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**The Passion of Unconscious in Iris Murdoch's**

***The Unicorn***

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**DEDICATION**

To the reason of our existence in this life...

To our parents with all love.

## Acknowledgements

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## ABSTRACT

Iris Murdoch, a prodigiously inventive and idiosyncratic British writer whose novels offered lively plots, complex characters and intellectual speculation, In many of Miss Murdoch's novels, romantic disasters, suicides and even murder are set in motion by a character who is brilliant and ferociously self-absorbed. Such figures, usually men, often go beyond egotism into evil.

This paper consists of two chapters. Chapter one deals with Iris Murdoch's life and career .Chapter two discusses the passion of unconscious in Iris Murdoch's *The Unicorn*.

Finally the conclusion sums up the findings of the study.

## CHAPTER ONE : INTRODUCTION

### **Iris Murdoch's Life and Career**

A novelist and philosopher Dame (Jean ) Iris Murdoch , was born on July 15 , 1919 , at 59 Blessington street , in Dublin , Ireland . She was the only daughter of Irene Alice Cooper Richardson and her father ( Wills John ) Hughes . Murdoch , Who was a quiet , unambitious civil servant , He retired from a ' personal grade ' of assistant register general ( in 1950 . Since her parents married on 7 December 1918 .<sup>1</sup>

Murdoch and her Mother move to London on November , Action to join her father , When she was 6 years old , Murdoch attends the extensive Froebel Demonstration School at Colet Gardens in London . Annual holidays are spent in Dun Looghaire in Ireland . Then , in 1926 , Murdoch and her family move to N , East Bourne Road , Cheswick , a short Tube journey from her school .<sup>2</sup>

Iris Murdoch has a typical Childhood , Full of fun and surrounded by animals . she has a friendly relationship with her family and other people Murdoch shed tears when a stray dog died , She felt sad because the accident of the death of that dog , this situation shows her feeling and sympathy . Her earliest favored books are Alice in Wonderland and . Iris Murdoch Write a play with chorus of rabbits for a

school concert . Between 1931 and 1932 , Murdoch become the head Girl of the Froebel school . She Badminton school , Bristol . <sup>3</sup>

In the last two years of the thirtieth decade , Murdoch join to Somerville College , oxford , she progresses from ‘ mods ‘ , classical Language and literature , to ‘Greats ‘ , ancient history and philosophy . Here she meets Mary Medley , philippic foot David Hicks , Frank Thom pson . M – R – D foot Others , Who Will Feature signify cantle in her life . She joins the communist party and becomes heavily involved in Labour Club activities . The Cherwell Magazine Publishes Murdoch’s poem and she burs with Magpie players , performing set piece ballads and songs and short dramatic orb comic inter loads for charity . <sup>4</sup>

Murdoch gradually Completed her education at the problem Demonstration school , Badminton then she entered to oxford university from 1938-1942 . Murdoch associated to the communist party for short period , then she retired the party . After preventing her member ship to study in united state . In 1947 , Murdoch employed as assistant in the treasury in Britain . Then she with refugee relief and Rehabilitation Administration in Austria and Belgium . <sup>5</sup>

Her Work With homeless after the war has affected on her novels and the issues that She adopted . Murdoch decided to study philosophy in oxford University in 1947 . Murdoch’s father , Job was an opera singer and arts . employed as an officer in the first would war . She loves the books too much like her father and also she loves the music like her mother . Murdock suffered from Alzheimer’s disease in her last years , but she didn’t stop writing . the most repeated themes in her works were Ethic , Sex , religion and gmilt , After second world war , she wrote about the existentialist . <sup>6</sup>

Murdoch Joined to st . Anne's College , oxford , and She taught philosophy from 1948 to 1963 . Her marriage to John Baylor was in 1956 . Her hasband John Baylor was an eminent literary critic Who Would become , Wharton professor of English at oxford , Murdoch and her hasp and lived at cedar Lodge , in steeple Aston a village fifteen miles north of university . Then she taught philosophy at Art in the photograph of the young Iris in the national portrait Gallery in London give out an amazing to theory of her beloved Plato , reflected the inward beauty of her soul . <sup>7</sup>

