

The Iris Murdoch Newsletter of Japan



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‘If people really care about something’: Reviving with Iris (IMSJ President’s Message)

Paul Hullah

In the gorgeously-titled ‘Iris Murdoch Regrets That She Was Never A Teenager’ – a precious little piece in the humble collection of Murdoch’s *Occasional Essays*¹ co-edited by our society’s founder, the much missed Professor Yozo Muroya, and myself – Iris suggests that: ‘If people really care about something and enjoy something, their taste can become deeper and more refined’ (Murdoch 1998, 30). Anxiously marooned in an intellectual drought (no ‘annual’ (*sic*) IMSJ conference for 2 long, barren years) foisted on all by the prolonged, still unfinished COVID crisis, we Japan-based Murdochians felt sorely deprived of that unifying something we both ‘care about . . . and enjoy.’ Cautious, but determined to revive, we advertised a ‘comeback’ Zoom conference for Saturday 26 November 2022, and kept our fingers crossed all year.

But what a resounding, rewarding success the event was: the 22nd Conference of the Iris Murdoch Society of Japan. Our online debut: more attendees, from more countries, than *ever before*. To all who congregated, those who so generously presented (and chaired and listened to) research papers and storied emotional anecdotes, thank you. It all involved mountainous preparation – late night ‘rehearsals’, a surfeit of Zoom-related YouTube ‘How To . . .’ links, and many a rethink – acknowledgement is due here, nay overdue, to my indefatigable, patient colleagues on the IMSJ committee. Yet, despite pre-match nerves, it went so smoothly. A great day. A superb set of presentations, ably aided and abetted by some agile-minded meaningful questions and lively pertinent contributions from many an attendee.

It’s a magical thing to be chasing the Murdochian wave, and each of us in our own way seems, at some point, to need to explain what it is that brought us here and keeps us here. And our conferences are the places where that most usefully occurs. Via these communal catalysts to confession, we centre ourselves in, or through, Murdoch’s writings, and the multifarious perspectives of those who join us to elucidate and praise

her. Dr Frances White epitomizes this. Incisive of critical eye, yet always *human* in sensible discernment, she is a mainstay of Murdochian activity and research in the UK, inquisitively furthering Iris's reach in an always elegant, thoughtful, friendly manner. Few of us knew of her childhood links to Japan, and it was of those connections, and how they in turn connect to Murdoch, that she spoke to us in her keynote speech this year. Our gratitude is huge.

Work has already begun on next year's conference (to be 'in person', come hell or high water!). 2023 will be our 25th Anniversary, a fact as incredible as it is reassuring. We endure. We persist. We need new members. We need Murdoch on more curricula. We need to persevere in our well-founded faith that writers such as Murdoch are a necessary potent antidote to the tides of intellectual paucity, reckless short-sighted dumbing down, and lazily-embraced mediocrity that are battering the shores of academia worldwide: thinnest gruel of educational indolence and shirking of pedagogic responsibility smuggled into our lately absent-minded institutions via Trojan horses built of ill-conceived diversity, pat inclusion, and 'progress' for its own sake, regardless of consequence.

But . . . *breathe*. This year's conference more than confirmed that what we are doing is right and worthwhile. And thus, we survive. Survive we must . . . that our attentions to and appreciation of the author and her wonderful works that brought us together become 'deeper and more refined.'

Onward . . . Onward . . . Onward!

(President, The Iris Murdoch Society of Japan)

1. Murdoch, Iris. (1998) *Occasional Essays by Iris Murdoch* Okayama: University Education Press

特別寄稿

How Japan and Iris Murdoch Shaped an Englishwoman's Life

Frances White



I am grateful to Paul Hullah for inviting me to talk to you at your Japan Iris Murdoch Society conference today about my connections with your beautiful country and the novelist who has shaped my life. My father, also called Paul, worked for Shell and in the role of advisor on pesticides to Japanese orange farmers was sent to live in Tokyo for two years. We flew out on my third birthday, 29 October 1963, and returned in 1965. Shell normally housed their British employees in a compound where the wives played Bridge, drank gin and complained of homesickness in a foreign land. My mother, Patricia, was having none of that. Given the chance to live in a different culture she embraced it. She refused to live in the British compound, so we stayed in the Tokyo Prince Hotel until a house was found for us in a Japanese area, the suburb of Shimomeguro.

Infant Frances with Japanese friend Bebe



My father, Paul, working on a Japanese Orange Farm



We had lovely Japanese neighbours with a daughter, Bebe, the same age as me with whom I played every day, picking up children's Japanese as easily as language is learned at that age. My parents had to take classes but they too learnt to speak and understand basic Japanese – though not to read and write it. Patricia taught English to Japanese students too and my parents made many friends with whom they kept up contact for the rest of their lives, returning for one precious visit in the 1990s. Patricia learned to cook Japanese food of which we were all very fond – I loved Oyako Domburi – and also the art of Ikebana as well as how to wear Japanese dress – we all had kimonos. We travelled extensively, visiting Japanese homes and hotels in Kyushu, Shikoku and Hokkaido, where we were the first Western people that the rice-farming family we stayed with had ever met. Japanese friends said we had seen more of Japan than they had!

Obviously, my memories from over 55 years ago are faint – I do, however, have a vivid memory of the iris garden in Tokyo which seems like a nice if coincidental link with Iris Murdoch. Although I could tell anecdotes about our time in Japan for this full hour, I must move on to her soon. But one significant thing occurred when I was an infant living in Japan – I became a Word Child. We attended St Augustine's Anglican Church in Tokyo, and at a jumble sale there I found some American Primers and brought them to my mother, saying 'I think these would be good for you to teach me to read from.' She didn't know how I recognised them as early readers, but they were, and in no time I was reading to myself silently. I don't remember this happening and can't recall ever not reading, which came to me as easily as breathing.

