n9
 Sartre
 Romantic Rationalist, 4, 5, 11
 Sartre, Jean-Paul, 2, 13–14, 15, 16, 17, 26, 27, 68, 77, 87, 128, 156, 157
 Nausea, 5, 15, 77
 The Age of Reason, 4
 Scanlan, Margaret, 37
 Scholes, Robert, 25
 Schopenhauer, Arthur, 11
 Scott, Walter, 4
Sea, the Sea, The, 8, 19, 33, 38, 39, 44, 48, 70, 71–2, 74–5, 79–80, 83–6, 90–1, 107, 114, 130–1, 134, 136–49
 self-begetting novel, the (Kellman), 76–7, 85, 140, 182n9, 182
Severed Head, A, 8, 22, 47, 48, 55, 58, 71, 83–6, 90–1, 108–21, 122, 123, 127–8, 129, 130, 131, 132, 134, 181n7, 184n3, 186n16
 Shakespeare, William, 3, 4, 5, 6, 7, 9, 80, 170–1, 174
 Hamlet, 8, 80, 106, 174, 175
 King Lear, 9, 14, 19, 44–5, 185–6n11
 Tempest, The, 8, 39, 74–5, 139
 Shelley, Mary
 Frankenstein, 177, 189n9
 Shklovsky, Victor, 152
 Snow, C. P.
 Strangers and Brothers, 30
Sovereignty of Good, The, 15, 43, 170, 171, 173–4
 Spark, Muriel, 42
 Stanzel, Franz, 83
 Stendhal
 Le Rouge et le Noir, 36
 Sterne, Laurence, 75, 152
 Tristram Shandy, 152
 Stoker, Bram
 Dracula, 74
 structuralism, 16, 20, 159, 160
 subjectivity, 23
 'Sublime and the Beautiful Revisited, The', 4, 6, 154, 160, 171
 'Sublime and the Good, The', 171
 sublime, the, 6–10, 32

- supplement (Derrida), 81, 155–6,
 161, 163
 Sussman, Henry, 11
 Swift, Graham
 Waterland, 31, 73
 Swinden, Patrick, 28

Time of the Angels, The, 55, 108
 Todd, Richard, 44, 173
 Todorov, Tzvetan, 55, 89, 90, 91, 113
 Tolstoy, Leo, 3, 4, 5, 6, 7, 18
 transference, 124, 134

 uncanny, the, 55, 113–14, 115–17,
 121, 123, 131–2, 137, 177, 184
Under the Net, 4, 14, 16, 19, 40, 67,
 70, 71–2, 77, 79–80, 82, 83–6,
 91–5, 96, 105, 118, 130, 131,
 132, 133, 138, 155
Unicorn, The, 55, 108
Unofficial Rose, An, 21, 176

 Valéry, Paul
 ‘Le Cimetière Marin’, 139

 Wain, John, 4
 Waugh, Evelyn, 42, 73
 Sword of Honour, 30
 Waugh, Patricia, 106
 Weil, Simone, 14
 Wilson, A. N., 168
 Wittgenstein, Ludwig, 2, 14, 15, 16,
 17, 96, 155
 Woolf, Virginia, 5, 180
Word Child, A, 9, 14, 19, 33, 42,
 44–5, 47, 48, 49, 51, 60, 68,
 70–1, 81, 83–6, 89, 90–1, 104,
 107, 108–9, 112, 113, 121–9,
 130, 131, 135, 137, 146, 169,
 185–6n11
 Wright, Elizabeth, 117

 Žižek, Slavoj, 105