Murdoch influence in the realistic words of Dickens , Jane Austen , George Eliot , Hennery Jame , Tolstoy and Dostoevsky . So she gives to her character glad traits even if they are animals . Murdoch's birth place in Dublin then she moved to London and back there because of her mother's relative . : Murdoch's father Worked as servant in Ireland then he moved to England . Murdoch's personality Mixed between Irish and British , she feels that she belong to both at the same time. <sup>8</sup>

Murdoch had love relationship with frank Thompson but this relation failed since Thompson joined to the army and Nazis holed him and they did string him Up . Her second relation was with a poet who was a Czech refuges whose name is Franz Steiner . But this relation did not last long because Franz had heart attack and died . After that in 1953 she Encountered love story with him as she mentioned to the Novelist A . S . B . Byatt'' Why should I be cheated of happiness ? '' . this love story and with marriage . Murdoch 's novels characters represent real people that she knows in reality , that is clear in her early novels . Murdoch awarded in many occasions and also she was percolated to the Nobel prize . Murdoch died in 1999 in oxford City . <sup>9</sup>



Murdoch was one of the most famous woman writer , and thinker in twentieth century . The new generation of reader begun to be fascinated in Murdoch a after three years of her death and they made a movie about her in early 2002 . Her intellectual and Cultural legacy of Iris was assessed by Peter Eonradi and A . S . B yatt Said about her “ at the center of our culture ” . Conrad’s infection fascination with Murdoch and stirring insight into her work , this a super Corner stone biography . “( Book list starred review )”. A Morvel of sympathy and intelligence Washing to post “ Murdoch herself come alive in all her contradictions .<sup>10</sup>

Murdoch wrote about twenty six novels . The first novel she wrote was under the Neat , throw this novel , Murdoch shows the difficulty to Know other people and she continued producing novels . A novel per year till last novel in 1995 which was Jackson’s Dilemma . Murdoch was asked about the time between each novels . She answered “ A bout half an boar ” . In 1953 She wrote a book under the name Sartre , *Romantic Rationalist* . In this book she tested the ideas that she tackled in her novels which are ethics , religion , sex reality , favorite religious and ethical themes in her Works .<sup>11</sup>

Murdoch reflects her favorite religious and ethical principle in her works like The Bell and the Tail Black Memorial prize on this work . After that she received the booker prose , On her novel , In the sea the sea . Murdoch although wrote novels , she wrote a philosophy and one of the most philosophy she wrote was the sovereignty of good and metaphysics as a Guide to Morals “ . She convinced that both novels and philosophy could help us to understand the life .<sup>12</sup>

Murdoch's novels typically have complicated plots in which innumerable characters, representing different social positions, which express philosophical

concepts, undergo kaleidoscopic changes in the relationships among them. The realistic observations which have as target the middle-class professionals, in whom the author is interested, are interwoven with extraordinary incidents which bring forth the macabre, the grotesque and the comic. Murdoch's novels illustrate the belief that although human beings think they are free to exercise rational control over life and behavior, they are actually marked either by their own unconsciousness or by the social impact in general, as well as other strengths.<sup>13</sup>

Although Iris Murdoch is a philosophical writer, she is concerned with social morality and her views do not appear as abstract doctrines in her novels but are part of the action and characterization of her works. She is concerned with ethical or moral problems confronting man in the world as it exists rather than with the solipsistic man created by existentialists like Sartre. Murdoch's characters do not avoid or deny the contingent quality of the world. They do acknowledge a prevailing code of ethics which is affected by their behaviour rather than the other way around. It is the combination of theory and social interaction that makes her fiction significant in the development of mid-century English literature.<sup>14</sup>

Murdoch is critical of writers for trying to simplify the complexities of the twentieth century by exclusively employing symbolism and myth-making, as well as pursuing to an excessive degree existentialist philosophy and psychology. The latter ideas have proven helpful to a society fearful of the contingencies and responsibilities of a technological age, but Murdoch recognizes their limitations. Literature has become the work of many in society. It has been usurped from the philosophers, professional writers and intellectuals so that it would appear that serious or significant development of ideas or style is being ignored in favour of distracting society by reusing images and characterizations which were significant

at the height of the symbolist or existentialist movements .<sup>15</sup>

## NOTES

<sup>1</sup> Cheryl Bove, *Understanding Iris Murdoch* ( Columbia, University of South Carolina Press,1993),p.3.