Paul eating Japanese food: Patricia learning Ikebana



Although it was my mother who taught me to read, it was my father who brought Iris Murdoch into my life. I must have been 13 or 14 when, knowing what an avid reader I was of everything from Agatha Christie to Alexander Solzhenitsyn, he gave me *The Unicorn* and said, 'You might enjoy this.' I read it and found not just enjoyment but entrancement. The smouldering sexuality and the golden haze of whiskey which suffuses the melodramatic story were perfect for a teenage girl, taking Daphne du Maurier's gothic tales (*Rebecca* and *My Cousin Rachel*) to a new depth. At that immature age I did not question what the difference I perceived might be. Indeed, I did not question at all. I read for pure pleasure. More than that, I read for life: books were as food to me, without them I could not survive.



Infant Frances
in the Iris Garden in Tokyo

Inevitably I read English Language and Literature when I went to Hertford College, Oxford – the one with the bridge over the road that everyone knows from the detective television series, *Morse*. I consider myself very fortunate to have been in perhaps the last generation to have had a theory-free three years of reading from *Beowulf* to Virginia Woolf. We studied Anglo-Saxon and Middle-English, the making of dictionaries, the development of spelling, Shakespeare and other dramatists, the great poets, the rise of the novel . . . but we did not study theory. I have since come to understand that you *cannot*

have an impartial standpoint towards any text you read, as both text and reader are necessarily gendered, cultured, racialised and politicised – it is a question of *awareness* of these loaded elements of all literary encounters. But, being allowed not to trouble our young heads with such knotty matters gave us freedom to encounter the texts, whether *Robinson Crusoe* or *The Wasteland* as astonishing artefacts in themselves. Every new book came as a revelation. I was punch-drunk on words the whole time, made dizzy by *Paradise Lost*, drowning in the endless length of *Clarissa*, stumbling over the mystical intricacies of Yeats. Not having to worry about theory or read theoretical texts gave us simply so much *time* to read the original works and I gorged on them, stuffing myself greedily with Jane Austen and W. H. Auden. Things have changed since those days and no undergraduate could now be as innocent, or perhaps faux-innocent, as we were then.

The prospectus today tells me, 'In your first year you will be introduced to the conceptual and technical tools used in the study of language and literature, and to a wide range of different critical approaches.' And now 'you can study works written in English from other parts of the world, and some originally written in other languages, allowing you to think about literature in English in multilingual and global contexts across time.' Back in the day, the authors we studied were all white, British, mostly male . . . and dead. You were not allowed to study a novelist or poet who was still writing. This was in 1978-81.



Hertford College Bridge, University of Oxford
©Jane Duhart 2022

When I went up to Oxford Murdoch had just won the Booker prize for *The Sea, The Sea* and while I was there she was writing *Nuns and Soldiers*, with another six novels still to come. I was a very naïve student, looking back. I had no idea that Murdoch lived in Oxford or that she was married to John Bayley. I remember going to lectures by the brilliant and terrifying John Carey, but never saw John Bayley in action although he was at that time Warton Professor of English. For me as a gauche teenager, such figures were as Norse Gods living in a realm and breathing an atmosphere that was not of this world. I did not apprehend authors or teachers as persons like myself, with hopes and fears, sins and frailties. And, thankfully, the restrictive nature of the syllabus in those days meant that I only read Murdoch for my own pleasure. I never analysed her work and she didn't get contaminated by exam pressure – after Finals I didn't read a book for over two months, partly from eye strain but also from a surfeit of reading and revision which had become very stressful.

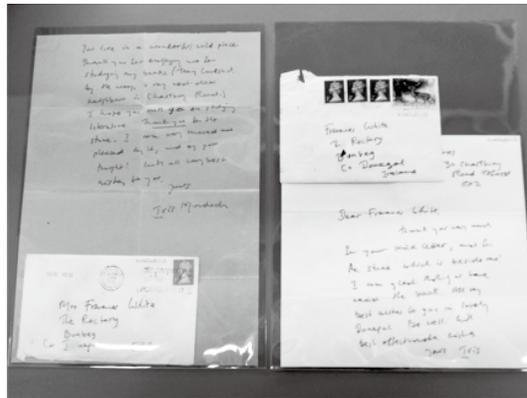
When I began to enjoy reading again – teacher-training offered me the chance to study the great Russian writers as well as the somewhat Murdochian French writer, Colette – Murdoch’s novels came back to the fore. I caught up with all the ones I had missed while concentrating on the prescribed degree texts. And I grew increasingly intrigued by her. Re-reading each book, I glimpsed depths and connections which I’d missed on a first rapturous gallop through the adventure story she offers as an initial gift to her readers. Murdoch has said that *Treasure Island* is her favourite book and that she would like to have written it, and she shares with Stevenson the gift for compelling storytelling. Her complex plotting and constant humour, ranging from slapstick to subtle irony, keep her readers turning the pages whether or not they go more deeply into the moral nature of what Murdoch’s novels are revealing and discussing. I certainly never did so on first reading, and doubt if many other readers do either. But going back over the stories, contemplating them, noting the rich imagery and symbolism which pattern them, the moral quandaries and ethical questions that they throw up, I began to treat Murdoch’s novels as a kind of archaeological project. I dug beneath the text. And this digging took many forms. I listed all the images and symbols I noticed in the novels, finding their recurrence intriguing and wondering if this offered clues to her meaning.

I walked about in London, seeking out the sites she describes, the place where Jake swam in the Thames in *Under the Net*, the Peter Pan statue in Kensington Gardens. I visited the art galleries she mentions, looking at the paintings that feature in her novels and also finding many other paintings which I love myself. But I also read further, not just other literary authors and texts which are mentioned in her novels, but also philosophers. Who is this Sartre she speaks of? Who are Plato, Kant, Wittgenstein, Simone Weil? Why are they important to her? She became my teacher in a very do-it-yourself philosophy course. I became, in a totally amateur way, fascinated by philosophy – or rather by the philosophers themselves as people, as actually *doing* philosophy would make my head explode in the kind of way Murdoch often describes when she reveals how painful *thinking* is. I ventured out into Murdoch’s own philosophical work with some trepidation, finding it, to my surprise, more readable and more comprehensible than the writing of most other philosophers. She stays so close to what we actually *experience* in our wonderful terrible troubled lives. She makes human sense. At least to me.