<sup>2</sup> Valerie Purton , *An Iris Murdoch Chronology* ( London : WIT 4LP . 2007), p . 2.

<sup>3</sup> Ibid .

<sup>4</sup> Ibid .

<sup>5</sup> Alexander G . Gonzales , *Irish Woman Writer* (New York : Library of congress catalog , 2006 ), p . 236.

<sup>6</sup> Christine L . knger , *Encyclopedia British Writers* (London: Chatto and Windus, 2003 ), p . 207 .

<sup>7</sup> Jeffrey Meyers , *Remerging Iris Murdoch* ( New York : Palgrave Macmillan , 2013 ) ,p. 3.

<sup>8</sup> Ibid,p.4 .

<sup>9</sup> Ibid.

<sup>10</sup> Megan Laverty, *Iris Murdoch's Ethics: A Consideration of Her Romantic* New York: Edwin Mellen Press,2007) ,p.11.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid, p.13

<sup>13</sup> Maria Antonaccio, *Picturing the human: the moral thought of Iris Murdoch* (Columbia :South Carolina University Press),p.62

<sup>14</sup> Ibid.

<sup>15</sup> Ibid,p.63.

## CHAPTER TWO

### **The Passion of Unconscious in Iris Murdoch's *The Unicorn***

*The Unicorn* is a novel by Iris Murdoch. Distributed in 1963, it was her seventh novel. Marian is 29. She is contracted to fill in as a researcher at a house called Gaze Castle. It is a peculiar place in a void nation. She doesn't feel exceptionally good. The house is full with antiquated furniture. It's a dull place. At the point when Marian is to see the woman with whom she composed with, Mrs. Crean-Smith, for reasons unknown she it to show her. There are no children in the house. A man called Gerald Scottow is by all accounts the land master yet Marian doesn't comprehend what his connection to Mrs. Crean-Smith is. There are more individuals in the house and she doesn't know their connections to each other either. They all drink Whiskey like water. Marian Writes letters with her sweetheart. Those letters doesn't demonstrate especially adore between them. She meets Alice' .

Alice lives in the main other house (it's called Riders) close by. It appears to Marian that Hannah Crean-Smith is somewhat insane in the head, sick, deranged...She doesn't go out. Marian becomes acquainted with the general population better, Denis Norton, a kind of Gardener, Mrs Violet Evercreech and

Jamesie Evercreech, her more youthful sibling. At that point, Denis reveals to Marian what has happened. Hannah's significant other, Peter Crean-Smith, has fallen off the bluffs seven years back. No one knows whether Hannah drove him over or on the off chance that he bounced. However, Peter survived the fall. He lives in New York. At that point Hannah had an association with Alice's sibling, Pip Lejour. Subside got them. Furthermore, he put stock in Hannah to Gerald and his team. They keep her detained .<sup>2</sup>

Effingham Cooper is a companion of Alice's dad, Max Lejour. He visits Riders routinely. Effingham (called Effie) is infatuated with Hannah. He is "innocuous", he can see her alone. He doesn't know whether he need to "safeguard" her by taking her away. Possibly he appreciates the way that she will dependably be there, home. He is perplexed. Effie becomes more acquainted with something unique of the story by Pip, Peter was gay and had an association with Gerald. At the point when Pip was with Hannah, Gerald told Peter. Dwindle has a male accomplice in New York. Marian and Effingham meet. Marian educates him regarding her intends to free Hannah. He wouldn't like to help her and says she is crazy.<sup>3</sup>

Be that as it may, when there is a music night at Gaze and the general population from Riders are there as well, Hannah shouts out and Effingham and Marian choose to take Hannah away. They will seize her. At the point when the minute is there it's turning out badly. They don't escape and Marian and Hannah are back in Gaze once more. Effingham has a battle with Alice when they are in the auto back home and Effingham escapes the auto and into the slopes. He becomes mixed up oblivious and sucked into the marsh. Denis acts the hero him right in time. After Alice has come to caution them Effie hasn't gotten back home.