During this time I was exploring alone and thought I was odd in finding Murdoch so endlessly rich. Then I discovered the Iris Murdoch Society and realised that there were others like me in the world. I had a warm welcome from Cheryl Bove but by now I was living in rural Ireland far from any academic community. I had made an effort to put my passion for Murdoch into a project, beginning a PhD thesis on imagery and symbolism in her novels at Queens University, Belfast in the late 80s. This came to naught after my sons were born and my life revolved around them, animals, and gardening for many years. But that apparently unsuccessful period of study was worthwhile for two reasons. My husband, Stephen, was also doing a PhD at Queens at that time and his subject was the maverick Anglican theologian, Don Cupitt. As we worked alongside each other, he would read out to me comments on Murdoch that he discovered in Cupitt’s books and

I would read out to him her comments on Cupitt in *Metaphysics as a Guide to Morals*. We were amazed at these unexpected connections – later to be developed when Cupitt lectured at an Iris Murdoch conference and wrote on his relationship with Murdoch in *Iris Murdoch: Texts and Contexts* (2012). The other reason was that Queens challenged my ignorance of literary theory, so belatedly and with initial reluctance, I filled in that major gap in my knowledge, coming to find it fascinating, rewarding and illuminating, though I continue to believe that the text must come before the theory, not the other way about.

In 1995 I read *Jackson's Dilemma* and was dismayed and perturbed by this strange uneven novel so unlike those which preceded it. Then came John Bayley's revelation that his wife had Alzheimer's which made sense of the change. I was saddened by the realisation that I would never have the conversation with Murdoch that I had imagined, following two letters she wrote in response to me which are now in the Iris Murdoch archive. Impulsively I bought an armful of irises in the Covered Market in Oxford and took them to her home in Charlbury Road. I expected to give them to John but to my amazement, Iris opened the front door herself, accepted my tribute and held my hand, smiling warmly at me as I stammered my words of appreciation and love. It was a magical moment even though the irises were probably dropped in the dust behind the door and she would have forgotten my visit even before I closed the garden gate.



Letters from Iris Murdoch to Frances White,
from the Iris Murdoch Collections
at Kingston University Archives [KUAS248].
© Kingston University

In 2002 Anne Rowe convened the first Iris Murdoch conference at St Anne's College, Oxford, and I attended as a member of the Iris Murdoch Society. By 2004 when the second conference was held at Kingston, the archive had been set up and Anne had discovered that I was an isolated Murdochian. She invited me to become the first PhD student at the newly opened Iris Murdoch Centre. I demurred, saying that I was too old and too busy with my sons and garden. But hearing the papers given at that conference my mind began buzzing with ideas of things I wanted to explore and work on so in

2005 I embarked on a second effort to write a thesis on her work. By now I had shifted tack from imagery and symbolism (which I still think merits further study) and was captivated by the notion of remorse, having been struck by its force in *Jackson's Dilemma*.

While I was researching my thesis I asked Chiho Omichi about remorse in Japanese and she helpfully told me that there are two words for remorse; *kashaku* from *ka* – scold and *shaku* – torture/torment, and *jiseki* from *ji* – self/yourself and *seki* – torture/torment. Remorse had begun to be highlighted by Murdoch scholars. Elizabeth Dipple wrote in her review of the novel for the *Iris Murdoch Newsletter*, 'Remorse, remorse, the pages of the novel whisper' (1995, no.9, p.7) and Bran Nicol emailed me that 'Murdoch dealt obsessively with guilt, loss, and yes remorse, and this is the kind of area that needs more work in "Murdoch studies"' (29-10-06). Murdoch herself wrote in *Metaphysics as a Guide to Morals*, that 'One of the most terrible of human woes, and also the most common, is remorse' (1992, p.500).

I re-read all the novels, yet again, this time in reverse order, which gives a different perspective on her thinking than reading them chronologically as I had previously done. And I found remorse lurking everywhere in her characters' lives. Indeed, I came to feel that it is one of Murdoch's chief topics, the obverse side of the coin to *love* which she flags up as her central concern. The importance she places on love as attention to the reality of the other is significant here. When one falls in love with a person one really sees them, and even if briefly their reality is as clear as one's own. It seems also to be the case that when one feels remorse towards a person one also perceives their separate reality. This makes it a moral issue for Murdoch, one she explored over and over again throughout her work. I cannot present my entire thesis in a short talk like this so I will just pick out the two novels which most clearly show her exploring the question of how a person can go on living his life when he has done something irreparable which he finds unforgivable.

In *A Word Child* (1975), the first-person male narrator, Hilary Burde is trapped in a cycle of darkness after having killed his lover Anne, the wife of his friend and mentor Gunnar Jopling. Hilary's present life is held in a vice-like grip by his past. He can find no way to get out of this hellish cycle, symbolised by his riding on the Underground Circle Line – which is suggested by the early book jacket, designed by Murdoch's friend Christopher Cornford – and by the rigidity of the weekly pattern of his life seeing the same people and eating the same meals on each day. By the end of the novel, Hilary has repeated his original act of destruction in causing the death of Gunnur's second wife, Lady Kitty, and it seems he may be doomed to continue forever reliving and repeating these traumas. Anne Rowe believes that to be the case. I myself feel that the novel ends on a note of hope that Hilary may be able to break out of this cycle and start afresh but this is certainly a dark book, a case-study of what the remorse theorist Steven Tudor calls 'chronic remorse', which destroys lives, being like an illness which persists for a long time or constantly recurs, as in chronic bronchitis.

Murdoch said, in an interview with Shena Mackay which was published in the

wonderful collection of *Occasional Essays*, edited in Japan by Yozo Muroya and Paul Hullah, back in 1998; 'I have known people absolutely wrecked by remorse.' Talking to John Haffenden, she enlarged on this, saying; 'It's a salient thing in human life, one of the most general features of human beings, that they may be dominated by remorse or by some plan of their lives which may have gone wrong. I think it's one of the things that prevents people from being good.' This interview is in the splendid collection edited by Gillian Dooley, called *A Tiny Corner of the House of Fiction* (2003). Hilary Burde is her strongest portrait of such a person whose life is dominated by chronic remorse.

A decade later Murdoch returned to the theme of remorse in *The Good Apprentice* (1985). She takes a parallel situation in which a young man, Edward Baltram, has caused the death of his friend, Mark Wilsden. And she asks again, how can one live with oneself and with others after doing such a thing? This novel asks if religion can still help, in a post-Christian age. It begins with the words from the Bible, 'I will arise and go to my father, and will say unto him, Father I have sinned against heaven and before thee, and am no more worthy to be called thy son', but who, now, can be the Father who can give absolution? Edward seeks the help of father-figures in his life, but they all prove inadequate to the task. The novel also asks if the disciplines of psychoanalysis or psychotherapy founded by Freud and Jung – something which Murdoch regarded with deep suspicion as well as enduring fascination – can offer any help to the sufferer from remorse. In a rarely positive portrait of a psychologist, Thomas McCaskerville, Murdoch explores the means the mind may have to accomplish its own healing and the journey that the sufferer must undergo in doing so. Both religion and psychology seem weak against remorse. But over the course of a year, Edward makes that journey. At the start of the novel he was paralysed by remorse, in a manner similar to Hilary Burde. But by the end he is in a very different place, ready to engage with others and to study again. He has achieved what Steven Tudor calls 'lucid remorse', lucid having associations with clarity and light. Nothing has changed, Edward still knows what he has done and will grieve for Mark forever, but he is able to move humbly on with his life. How has this been achieved? Murdoch suggests that a number of things can help with this process, the love and acceptance of Edward's family and friends, the forgiveness given to him by Mark's sister, Brownie, and eventually by Mark's mother, the psychotherapeutic skill of Thomas who sends Edward on his mental and spiritual journey to learn to assimilate his remorse, and – perhaps most of all – Edward's gradual ability to pay attention to the world around him, really seeing it, and to people around him too so that he ceases to be entirely self-obsessed. Murdoch's says that love is attention to reality and she shows Edward learning how to love life again. It is a powerful portrait of lucid remorse and contrasts starkly with her earlier work.



Iris Murdoch by Tom Phillips,
1984-1986.

© National Portrait Gallery, London

'Art is for life's sake . . .
or else it is worthless'
Iris Murdoch

In her early essay 'The Sublime and the Good' (1959), Murdoch says that 'Art is for life's sake . . . or else it is worthless' (*EM*, p.218): she wants her novels to have a moral as well as aesthetic impact. Latterly in my own research I have been focusing on reader-response to her work, and the techniques, whether conscious or unconscious, that Murdoch employs to persuade her readers of her moral point of view. It may be significant that my own position has always been liminal: I do my work on Murdoch in the academic contexts of the Iris Murdoch Resource Centre and the Iris Murdoch Archives but I have never held a post in higher education. Also, although I have no philosophical training, my area of expertise being entirely in literature, I have found myself unavoidably writing about Murdoch's philosophy as I believe it is impossible to ignore the interface of her work in these two disciplines, whatever she may have said about the separation she wants to maintain between them. Her novels and philosophical texts mirror each other adding light to both. This has made me able to take a hybrid approach which lacks the technical expertise of professional philosophers but perhaps opens up Murdoch's work to a wider common readership. I have been delighted and honoured to be invited to contribute to two recent landmark collections of essays on Murdoch.

The first of these was *Reading Metaphysics as a Guide to Morals* edited by Nora Hämäläinen and Gillian Dooley which was published in the centenary year 2019 and launched (among others) at the centenary conference in Oxford. In my contribution to this anthology, I first trace the way Murdoch developed the drafts of the Gifford Lectures which she gave with much angst in 1982 into the published text of *Metaphysics as a Guide to Morals* a decade later, and reveal the mental strain she experienced from doing this work. This was archival work as all the drafts in her handwriting are held at Kingston and I was able to compare them. The second aspect of this essay is rooted

in close-reading of the final published book. I analyse the language Murdoch uses to persuade us to share her perspective and adopt her moral stance and consider to what extent she was doing this intentionally and what may have been subconscious, as I believe it also works at a subconscious level on the reader's mind. That is, until one becomes aware of this rhetorical technique!



The editors and some of the contributors at the launch of *Reading Metaphysics as a Guide to Morals* edited by Nora Hämäläinen and Gillian Dooley, at Somerville College Oxford, 13 July 2019



The editors and some of the contributors at the launch of *The Murdochian Mind* edited by Silvia Caprioglio Panizza and Mark Hopwood, at the University of Chichester, 25 June 2022

The second collection, *The Murdochian Mind* edited by Silvia Caprioglio Panizza and Mark Hopwood, came out this year and was launched at the tenth International Iris Murdoch Conference in June 2022 at the University of Chichester. This is the largest collection of work on philosophical aspects of Murdoch yet, containing 37 essays from 39 contributors, ranging from Plato and Kant to contemporary feminist and ecological concerns. I was pleased when the editor Mark told me that when his non-philosophically

trained parents said they would like to read some of the book, he advised them to begin with my contribution on 'How Iris Murdoch Can Change Your life' as it is approachable. This essay has roots reaching far back to my own acknowledgment that reading Iris Murdoch has been a major influence on my own life, a fact which I explored in my short biography *Becoming Iris Murdoch*, back in 2014: 'Iris Murdoch has made me who I am. . . . Writers wreak havoc. They help us form our sense of self-identity. They create us. We do not read and remain unchanged. Books are an insidious, often unnoticed, part of becoming who we are' (p.22).

Two contemporary writers whose works I greatly admire and enjoy are the Swiss-born essayist Alain de Botton who wrote a book called *How Proust Can Change Your Life* (1997) and the Scottish novelist Alexander McCall Smith who wrote a book about his life-changing influence, *What W. H. Auden Can Do for You* (2013). My essay on Murdoch pays homage to them and works in this area of reader-response. I asked other Murdoch readers what effect she had had on their lives as well as analysing the impact she made on others as revealed in biographical writing and letters. This survey of the legacy left by Murdoch's life and work brought me to a conclusion agreeing with Priscilla Martin and Anne Rowe, who said in their *Literary Life* (2010): 'it would be the extent of her influence, not merely on contemporary literature, but on the day-to-day lives of her readers and students that Murdoch herself would perceive as her greatest achievement' (p.171).