Afterward, Gerald pronounces he will take Hannah away. At the point when Denis objects Gerald pushes him down the stairs. Alice and Effie are fleeing. Denis and Marian are leaving as well. The following day is irregular. Is it accurate to say that she is going or not? And every one of the general population in the house, will they stay or leave? Disarray in everyone and a great deal off Whiskey is being tanked. Gerald says Peter is coming. Later somebody says he isn't. Pip comes. He needs to take Hannah away. Gerald instructs him to clear out. Hannah Kills Gerald with Pip's shotgun. <sup>4</sup>

Add up to turmoil. Violet told the police Gerald was cleaning his firearm and this was a ghastly mischance. Violet and Jamesie are searching for Hannah's will since they figure she will leave the place to them. They have secured her up her room. Marian is resting in the stake room when Jamesie awakens her. They see a peaceful development of the doorknob of Hannah's room. They let her out. She vanishes in the garden. She bounces of a bluff. Denis is grabbing Peter from the closest town and he murders him by driving the auto into the sea and keeping Peter inside, as he discloses to Marian when he lands at Gaze and hears the news about Hannah. Max and Alice and Effingham are at Gaze, Violet reveals to them they need to go. Alice discloses to Violet Hannah left everything to Max. No one truly prefers this. Denis is leaving. At the point when Effingham leaves via prepare he peruses a news paper which says: Pip Lejour executed himself in a horrible mischance, he was cleaning his firearm and shot himself. <sup>5</sup>

The gothic sentiment developed in England when the novel frame itself was just a couple of decades old. In this manner, when Horace Walpole distributed *The Castle of Otranto* in 1764, it was to some extent a response against constraints which the early novelists appeared to have acknowledged with composure. The

novel of behavior and the novel of educational sensibility are presented to As in much Gothic fiction, we are in the domain here of the Freudian 'uncanny', the wonder where something natural turns out to be troublingly new (or the other way around) when it happens in a startling setting. The impact is aggravating on the grounds that it places us in contact with the system of the oblivious. The mechanical idea of the oblivious implies that the uncanny regularly works by means of redundancy, the entire sub-universe of the oblivious. Sensibility is appeared under strain. Sexuality, natural interests and dread now moved to the focal point of the novelist's stage. The word gothic at first evoked dreams of a medieval world, of dull interests ordered against the enormous and evil engineering of the gothic stronghold. Before the century's over it suggested the entire stuff of underhandedness powers and spooky spirits.<sup>6</sup>

The gothic is described by a setting which comprises of manors, religious communities, destroyed houses or appropriately beautiful environment, by characters who are, or appear to be, the pith of good or underhandedness (however guiltlessness frequently appears to have its very own specific danger); rational soundness and celibacy are continually undermined and over all there looms the recommendation, in some cases at last subverted, that nonsensical and wickedness powers debilitate both individual uprightness and the material request of society.<sup>7</sup>

Murdoch develops Plato's philosophy and designates the ideal route to which Eros should be directed as the attention to other people and the search for ideal good in her philosophy. To Murdoch sexual love is a cosmic power principle, Eros, 'connects the commonest human desire to the highest morality. Eros is that a mediating spirit that takes human desire beyond sexual to the good. Murdoch's moral attitude here is getting over the destructive force of Eros which removes the

subject from the ideal good. The significance of transforming Eros or sexual energy does not mean that Murdoch accepts sexuality as a dark instinct that should be totally abolished. The main idea is that Eros or sexuality should be shifted from subversive and self-centered one to a constructive and other-centered aim.<sup>8</sup>

Murdoch affirmed that deep sense of being and sexuality are indispensably associated, and that low Eros can be changed by moral vision. Murdoch's Platonic perspective towards sexuality acknowledges the possibility that sexuality and goodness originate from a similar source and the point is to change the low Eros to high Eros by turning towards magnificence and goodness.<sup>9</sup>

Murdoch gives careful consideration to the cooperative energy of cherishing excellence and craving the great. In this way, in her rationality, Eros is connected to 'cross-sexuality' in light of the fact that the mission for goodness is fundamental to the look for the lovely, and an individual can be pulled in to what is wonderful, paying little heed to the sex of the protest decision. Be that as it may, the sexual connections as consequences of low Eros ruin the subject from achieving intimate romance and total Good. Along these lines, Murdoch imagines the control of sexual motivations as a way to the divine.<sup>10</sup>