I think Iris Murdoch would be both amazed and happy to know of this conference today, and that her work is still being read, discussed, and loved around the world. I want to conclude with the precious element of the *international* aspect of Iris Murdoch studies. It impresses me that the editors of the two recent collections I talked about are, respectively, Nora, a Finnish woman working in the Czech Republic in partnership with Gillian, an Australian woman (whose primary career was in librarianship), and Silvia, an Italian woman working in Ireland alongside Mark, an Englishman working in America. Murdoch loved having friends from many different countries, including Japan – where she had memorable visits with Paul Hullah and Yozo Muroya, the scholar who championed her work in his country. Japan has been an important and beloved element in Murdoch's life, as in mine. Becoming part of the Murdoch family over the past two decades has immeasurably enriched my life, giving me friends from all around the globe, and offering me the opportunity to travel to new places. I have been to Murdoch conferences in France, Italy, Portugal, Turkey and the Czech Republic, and I am virtually in Japan today! I am sorry not to be with you in person but today has made me remember early conferences at Kingston where I met Chiho Omichi and had many subsequent discussions with her. And not only did I meet her, but so also did my parents – with whom I began this talk – who never failed to be delighted to meet new friends from their beloved Japan. Reading Iris Murdoch has changed my life in so very many ways since I was a small girl living in Tokyo, and I hope you will all find equal delight and enlightenment as you read, study and discuss her work together.

(Deputy Director, Iris Murdoch Research Centre, University of Chichester)

第 22 回大会報告記

中 窪 靖

2020年にコロナウイルスが世界中にまん延した結果、二度に亘って年次大会が開催されないままであった。それから3年経った今年、満を持して年次大会を実施する運びとなった。対面とオンラインとの二つの方法を模索した結果、再び感染者が増えた場合にも対応できるようにと、Zoom による開催を選択した。

学会のメンバーのほとんどがオンライン会議システムに精通しているとは言えない中で、会員相互の助け合いの中で無事恙無く終えることができたことに感謝申し上げたい。特に今回は、国内会員2名に加えて、海外から4名（イギリスからの3名に加えて、中国からの発表者1名）の参加があった。その中のひとりが、基調講演を担当していただいたフランセス・ホワイ特氏である。

まず、野口ゆり子氏が、ロレンスの代表作である『チャタレー夫人の恋人』を、マードックが論じた「言葉による救済」から読み解いた。氏は、ヒロインのコニーとの愛の行為の中で、森番のメラズが彼女に「触れる」ことの意味を丁寧に分析された。

二人目の内藤亨代氏は、*The Bell* から *The Nice and the Good*、そして *Nuns and Soldiers* に続く系譜をたどりながら、マードックのいう「人間の生にはいかなる外的な到達点（テロス）もない」をキーワードとして、これら三つの作品に共通の主人公の類型を論じた。*The Bell* のマイケルの類型が、*Nuns and Soldiers* の中ではガートルードとなって登場していることを指摘する一方で、同じ作品のデイジーの類型は人間の世界の外にテロスを求める典型と見て、その違いに注目した。

三人目の中国からの段道余氏は、マードックとヴァージニア・ウルフの比較研究を披露した。マードックは作家人生の初期には、ウルフとは距

離を取っていたが、次第にウルフとの共通点を浮き彫りにするようになる。それは、マードックの現代文学への批評に他ならないという論旨の発表であった。

四人目のテイトゥヴィク・アイヴァジアン氏は、作品 *The Italian Girl* の映画化の中で演出を担当し、この比較的短い作品の中に、マードックの多様な側面が現れているということを描いた。

五人目のマライア・ピーコック氏は、マードックが民族学者のフランツ・ベールマン・シュタイナーとの出会いを通して、フランツ・カフカの作品を知るようになったことに触れて、彼女の作品の中にカフカの影響を見ようとした。

第二部においては、フランセス・ホワイ特氏に基調講演をお願いした。幼い頃、父親とともにしばらく日本で生活した体験を出発点として、氏のマードックとの出会い、オクスフォード大学で受けた文学教育、そして、キングストン大学でのマードック研究の第一人者のアン・ロウ博士の指導の元本格的なマードック研究を開始されてから今日までの研究の節目節目について、興味深いエピソードと共に熱っぽく語られた。

今回はオンライン開催という初めての試みであったが、その中で会を二部構成とした。海外からの参加希望が予想される中で、第一部（研究発表）は会員に限定したが、第二部は、広く今回のプログラムに関心のある研究者に公開した。特に第二部では、質疑応答の時間に、海外から参加した研究者から質問・コメントが寄せられ、活発な議論が展開された。これは、距離感のないオンライン開催ならではの利点といえる。次回の大会は、対面開催とすることを決定したが、今回の経験によって、今後ハイブリッド開催の可能性も視野に入れた学会運営が可能であることを会員に知らせることにもなったと思う。

How Japan and Iris Murdoch Shaped an Englishwoman's Life

Frances White

My keynote lecture focused on the joint influence on my life of Iris Murdoch and of Japan, where my parents and I lived for two years. Illustrating my talk with old photographs from the early 1960s, I recalled my childhood experience of living in Shimomeguro, Tokyo where I learned to speak children's Japanese and to love Japanese food, as well as learning to read. I recounted my teenage discovery of Iris Murdoch's novel *The Unicorn* (1963) and described my university education in English Language and Literature at Hertford College, Oxford, discussing how the teaching of this subject has changed from the 1980s to the twenty-first century. Critical theory is now privileged over the literary text. I outlined the research I undertook, first for an abandoned thesis on symbolism and imagery in Murdoch's fiction at Queen's University, Belfast, and then for my 2010 PhD thesis on remorse in Iris Murdoch's philosophy and fiction under the supervision of Professor Anne Rowe at Kingston University. I discussed the concept of remorse in Japanese as well as English and highlighted the novels *A Word Child* (1975) which is her study of 'chronic' remorse and *The Good Apprentice* (1985) which is her study of 'lucid' remorse. I described the fresh ways in which I have recently been exploring Murdoch's writing and the impact she has on her readers, which has led to my contributing essays to two recent collections, *Reading Metaphysics as a Guide to Morals* edited by Nora Hämäläinen and Gillian Dooley which was launched at the Centenary Iris Murdoch Conferences in Oxford (2019), and *The Murdochian Mind* edited by Silvia Caprioglio Panizza and Mark Hopwood which was launched at the 10th Iris Murdoch Conference in the Iris Murdoch research Centre at the University of Chichester (2022). The first of these essays is based on archival research in the Iris Murdoch Collections at Kingston University and the second on reader-response theory, which developed out of my book, *Becoming Iris Murdoch* (2014) and my reading of *How Proust Can Change Your Life* (1997) by Alain de Botton and *What W. H. Auden Can Do for You* (2013) by Alexander McCall Smith. I told the story of my one brief encounter with Iris Murdoch in 1996 and considered the lasting impact of her legacy, which, as Priscilla Martin and Anne Rowe conclude in *Iris Murdoch: A Literary Life* (2010), is to have a moral and emotional influence for good on the lives of her readers. I ended by emphasising the international nature of Murdoch scholarship and the strong links of affection formed with the country and people of Japan in both Iris Murdoch's life and my own.

(Deputy Director, Iris Murdoch Research Centre, University of Chichester)

感染症の時代の D. H. ロレンス ——マードックの言葉を手掛かりにして読む 『チャタレー夫人の恋人』

野口 ゆり子

新型コロナウイルスが流行しだしてから3年が過ぎた。この感染症の世界的流行が始まったころ、100年前のスペイン風邪の流行と似ているということが話題になった。100年前と言えば、D. H. ロレンス（1885-1930）が生きた時代である。スペイン風邪は第一次世界大戦中、兵士たちの移動と共に世界中に広まった。ロレンスは戦争には行かなかったものの、大戦とスペイン風邪を生き延びたと言える。彼の最後の小説『チャタレー夫人の恋人』（1928）には戦争と感染症の影響を受けた人々が登場する。

この小説を読むとき、マードックの論文「言葉による救済」を思いさずにいられない。彼女はこの論文のなかで、文学が我々の「生存」と「救済」のために最も重要だと述べている。なぜ文学なのかというと、「言葉は我々が人間として、そして、道徳的、精神的行為者として生きる場所」だからである。本発表では、肉体の愛を描いた作品だと思われる『チャタレー夫人の恋人』が、マードックの言う「言葉による救済」を理解させてくれる小説であると考え、三つの言葉をキーワードにして考察していった。

まず、第一次世界大戦とスペイン風邪の関係を考察し、この二つの影響を受け、人生が変わってしまった人々が『チャタレー夫人の恋人』に登場することを見た。そして、この物語で重要な「優しさ」と「勇気」という言葉について考察した。今までの日本語訳についても考察し、ロレンスの思想を十分に理解するとどのような訳になるのかを考えていった。

次に、「触る」という言葉について考察した。

ロレンスは五感のなかでも触覚を重要視していることを「無意識の幻想曲」のなかで書いている。「触る」という行為は聖書にも見られる重要な行為であり、癒し以上の意味を持つ行為であることに触れ、ロレンスの「あなたが触った」という短編小説の「触る」行為について考えた。そして、この彼の思想が『チャタレー夫人の恋人』のなかにも描かれていることを見た。

最期に、この小説が手紙で終わっていることを考察した。メラーズが手紙に書いている「貞節」とは性的な「節操」であり、彼がもともと知的な人間であること、そして彼が人として正しい道を歩もうとしていることを考えると、メラーズは古代ギリシアの四つの徳「知恵、勇気、節制、正義」を具現化した存在であることを明らかにした。

時代の本質、人間の本質を『チャタレー夫人の恋人』で描こうとしたロレンスは、慢性感染症の結核を発症して死亡した。この小説は感染症の時代を生きたロレンスが書いた、哲学的な作品だったと考えることができる。

ロレンスが描いた時代の本質、人間の本質はどのような時代でも変わることはないだろう。現代の人々は『チャタレー夫人の恋人』に描かれたコンスタンスとメラーズに少なからず共感を覚えるのではないだろうか。この作品のなかにロレンスは生きている。そして、この作品を読んで共感を覚えた読者もまた、この作品と共に生きることができる。私たちの「生存」と「救済」のために、文学が最も重要だとマードックが考えた理由が、この作品を読むとよく理解できるのである。

デイジーとは誰か— *Nuns and Soldiers* の一考察

内藤 亨 代

初期の論文集『善の至高性』においてマードックは人間の生にはいかなる外的な到達点（テロス）もないと述べ、生の意味を人間経験の内に求めることを言明した。*The Bell*の最終場面でマイケル・ミードは神と決別して世に出ていく。人間界の中に善を求めて善く生きようとする生き方はその後の作品群ではどのように表現されているだろうか。

*The Nice and the Good*では役職上他者に力を行使する立場に置かれたジョン・デュケインが善く振る舞おうと思考して行動する過程が描かれる。デュケインは無神論者である。

*Nuns and Soldiers*は信仰を失って修道院から出てきたアン・カヴェッジがこの世での生き方を確立するまでの一年間を扱っている。その最終場面でアンはデイジー・バレットの消息を知って自分もその後に続こうと思う。アンはどのようにしてデイジーを発見したのだろうか。

この小説はアンの大学時代の友人ガートルード・オープンショアの再婚話を主軸に展開する。ガートルードは自分の幸福を追求することを信条とする人間で、ずっと自分に恋心を抱いていたカウントを再婚後も仕えさせることに成功する。アンをも取り込もうとして拒絶された。カウントにひそかに恋していたアンは決定的にカウントを失う。