Iris Murdoch's *The Unicorn*, can be credited even as far as the dream reasonable fiction manages entirely reckless families, and interbreeding comes to be seen nearly as a method for passing on internecine ruinous tendency and the crude nerve-endings of suffering.<sup>11</sup>



Iris Murdoch, as analysis calls attention to, acknowledges interbreeding as a wonder that may happen in all districts, ages and social orders. Moreover, it ought to be included that she acknowledges all measurements of sexuality including inbreeding as fundamental cases throughout everyday life. Murdoch relates all conceivable sexual intercourses, particularly those controlled by low Eros, to the solipsist idea of person living under the considerable impact of imagination. That is the reason; in spite of the fact that she offers the transmission of Eros to the high beliefs, for example, love and consideration regarding the other, sublimation of good, and expulsion from solipsism, she normally shows tricky, at odds, negative and controlled sexuality because of low Eros .<sup>12</sup>

Murdoch's fiction along these lines delineates that anatomical sex, sex, and sexual introduction are unessential to love since people are joined through their own human deficiencies in issues of adoration, sex, and ethical quality, particularly in their want for control and different wants of low Eros. Sexuality in Murdoch's fiction as far as the imperfections in human instinct, sexual satire attacks the fiction of Murdoch is a unique and perpetually provocative scholar of the tragicomedy of sexual love, with its impossible to miss hellfire of envy and selfhatred .<sup>13</sup>

While Murdoch's disposition towards dim, stony, solipsist, comic, fanatical, and even crazy sexuality is esteemed as far as her ethical reasoning, the investigations in analysis ought to have been rethought to consider her fiction. The most nitty gritty examinations on sexuality and its measurements are fundamentally taken out by therapy. In this way, sexuality showing up in Murdoch's fiction isn't conceivable to be broke down with no reference to analysis. In this regard, sexuality in her fiction for the most part does not ensure an outright

love or a last fulfillment yet being an unreasonable marvel for the thought there is no such thing as a sexual relationship .<sup>14</sup>

Murdoch's novels, sexual connections which are generally far from being energetic and loaded with affection are imagined in an apathetic climate. Murdoch does not endeavor to reflect sexual sentiments or break down them; she describes sexual relationship inside a frosty portrayal as a customary case. In this regard, this mechanical sexuality in Murdoch's fiction is fundamentally the same as Lacanian rule "There is no such thing as a sexual relationship."<sup>15</sup>

The story is additionally, nonetheless, intervened by the viewpoint or perspective that the account procedure embraces that is, the story voice or voices. The decision of a plain or secretive storyteller, our entrance, or absence of it, to the awareness of various characters, the manner by which points of view are passed on, all obviously impact the perusing procedure and our instinct of authorial reason. With regards to third-individual narration.<sup>16</sup>

*The Unicorn* survey the esteem and the need of otherworldly desire and grill the connection amongst religion and charm. Individuals are basically discoverers of substitutes, and the title of the novel focuses to the focal need of the characters to make representative significance and request in their lives through the innovative sublimation of the two items and other individuals to their own particular closures. the point about the unicorn image is that it is vacant, its properties presented to it by the characters as opposed to the creator in a demonstration comparable to the basic errand of finding the novel's inside , or significance .<sup>17</sup>

The novel arranged in the remote walled in area of sentiment and concern occasions in two discrete yet associated houses, and the present is held grievously in thrall by the past. Basically and blandly, in any case, it epitomize altogether different ways to deal with specifically comparable materials The Unicorn uses a stylised gothic mode and makes striking utilization of its barometrical trappings.<sup>18</sup>

The typical level of reality in this novel is the unforeseen world, which is symbolized by the premonition scene:

great cliffs of black sandstone. In the hazy light they seemed brownish now, receding in a series of huge buttresses as far as eye could see, striated, perpendicular, immensely lofty, descending sheer into a boiling white surge.<sup>19</sup>

It is an unmanageable scene, having in it a lowland In which Effingham almost suffocates and a topographical ponder, the dolmen. Seeing it out of the blue, Marian is overwhelmed by a horrifying devastating frenzy .... She dreaded the stones and the precipices and the peculiar dolmen and the antiquated mystery things (*The unicorn*. 15).The ocean in this scene imparts her with a similar feeling of frenzy.<sup>20</sup>

the black wall of the cliff rose sheer beside her, glistening a little and seeming to overhang. The sun beat directly upon it but its darkness hung like a shadow overhead. The beach too was black, with gritty sand at the base of the cliff, and black pebbles at the water's edge. Marian had never been afraid of the sea. She did not know what was the matter with her now .... She found it suddenly hard to breathe, and had to stop and take deep regular breaths (*The unicorn*. 32).

In Hannah, Murdoch demonstrates the peruser that affliction can likewise camouflage itself as filtration yet that the end is the same. In the novel, this thought

is given voice by Max as the Greek idea of At, an idea which is additionally vital to Weil's reasoning. Max recommends that torment is constantly exchanged starting with one casualty then onto the next until the point that it contacts a really decent individual who declines to pass it on. Murdoch has unmistakably built such a chain of related tragedies in this novel, and the individual saw by all in their individual approaches to be that great individual, Hannah, is a false unicorn. In the event that such a character exists, Marian might be the one, yet Murdoch is distinctively unclear in this proposal .<sup>21</sup>

Murdoch is likewise investigating the association between sexual subjugation and religious dedication in a Freudian vein here. Her gothic system enables her to analyze a local circumstance as far as conventional class structure, however one which is likewise established on view of what is great and unadulterated and is really situated in a chain of importance of sexual strength and advantageous interaction. The class structure is false, for sexual and profound necessities tie these characters in their own and local connections. Each endures subjectively in an individual jail of want and yearning .<sup>22</sup>

Marian isn't the only one in her dread of this unforeseen world, Hannah declines to wander into it. Her dread of this world, together with her weird example of conduct, recommend that she is a psychotic. Delightful and rich and experiencing blame for having endeavored to kill her better half seven years already, she lives in self-detainment, encompassed by a gathering of friends who are' captivated with her condition .<sup>23</sup>

Somewhere else, life at Gaze is called "a disaster" (*The unicorn*. 268), "the play" (*The unicorn*. 253), "a satire by Shakespeare" (*The unicorn*. 209). The tenants at

Gaze are the "players" (*The unicorn*. 105). The analogy, of the stage, truth be told, shuts the novel.<sup>24</sup>

As Effingham leaves Gaze, he thinks of himself as

the angel who drew the curtain upon the mystery, remaining himself outside in the great lighted auditorium, where the clatter of departure and the sound of ordinary talk was coming now to be heard ( *The unicorn*. 270).

On this symbolic level of reality, in which life at Gaze is a story, the "story" has a medieval setting. Henceforth the magician in it takes after a champion from medieval sentiments. The medieval environment of this story is accentuated when Marian says: "We're not living in the Middle Ages" (*The unicorn*. 60), just to be repudiated by Denis, who says "We are here" (*The unicorn*. 60). In her appearance, Hannah is "brilliant," the shade of medieval champions. Her hair is "ruddy gold" (*The unicorn*. 23), her face a "brilliant looked at confront" (*The unicorn*. 53) and she even wears a gold chain around her neck. Like medieval women, she lives in a mansion, has a missing spouse/master, and various retainers, mostly male.<sup>25</sup>

*The unicorn*, be that as it may, is an equivocal image, for it is likewise respected, in a few sources, as wild and untameable, and is accordingly the image of debase love. This understanding clarifies Violet Evercreech's perspective of Hannah. To Violet, she isn't a religious individual, yet "a lady unendingly equipped for wrongdoings" (*The unicorn*. 223), an adulteress and a killer. The unicorn as a defenseless, innocuous and otherworldly figure is Marian's perspective of Hannah. She considers Hannah to be a sentimental figure, a fey, wonderful young lady who is mentally incapacitated and who must be rescued.<sup>26</sup>

In the meantime, Marion Is under the magician's spell. At the point when Hannah says that she is considering sending them all away, Marian is influenced:

The enchantment is beginning again. The first words of the spell were being hoarsely murmured; and it was the more terrifying since Marian realized obscurely but at once that this was a far stranger and dangerous spell than the old one. This was a spell which had absorbed the old one; it was a higher, more majestic, more terrible spell. She almost wanted, like someone in the presence of a moving, whispering enchanter, to freeze Hannah to stone before her own wits should be stolen away (*The unicorn*. 218).