修道院を出たとき神への信仰を失っていたアンは、キリストは自分の救いになるのではないかという望みを持っていたが、夢と幻覚の中で会ったキリストは孤独の内に死と共に歩むことを教えて消えた。人間経験を越えた到達点はないことを悟られ、カウントと共に生きる可能性も閉ざされたとき、初めてデイジーの姿が見えてくる。アルコール依存症で社会の底辺層にいる保護や監視の対象ではなく、温かい心で他人を迎え入れようとした人として。女性隠者として新しい生活を始め

るためにアメリカに発つ前夜、パブで偶然耳にした会話から浮かぶデイジーの姿は、アンの目に先達と映った。

デイジーはこの世に帰るところを持たない者、持てるものになることを拒む者、悪意を持たず見返りを求めずに与え、孤独の内に生きる者である。これはそのままこの世にあったキリストの姿と重なるであろう。ただしデイジーの内面は一切語られず、作者による簡単な生育史と会話による発言以外はすべて他人から見られ解釈された人物像が示されている。従ってこれはアンによって発見されたデイジー像である。

アンはもうデイジーを探すのは自分の任務ではない、それでももしデイジーが自分を本当に必要とするならきっと再会するだろう、と思う。二人はそれぞれ別の道を歩みながら或る意味で一つの共同体に属しているのである。しかしアンのたどり着いた生き方は決して世の多数の者の選択とはなり得ない。せいぜい一つの理想、または心の指標として留まるだろう。言うまでもなく人間は他者との共同において生きる存在だからである。その困難さをマードックは小説の中で示し続けてきたとも言える。ただ、性愛における可能性を期待していたようにも見える。*Nuns and Soldiers*ではガートルードとティムの関係が相当する。この問題は他の作品群でも示唆に留まっていてそれ以上の展開はない。

マイケルの時代、同性愛は非合法だった。*The Green Knight*ではもはや特別な関係とは見られていない。同様に超越的な生の目的についても時代の進行が強く反映されている。マードックは人文主義の教育を受けその影響下に育った。人文主義があらゆる生の領域に浸透していく20世紀という時代を誠実に生きて真正面から向き合い、考え、表現した人であることをその作品群は示しているのではないだろうか。

“A Remote Relation of Virginia Woolf”: The Literary Relationship Between Iris Murdoch and Virginia Woolf

Duan Daoyu

There is a complex literary relationship between Iris Murdoch and Virginia Woolf. In her novel writing, although Murdoch weaves her literary connection with Woolf in *A Severed Head*, *Nuns and Soldiers* and *The Book and the Brotherhood* by her repeated references and allusions to Woolf, she distances herself from Virginia Woolf at the very same time by characterizing her female characters' mothers as remote relations of Woolf. Murdoch's distance from Woolf can be more clearly seen in her philosophy, letters, writings on literature and speaking in which Woolf's characterization and views on gender have been targeted by Murdoch compared with her novel writing. A review of Woolf's novel writing reveals that Murdoch's criticism of Woolf result from her misunderstanding of Woolf, particularly Woolf's characterization which also aims to present whole and real characters as Murdoch strives to achieve in her novel writing. Despite the fact that Murdoch's understanding of Woolf undergoes changes, her ambiguous relationship with Woolf goes throughout her whole career. Contrast to her early distance from and criticism on Woolf, Murdoch tends to identify with Woolf in a more direct way in her later novels. However, her distance from Woolf remains intact. This ambiguous relationship between Woolf and Murdoch can be attributed to Murdoch's preference for 19th century realist literature and her disputes with Woolf over gender and feminism.

(Department of English, Nanjing Agricultural University, China)

HOW A SCULPTOR MIGHT FEEL ABOUT A LUMP OF STONE: CRAFTING A MURDOCHIAN WORLD

Tatevik Ayvazyan

Rebel Republic Films has optioned Iris Murdoch's *The Italian Girl* and I have been developing the screenplay with the director Garo Berberian. The novel's vivid characters, exciting twists, exquisite scene descriptions and challenging storylines about social issues are the perfect elements to turn into a filmic and visual form.

Iris Murdoch's worlds are meticulously constructed, like miniature dollhouses, with every detail in place. In her highly visual novels, she doesn't paint flat image but creates a multi-dimensional world, complete with colours, moods, sounds, smells and emotion.

"These were the old June smells, the wet midsummer night smells, the sound of the river and the distant waterfall. An owl hooted, slowly, deliberately, casting out one inside the other his expanding rings of sound. That too I remembered." With only a few sentences, the opening set is scene with so much rich detail – sounds, smells, light, memories, feelings – and for a filmmaker, her words are the perfect material to start crafting a film.

The protagonist Edmund talks about an intense loving emotion only once, when his looking at blocks of boxwood: *"I can imagine how a sculptor might feel about a lump of stone... But pieces of wood can quite send my imagination racing even in the handling of them"*. I feel the same when working with Murdoch's words, carefully and lovingly shaping her novel into a script, using the rich material she has gifted us.

The *Italian Girl's* precise, elegant structure of 21 chapters like a revolving theatrical set give a natural rhythm to the script. Every character inhabits their distinct space, like an extension of their personality: this demands the unusual solution of having a range of colour palettes for every character – as opposed to a singular one for the film. Her art references are key in painting not only a visual motif but also social and moral narratives.

The novel describes a myriad of objects, which Murdoch often uses to explain moods, personalities and their moral state – Isabel's trinkets, Maggie's red dress, the fern *'which never grew but never died either'*, the painting *'which might have been by Constable but wasn't which my father had got in a sale at a price for which my mother never forgave him'*, Otto's jug of water full of insects. One of the key aspects of the adaptation would be to translate it into the film.

Most importantly, the Murdochian characters – their backstories, feelings, dramas, secrets and traumas are the crucial elements to breathe life into this story which we hope to turn into a cinematic form soon.

(Producer and Writer, Rebel Republic Films)

The Kafka Factor in Iris Murdoch's Fiction

Maria Peacock

The impact of Franz Kafka (1883-1924) on Iris Murdoch's writing is not generally acknowledged. However, his writing informed her view of the world in the post-war years, and she knew and admired his work. Although Murdoch was ready to admit she aspired to and emulated other writers, she found it hard to say what she owed to Kafka. Murdoch always had sympathy for people who were alienated and particularly refugees, and this affinity was linked to her association with Franz Baermann Steiner and Elias Canetti both of whom were Central European exiles fleeing from the anti-Semitism of the Nazi regime.