Symbolically, Marian assumes the part of the virgin on whose lap the unicorn lays its head. In any case, the virgin leads It to the seekers who at that point execute it .Marian, whom Hannah trusts, does in actuality lead Hannah to her passing.<sup>27</sup>

## NOTES

<sup>1</sup> Stephen Medcalf, *Introduction : The Unicorn* (London: Vintage,2000), p.1.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid,p.2.

<sup>4</sup> [https://en.wikipedia.org/w/index.php?title=The Unicorn \(novel\)&oldid=811501556](https://en.wikipedia.org/w/index.php?title=The_Unicorn_(novel)&oldid=811501556) ( Accessed on 2/3/2018).

<sup>5</sup> Ibid.

<sup>6</sup> Peter Childs and Roger Fowler , *The Routledge Dictionary of Literary Terms* (New York: Routledge,2006),p.99.

<sup>7</sup> Ibid.

<sup>8</sup> Bran Nicol, *Iris Murdoch The Retrospective Fiction* (Portsmouth: Bran J. Nicol 2004),p.55.

<sup>9</sup> B. S. Heusel , *Review of Sexuality, Gender and Power in Iris Murdoch's Fiction* (Cranbury: Bucknell University Press, 2006), p.20.

<sup>10</sup> T. Grimshaw, *Sexuality, Gender and Power in Iris Murdoch's Fiction* (Massachusetts: Dickinson University Press, 2005), p.61.

<sup>11</sup> Heusel, B. S. *Patterned Aimlessness-Iris Murdoch's Novels of the 1970s and 1980s* (London: The University of Georgia Press, 1995), p.16.

<sup>12</sup> Ibid.

<sup>13</sup> Harold Bloom, *Modern Critical Views-Iris Murdoch* (New York: Chelsea House Publishers, 1986), p.54.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid,p.56.

<sup>16</sup> Elizabeth Dipple, *Iris Murdoch* (Methuen: London 1982),p.43

<sup>17</sup> Peter Conradi, *The Personal Relations Metaphysical in the Modern Hostess: the English Novel* ( Abingdon: Routledge, 1981),p.247.

<sup>18</sup> Howard German, *The Murdoch* ( Los Angeles: University of California Press 1971,p. 57.

<sup>19</sup> Iris Murdoch, *The Unicorn* (Lonaon, Routledge,1977),p.11. All further quotations are taken from the same copy.

<sup>20</sup> Elizabeth Annette Woo, *The Enchanter Figure in The Novels of Iris Murdoch* (Columbia: Columbia University Press ,1957),p.102.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid ,p.104.

<sup>23</sup> Kum Kum Bajaj, *A Critical Study of Iris Murdoch's Fiction* (New Delhi: Atlantic Publishers and Distributors, 2001),p.21.

<sup>24</sup> Ibid.

<sup>25</sup> Justin Broackes, *Iris Murdoch: Philosopher* ( Oxford: Oxford University Press, 2012),p.65.

<sup>26</sup> Ibid,p.58.

<sup>27</sup> Ibid.



## CONCLUSION

Iris Murdoch makes her fiction the site of a perpetual battle against the self, as she heartlessly examinations what she sees as her own inadequacies and strips away the dream producing inner self in a persistent procedure which never allows the tricky idea of reality to balance out. Her consciousness of the illusion of pragmatist traditions has driven her to look for better approaches to verbalize what is genuine, bringing about brave experimentation with frame and dialect, investigation of the connection amongst creator and character, and foregrounding of the phony of the content.

Murdoch uncovered the constraints of dialect itself, which channels reality, keeping the craftsman from showing things and individuals as they truly may be. Through her cross examination of the connection amongst life and craftsmanship, Murdoch profoundly reconceptualizes the potential outcomes of authenticity. In spite of the fact that Murdoch might not have deliberately looked for alliance with the postmodern tasteful, all things considered she absolutely appears to include herself with issues which are predominant in, despite the fact that not select to, an early stage in the advancement of postmodernist fiction.

Murdoch's writings uncover that she is occupied with a constant battle

against herself as she endeavors to defeat her own particular shortcomings or more all to verbalize what she accepts to be genuine and genuine. This battle portrays her work and makes her a standout amongst the most vital essayists of the twentieth century.

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