Steiner identified closely with Kafka as they were both middle-class German-speaking Czech Jews and there are uncanny similarities in their lives. Steiner projected onto Kafka his own history, his Jewish identity and his sense of alienation. Murdoch and Steiner's shared admiration of Kafka was a powerful element in their love affair, and they were reading his short stories in the days before Steiner's death in 1952.

When Murdoch worked in the resettlement camps after the end of the Second World War, the inefficiency and heartlessness of the official agencies set up to rehabilitate displaced people made her despair, and Kafka's portrayal of helpless human beings in the face of an unseen authority resonated with her concerns. Murdoch started to write *The Flight from the Enchanter* (1956), a main theme of which is deracination, in the months after Steiner's death, when she had become involved with Canetti, who was a powerful influence on her thought and writing. Canetti made the workings of power the object of his life's study and he admired Kafka for his ability to depict every aspect of power in everyday life by portraying helplessness in the face of the authority of social institutions.

Canetti's thought and the influence of Kafka can be detected in her depictions of uprootedness with regard to her treatment of power and the powerless, the oppression and absurdity of institutions, and like Kafka, Murdoch also brings humour when she shows the absurdity of official organisations. She believed that through Kafka's writing we can see 'the real horrors which lurk in life', and his inspiration can be detected in her post-Holocaust novel *The Message to the Planet* (1989). In this work, which she wrote towards the end of her creative life, she transcends the boundaries of realism by bringing the shade of Kafka into the text, and elsewhere in her fiction he can be found not so much as an influence, as a presence.

(Iris Murdoch Research Centre, Chichester University)

事務局からのお知らせ

第23回大会について

第23回大会は2023年秋に明治学院大学で開催の予定です。日程が決まり次第、学会員の皆様にはご連絡いたします。

研究発表、特別講演（又は、シンポジウム）、懇親会などを計画しています。

研究発表については、以下の要領で発表者を募集いたしますので、奮ってご応募くださいますようお願いいたします。

作家としてのマードック研究、哲学者としてのマードックの研究以外にも、マードックと同時代の作家、思想的な類似性をもつ作家、マードックが関心を寄せていた作家、マードックに影響されたと思われる作家などに関する研究発表も受け付けます。発表題目（仮題目も可）に要旨（日本語の場合は1200字程度、英語の場合は400 words程度）を添えてお申し込みください。

応募資格：日本アイリス・マードック学会会員

発表時間：発表25分、質疑応答5分

締切日：2023年6月末日（予定）

申し込み：氏名、所属、住所、電話を明記して

〒611-0041 京都府宇治市横島町千足80

京都文教大学 中窪 靖研究室内

日本アイリス・マードック学会事務局まで

会計報告

2019年度会計報告

（2019年1月1日～2019年12月31日）（単位：円）

収入の部

前年度繰越金 551,385

年会費 170,000

合計 721,385

支出の部

事業費

ニューズレター印刷費

（印刷会社からの送料を含む） 29,376

総会・研究発表会運営費 105,306

内訳 特別講演講師謝礼 20,000

特別講師宿泊交通費 30,000

学生アルバイト料 12,000

会場準備費（茶菓等） 5,306

懇親会補填 38,000

管理・通信費

ニューズレター郵送料 5,200

ニューズレター印刷費振込料 648

住所宛名ラベル代 821

はがき代 6,171

プログラム郵送料 4,080

コピー代 2,000

ホームページサーバー使用料 5,358

ホームページドメイン代 4,125

ホームページ更新料 9,000

合計 172,085

差引残高 549,300

2020年度会計報告

（2020年1月1日～2020年12月31日）（単位：円）

収入の部

前年度繰越金 549,300

年会費 140,000

合計 689,300

支出の部

事業費

ニューズレター印刷費

（印刷会社からの送料を含む） 41,360

管理・通信費

ニューズレター郵送料 5,590

ニューズレター印刷費振込料 660

はがき代 2,142

封筒代 110

切手代 840

ホームページサーバー使用料 5,458

ホームページドメイン代 4,202

ホームページ更新料 12,000

香典 10,000

合計 82,362

差引残高 606,938

2021年度会計報告

(2021年1月1日～2021年12月31日) (単位:円)

収入の部

前年度繰越金 606,938

☆本年度は年会費を徴収しなかったため
学会費収入はゼロである。

合計 606,938

支出の部

事業費

なし

管理・通信費

ホームページサーバー使用料 5,458

ホームページドメイン代 4,202

ホームページ更新料 3,000

合計 12,660

差引残高 594,278

日本アイリス・マードック学会役員名簿

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Wendy Jones Nakanishi
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マードック学会ホームページアドレス

<http://irismurdochjapan.jp/jp/>

原稿募集

マードックの人物像や作品の研究に纏わる新発見・苦労話・未公開の写真や資料などについての原稿を募集いたします。肩の凝らない内容で結構です。奮ってご投稿ください。

本 文：1600字程度、MS Word で作成をお願いいたします。(手書き原稿も受け付けます。)

締切り：2023年10月31日

送 先：北村有紀子宛

yul25kita@gmail.com (125は数字です)

または

〒661-0035 尼崎市武庫之荘6-3-2

編集後記

ニューズレター第22号をお届けいたします。コロナ禍で休刊していましたが、多くの先生方のご尽力により3年ぶりに再刊となりました。すばらしい原稿をお寄せくださった先生方、ご協力くださった先生方に心より感謝申し上げます。

編集担当が斎藤佳代子さんから北村に代わり、不行き届きの点もあったと思います。どうぞご海容ください。今後ともニューズレターへのご協力をよろしく願いいたします。

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発行者 日本アイリス・マードック学会

会 長 Paul Hullah

編 集 北村有紀子

事務局 京都文教大学 中窪 靖研究室

〒 611-0041

京都府宇治市槇島町千足 80

Tel. 0774-25-2883 Fax. 0774-25-2481

e-mail: y-naka@po.kbu.ac.jp

